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**‘SEX AND THE CITY’:** An investigation of women’s image in Carrie  
Bradshaw’s discourse as narrator

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To

Graça (my mother) and Samia (my sister),

incredible women,

with my profound love and gratitude!

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## ABSTRACT

**‘SEX AND THE CITY’:** An investigation of women’s image in Carrie Bradshaw’s  
discourse as narrator

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2008

Advisor: Prof Dr Viviane Heberle

Researchers have been interested in language as a powerful means to represent the world around and within us (Bezerra, 2003; Fairclough, 1992; Halliday, 1994; Heberle, 1997; Meurer, 2005; Ostermann, 1995; Prawucki, 1998). The image of women in our society is a product of many forces that come into play to establish our beliefs and social practices, and these beliefs can be captured in the way we behave as well as in the way we use language (Rajan, 1995). Taking into account this reality of women’s struggle for the (re)construction of their identities, based on Systemic Functional Linguistics (SFL), Critical Discourse Analysis (CDA) and studies on Language and Gender, this research investigates the USA TV sitcom ‘Sex and the City,’ focusing on the image of women construed by the main character, Carrie Bradshaw, in her discourse as narrator, in the final episode of each season, totaling six episodes. Using SFL, I focus on the ideational metafunction, which is concerned with the way in which we express our experiences in the world, as a way to understand and demonstrate how language, gender and society are inextricably linked in the construction of women’s image in this contemporary world renowned TV sitcom. Overall results show that women are represented in multiple forms, but always seen as the most dynamic participants in all episodes analyzed and frequently dealing with matters of their private lives.

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## RESUMO

**‘SEX AND THE CITY’**: An investigation of women’s image in Carrie Bradshaw’s  
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Pesquisadores têm demonstrado interesse na linguagem como um meio poderoso de representar o nosso mundo exterior e interior (Bezerra, 2003; Fairclough, 1992; Halliday, 1994; Heberle, 1997; Meurer, 2005; Ostermann, 1995; Prawucki, 1998). A imagem da mulher em nossa sociedade é um produto de várias forças que atuam para estabelecer nossas crenças e práticas sociais, e essas crenças podem ser percebidas pela maneira como nos comportamos, bem como pela forma que usamos a linguagem (Rajan, 1995). Levando em consideração essa realidade de luta das mulheres para (re)construírem suas identidades e tendo como base a Lingüística Sistêmico Funcional (LSF), a Análise Crítica do Discurso (ACD) e estudos de Linguagem e Gênero, essa pesquisa investiga o seriado estadunidense ‘Sex and the City’, focando na imagem feminina construída pela personagem principal, Carrie Bradshaw, em seu discurso como narradora, no episódio final de cada temporada, totalizando seis episódios. Usando a LSF, eu foco na metafunção ideacional, que trata da forma que expressamos nossas experiências no mundo, a fim de compreender e demonstrar como a linguagem, o gênero e a sociedade estão inexoravelmente conectados na construção da imagem feminina nesta série de TV contemporânea mundialmente reconhecida. Resultados gerais demonstram que as mulheres são representadas de múltiplas maneiras mas sempre vistas como os participantes mais dinâmicos em todos os episódios analisados e freqüentemente lidando com assuntos de suas vidas privadas.

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## ABBREVIATIONS, FIGURES AND TABLES

### ABBREVIATIONS

SFL = Systemic Functional Linguistics

CDA = Critical Discourse Analysis

SATC = Sex and the City

S = Season

E = Episode

(Example: Season 1, Episode 12 = S1E12)

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# CHAPTER I

## INTRODUCTION

### 1.1 – Context of Investigation

Researchers have been interested in language as a powerful means to represent the world around and within us (Bezerra, 2003; Fairclough, 1989, 1992, 2001; Halliday, 1994, 2004; Heberle, 1997; Meurer, 2005; Ostermann, 1995; Prawucki, 1998). What comes to focus in these studies is the fact that the use of language is far from being impartial; it is, on the contrary, strongly influenced by ideological, social and historical determinations (Fairclough, 1992).

According to Fairclough (1992) and Kress and Hodge (1979), studies in Critical Discourse Analysis (henceforth CDA) are important as a way to show how our discourse is determined by the relationships of power and ideology as well as the constitutive effects this same discourse has on our social identities. Therefore, the understanding of the ideologies and forms of power that underlie our social relations is a crucial step towards a “more proactive attitude in the discursive community to which we belong” (Bezerra, 2003, p. 10)<sup>1</sup>.

As discussed in Heberle (2000), we see that “language use contributes to reproduce and to create reality, as seen under the principles of CDA” (p. 128). Thus, through the use of language, people (re)establish their social positions and identities in society (Wodak, 1997). One of the hardest paths in the (re)construction of identities is

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<sup>1</sup> Source text: “atitude mais proativa na comunidade discursiva à qual pertence”.

the one women have had to take to understand, realize and reinforce their roles and place in our still sexist societies (Rajan, 1995).

For quite some time, women were left aside in society, as second-class individuals, and, consequently, of minor importance. History, in general, talks about great men, and great myths, who have accomplished remarkable achievements. In the last century, however, anthropological studies (Lipset, n/d; MacCormack, 1980; Moore, 1999; Ortner, 1979; Rosaldo, 1995) started to show concern for the promotion of an inclusive comprehension of gender, to which differences between men and women would no longer be considered essentialist, that is, the explanations for the differences between men and women would not be grounded on the assumption that there is something innate (given) in those beings to serve as justification for the superiority of men, for instance. One of the most important studies was the one developed by Margareth Mead, published in 1935, in which not only the voice of men, but mostly of women was given focus to, “almost half a century before the emergence of a feminist Anthropology” (Lipset, n/d, p. 712)<sup>2</sup>.

The image of women in our society is a product of many forces that come into play to establish our beliefs and social practices, and these beliefs can be captured in the way we behave as well as in the way we use language, that is, through the analysis of the discourse that underlies our representations of life (Rajan, 1995). Also as stated by Rajan (ibid), the “construction of women in terms of recognizable roles, images, models, and labels occurs in discourse in response to specific social imperatives” (p. 129).

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<sup>2</sup> Source text: “quase meio-século antes da emergência de uma antropologia feminista”.

Taking into account this reality of women's struggle for the (re)construction of their identities, this research investigates the world renowned<sup>3</sup> USA TV sitcom 'Sex and the City' (SATC), which is about the lives of four women in their thirties and forties living in New York City. The show centers around Carrie Bradshaw, a newspaper columnist who "looks to the experiences of her best friends and her own" ("Sex and the City", 2006).

Her close-knit group of friends includes Samantha, who "takes lust over love any night, and she's proud of it" (ibid); Miranda, a very work-minded lawyer who has "struggled with her love life and, at times, abandoned the pursuit of love altogether" (ibid); and Charlotte, an art dealer who "has a refreshingly optimistic outlook on love and romance amidst the ever-complex dating scene of NYC" (ibid).

SATC premiered on June 6, 1998, and the last original episode aired on February 22, 2004. It was based on the book that was compiled from the New York Observer column "Sex and the City" by Candace Bushnell. Its public acclamation is demonstrated by the fact that over the course of six seasons, the show was nominated for over 50 Emmy Awards, winning seven of them. Besides, it has also been nominated for 24 Golden Globe Awards and won eight.

On the global aspect of SATC, Hymowitz (2007) makes an interesting assertion about Carrie Bradshaw and her impact on women around the planet:

Conceived and raised in the United States, Carrie may still see New York as a spiritual home. But today, you can find her in cities across Europe, Asia, and North America. Seek out the trendy shoe stores in Shanghai, Berlin, Singapore, Seoul and Dublin, and you'll see crowds of single young females (SYFs) in their twenties and thirties, who spend their hours working their abs and their careers,

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<sup>3</sup> 'Sex and the City' is viewed in the following countries, as informed in Wikipedia – The Free Encyclopedia ([http://en.wikipedia.org/wiki/Sex\\_and\\_the\\_city](http://en.wikipedia.org/wiki/Sex_and_the_city)): U.S.A., Canada, Mexico, Brazil, Germany, United Kingdom, Ireland, France, Netherlands, Sweden, Italy, Belgium, Spain, Finland, Russia, Romania, Bulgaria, Turkey, Australia, New Zealand, Japan, Malaysia, Thailand, Singapore, Hong Kong, India, Pakistan, Philippines, Lithuania, Latvia, Denmark and Hungary.

sipping cocktails, dancing at clubs, and (yawn) talking about relationships. “Sex and the City” has gone global.

The analysis in the present research focuses on the image of women construed by the narrator character (Carrie Bradshaw) in her discourse as narrator in terms of transitivity choices, as studied in the Systemic Functional Linguistics (henceforth SFL) proposed by Halliday (1994, 2004).

However, when investigating issues regarding women, in order to understand how matters of gender have been intertwined with language use, the cultural/contextual element is also seen as indispensable by Heberle, as she states that “it is important to emphasize that present-day studies on language and gender take into account different sociolinguistic variables for their analysis” (1997, p. 32), such as age, education and class. Or, as seen in Schmidt (2004), “feminism (...) comes to life as an arena (...) [where] voices marked by geographical, sexual, ethnical, racial, religious and generational differences live together, dialog with, dispute and intersect one another” (p. 17)<sup>4</sup>.

In this respect, it is of crucial importance to understand the different uses of language in their specific contexts, since it “clearly plays a central role in making a different order of representations visible and recognizable” (Violi, 1992, p. 174).

## **1.2 – Significance of the Research**

The image of women is portrayed in many ways and by varied means of communication, such as ads, billboards, books, magazines, TV programs, being the TV, arguably, the most popular.

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<sup>4</sup> Source text: “o feminismo (...) já nasce como uma arena [onde] vozes marcadas por diferenças geográficas, sexuais, étnicas, raciais, religiosas, geracionais, convivem, dialogam, disputam e se intersectam”.

I have chosen the world renowned USA TV sitcom 'Sex and the City' for the fact that it is centered on the lives of four women in the late 90s and early 21<sup>st</sup> century, dealing with varied topics, ranging from sex, spirituality and fashion to divorce and abortion.

The relevance of investigating SATC and its representations is acknowledged by Negra (2004) when she observes that it is "a television series that operates as a key cultural paradigm through which discussions of femininity, singlehood, and urban life are carried out" (¶1). The writer also adds that SATC "occupies vitally important space in a social and representational environment that regularly pronounces judgment over childless, unmarried and/or professional women" (¶21).

Thus, I believe that, since it is in Carrie Bradshaw's narrative that she problematizes what happens throughout the episodes, the investigation of the transitivity choices in the narration, along with the discursive analysis and considerations on gender issues, will provide me with rich and insightful material to better understand and demonstrate how language, gender and society are inextricably linked in the construction of women's image in this contemporary world renowned TV sitcom.

Moreover, the vast number of books, articles and academic researches in the area of women's studies, according to Heberle (1997), "reflects a need for social awareness and for a reconceptualization of beliefs and values in our post-modern world" (p. 23).

Hence, the relevance of this research, as belonging to the area of CDA, is also "to expose misrepresentation and discrimination (...) and by doing so, produce social change" (Caldas-Coulthard, 1997, p. 27). Focusing the analysis on how the narrator represented experience should enable us to have access to the ideologies



underlying such representations, which is supported by Caldas-Coulthard's (ibid) claim that "whenever we communicate, we take a particular (...) perspective on whatever we want to transmit. This 'perspective taking' signals our views of the world and consequently our ideologies" (p. 27).

Also, as one of the main objectives of CDA is to unveil the ideology that permeates social relations as well as analyze the social structures upon which they are sustained, the study of the narrator's linguistic choices is essential, for "in so far as dominant conventions are resisted or contested, language use can contribute to changing social relationships" (ibid, p. 20).

Such a claim is also corroborated by Fairclough (1989) when he reminds us that "ideology is most effective when its workings are least visible" (p. 85). This author's claim that those who are in a dominant position "try to impose an ideological common sense which holds for everyone" (ibid, p. 86) led me to the idea that in SATC, where we clearly see the idea that women and men should have the same rights because they are equals, the idea of 'sameness' is also to be argued, since what constitutes 'same' varies according to the culture wherein these people are inserted.

It is, therefore, one of the essential reasons for the critical work of the analyst to challenge whatever seems to be commonsensical, since this is more often than not the disguise of ideological values which have become naturalized, or, in Fairclough's (1989) words, "naturalization is the royal road to common sense" (p. 92).

In sum, it is of utmost importance that the analyst unveil what may be hidden in the wordings, for "when linguists take language at face value, (...), they help sustain this ideological effect" (Fairclough, 1989, p. 92). In other words, it is by foregrounding what may be disguised in discourse that people can "become self-conscious about things which they unreflectingly take for granted" (p. 106).

### **1.3 – Objectives and Research Questions**

The present research aims at analyzing the image of women construed in ‘Sex and the City’ by the main character, Carrie Bradshaw, in her discourse as narrator, by using as theoretical background SFL, CDA and studies on Language and Gender, as already pointed out.

Thus, the present study pursues answers for the following research questions:

1. What are Carrie Bradshaw’s transitivity choices in her discourse as narrator in ‘Sex and the City’?
2. What do these choices reveal in terms of the image of women construed in ‘Sex and the City’ as far as gender issues are concerned?
3. How are the text, the discursive practice and the social practice (Fairclough, 1992) interrelated in the construction of the image of women in Carrie’s discourse as narrator?

### **1.4 – Method**

#### **1.4.1 – The Corpus**

The HBO TV show ‘Sex and The City’ (1998-2004) had a run of six seasons, which correspond to a total of 94 episodes. In Brazil, it was aired from 2002 to 2004, initially on HBO and later on Multishow. The latter still shows a version without the sex scenes called ‘Sex and the City Light.’ Besides Multishow, SATC has also been aired on Foxlife.

For the purpose of this research, however, I investigated only the final episode of each season. Besides this selection of a total of six episodes, I also chose to focus on the narrator's discourse, not on the character's lines, especially for the fact that, as previously mentioned, this is the moment when what happens throughout the whole episode is problematized. So, I believed it would be a rich endeavor to access how the TV show, through its narrator, represents reality, with special attention to the image of women.

#### **1.4.2 – Transcription**

The transcription process was simple. As I watched the episode, I transcribed all the words said by Carrie Bradshaw as narrator in the source text, not the subtitles, as these are translated texts with usual changes from its source.

Since I had no intention to account for intonation, pause, speed, or other related issues, I did not follow any technical transcription method. All I needed to know, for the chosen focus of analysis, was what she said, her wordings. That is why I proceeded this way to transcribe her exact words, since I had decided to investigate how the narrator had represented reality through her wordings.

However, as her narrative happens intermingled with the dialogues of the characters and corresponding scenes, in addition to the transcription of Carrie's narrative, I wrote explanatory texts (see Table 1) in order to make it possible for the reader of this research to understand what happens in the episodes that made the narrator say the words she said.

<u>Explaining the following scenes:</u>			
➤ Secretly, Carrie goes to church with Miranda in the attempt to take a look at Big's mother.			
<b>Sunday morning, a time for rest, a time for relaxation... a time for spying.</b>	<b>The plan</b>	<b>was</b>	<b>simple.</b>
<i>Circ: time</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>
<b>Just</b>	<b>get a look</b>	<b>at the mother,</b>	<b>then</b>
	<i>Pr: MATERIAL</i>	<i>Scope</i>	
<b>Miranda and I</b>	<b>would go</b>	<b>for eggs.</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: cause</i>	

**Table 1: Extract from the narration in the last episode of season 1 (Episode 12).**

### 1.4.3 – The Transitivity Analysis

For the purpose of analyzing how women's image is construed through Carrie Bradshaw's discourse as narrator in terms of her transitivity choices and, consequently, come to an understanding of what image that is, the following steps are taken.

#### 1.4.3.1 – Division of the Text into Clauses

The transcribed texts were divided into clauses – the unit of analysis in this research, following Hallidayan grammar.

Besides the regular division of the sentences into clauses, there were additional divisions in the case of clauses which were rankshifted (see Table 2). These kinds of clauses found in the narration were the embedded, included and projected ones. However, these other clauses were only rankshifted and, then, analyzed when they were relevant as far as gender issues were concerned, as that is the focus of the present research.

<b>I</b>	<b>hoped</b>	<b>//they</b>	<b>were</b>	<b>happy.</b>
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>		

**Table 2: Extract from the narration in the last episode of season 3 (Episode 48).**

### 1.4.3.2 – Categorization and Description

I categorized and described the participants, the processes and the circumstances found in these clauses (see Appendix I), accounting for the textual dimension put forth by Fairclough (1992). As regards the participants, there were some elliptical ones in some parts of the narration in the case of projected or embedded clauses (see Table 3). They were used so that I could keep track of the correct number of participants, which could be a problem had it not been used.

<b>Another choice</b>	<b>is</b>	<b>[[how to</b>	<b>[Ø]</b>	<b>deal with</b>	<b>an ex-boyfriend.]]</b>
			<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute /embedded clause</i>			

**Table 3: Extract from the narration in the last episode of season 2 (Episode 30).**

Besides, there were times in which the same piece of the clause represented different participants (see Table 4), also in the case of embedded or projected clauses.

<b>Later that day,</b>	<b>I</b>	<b>got to thinking</b>		<b>about relationships.</b>		
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>		<i>Circ: matter</i>		
<b>There are</b>	<b>those</b>	<b>[[that</b>	<b>open</b>	<b>you</b>	<b>up</b>	<b>to something new and exotic,]]</b>
			<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Circ: cause</i>
<i>Pr: EXISTENTIAL</i>	<i>Existent</i>	<i>Embedded clause</i>				
	<i>Actor</i>					

**Table 4: Extract from the narration in the last episode of season 6 (Episode 94).**

Then, I interpreted the data according to the results of the categorization and description, investigating the prominence of Carrie's transitivity choices in the texts, in view of emerging transitivity patterns and in relation to the research questions.

#### **1.4.4 – The Discourse and Gender Analysis**

Finally, I related the previously analyzed linguistic manifestations to wider dimensions (the discursive and social practices), which involved seeing the data, for instance, as a TV sitcom portraying upper middle class, educated, professional, single women, also for a specific audience, since this TV sitcom is not widely available.

To do so, I needed to reveal the other discourses that permeated the text under analysis as well as have knowledge about the context in which this specific text was inserted, be it local or global, which is why studies about women on TV, and more specifically sitcoms, were taken into account at this point.

Here is where Chouliaraki and Fairclough's framework of analysis (1999) was used, so that I could have a guideline for the work with the previously mentioned two wider dimensions, namely the discursive and the social practices. Such framework is made up of the following five stages, which are thoroughly discussed in item 2.2: a) identification of a discourse-related problem, b) obstacles to its being tackled; c) function of the problem in the practice; d) possible ways past the obstacles; e) reflection on the analysis.

In other words, I used the information provided by the analysis based on SFL as ground for the further investigation based on CDA and the studies of Language and Gender, which, then, following Fairclough (1992), accounted for the interpretation of the discursive practice and the explanations of how the relations of power and

ideology can influence the construction of people's social identities, more specifically, in the case of the present research, women's social identities.

### **1.5 – Outline of the Thesis**

In order to provide a guideline for the reader of this thesis, I inform that it contains five main chapters, with their own sub-divisions.

In chapter I, I bring the context of investigation, the significance of the research, the objectives and research questions and, finally, the method used.

In chapter II, I review the literature in SFLA, CDA and studies on Language and Gender, which served as foundation for all the investigation conducted in this thesis.

In chapter III, in light of the research questions posed by the present study, the description and interpretation of the transitivity analysis are made.

In chapter IV, the description and interpretation of the discursive and social practices are made, in view of gender issues, also bearing the research questions in mind.

Finally, in chapter V, conclusions are drawn by blending the discussions made in chapters III and IV. Besides that, the limitations of the research are considered and suggestions for further research are given.

## CHAPTER II

### REVIEW OF LITERATURE

As an Applied Linguistics student of the ‘Programa de Pós-Graduação em Inglês’ (PPGI) and a researcher of the ‘Núcleo de Pesquisa Texto, Discurso e Práticas Sociais’ (NUPDiscurso)<sup>5</sup>, both at the Universidade Federal de Santa Catarina (UFSC), I developed the present work with theoretical support in the interface between SFL and CDA, also in tandem with studies on Language and Gender.

#### 2.1 – Systemic Functional Linguistics

There seems to be a consensus that every time we use language, we use it in a context and how language will be used is determined by contextual clues (Halliday, 1994, 2004), such as the level of formality, specific objectives, the reader/listener we have in mind etc. As a way to systematize a theory of language in use, Halliday (ibid) proposed his Functional Grammar, according to which language is a ‘system of meanings.’ Hence, as seen in Bloor & Bloor (1995), “from this point of view the grammar becomes a study of how meanings are built up through the use of words” (p. 1).

In a recent study, Lima (2007), a doctoral student at the ‘Universidade de Brasília’ (UNB), investigated discourses and gender identities in the context of the school, using SFL as one of the theories. At PUC/SP, Siqueira (2000) worked with the thematic structure in translation studies. Among the studies conducted by students of the

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<sup>5</sup> Researchers at NUPDiscurso conduct investigations in the areas of Critical Discourse Analysis, Semantics/Pragmatics, Genre Theory, Gender Studies, Systemic Functional Linguistics, Multimodality, Corpus Linguistics and Language Teaching.



'Programa de Pós-Graduação em Inglês' (PPGI/UFSC) which used SFL as their theoretical support are: Mendonça (1998), Machado (1998), Fontanini (2000), Bernardon (2005) and Carvalho (2005). Mendonça (1998) studied the interpersonal representation of male violence, whereas Machado (1998) focused on courtroom questioning. Both Fontanini (2000) and Bernardon (2005) worked with lexicogrammatical analysis of magazines; Carvalho, on the other hand, investigated mood and register in EFL classes.

According to Halliday, SFL is an important tool for the critical analysis of texts, which can be confirmed by the choice of many researchers to use it as the theoretical foundation of their work. Halliday's approach to Linguistics is systemic because he sees language as a system of choices, an apparatus available for us to choose from in order to make meanings. It is also functional based on the fact that language is used to fulfill some function, some purpose.

On the matter of choices, Martin (2001, p. 151) asserts that in SFL we focus on "paradigmatic relations – on what you say in relation to what you could have said." In other words, the focus is on the choices we make when communicating, since they represent the way we (mostly unconsciously) decided to represent reality. This understanding is also shared by McAndrew and McAndrew (2002) when they state that "a text derives its meaning from the potential choices in the system."

Besides that, Bloor and Bloor (1995, p. 4) see the contextual information as indispensable since the "text is the data that is used as the object of study, but we have to remember that it was originally produced as language within a communicative event."

According to Halliday (1999), "whereas the environment for language as text is the context of situation, the environment for language as system is the context of

culture” (p. 1), the former being the immediate situation where the text is produced, and the latter the wider dimension which represents the culture where that specific discursive event happens. Although we see both contexts being mentioned as two distinct things, the author also warns us that this division aims much more to be didactic than of fact. In other words, “they are the same thing seen from different points of view” (p. 8), being the culture “the potential behind all the different types of situation that occur” (p. 9).

On the context of situation, Halliday (1999) writes that it “is a theoretical construct for explaining how a text relates to the social processes within which it is located. It has three significant components: the underlying social activity, the person or ‘voices’ involved in that activity, and the particular functions accorded to the text within it” (p. 10), that is, field, tenor and mode, respectively. In other words, the field refers to what is going on, the tenor to who is taking part, and the mode to the role assigned to language.

Therefore, the importance of looking into the way the linguistic system is used to represent reality becomes evident, since both the context of situation and the context of culture are ‘realized in’ it. Halliday (1999) also discusses that this realization means that the other way round is true as well, that is, both contexts “are also constructed by language” (p. 15), or, more specifically, “*construed* if we want to make it explicit that this is not a material process but a semiotic one” (p. 15).

In this Hallidayan perspective (1994, 2004), we are all part of a social system where there’s both a linguistic system and a social structure. This linguistic system is made of a lexicogrammar, its phonology and a semantic component. To account for the semantic component, language is described in terms of three

metafunctions: ideational, interpersonal and textual – which are realized by the transitivity system, the mood system and the thematic structure, respectively.

The ideational metafunction, which is my focus when using SFL, is concerned with the way in which the human beings express their experience in the world. This metafunction is realized by the system of transitivity, according to which a clause is a way to represent reality. In this system, each clause is analyzed in relation to the processes realized by the verbs it contains, the participants involved in the process and the circumstances associated with the process.

Halliday (1994, 2004) classifies the processes in: Material, Mental, Behavioral, Verbal, Existential and Relational. The **Material** process refers to the verbs in the clauses that describe the act of doing something. This ‘doing’ is, in general, concrete.

<b>My friend Miranda</b>	<b>was dating</b>	<b>Thomas John Anderson, an up-and-coming New York playwright.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

(S1E12)

The **Mental** process refers to thoughts and feelings. Through this process we express not what we are doing, but, more specifically, how we feel in relation to these events.

<b>I</b>	<b>got to thinking about</b>	<b>the ‘X’ factor.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S2E30)

The **Behavioral** process is found between the Material and Mental processes. They represent actions, but these actions can only be carried out by a conscious being.

<b>We</b>	<b>had become</b>	<b>something else.</b>
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>	<i>Range</i>

(S3E48)

The **Verbal** process is realized by verbs that refer to the act of saying something in its most varied forms, even metaphorically.

<b>And,</b>	<b>speaking</b>	<b>of overwhelming exes,</b>
	<i>Pr: VERBAL</i>	<i>Circ: matter</i>

(S4E66)

The **Existential** process is related to the experience, since it expresses that there is or there was something.

<b>And then,</b>	<b>there are</b>	<b>those stars</b>
	<i>Pr: EXISTENTIAL</i>	<i>Existent</i>

(S5E74)

The **Relational** process is the one in which the elements are seen as existing exactly in the relationship with the others.

<b>that</b>	<b>'s</b>	<b>just fabulous.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S5E94)

As regards these processes, it is important to remember that even the decision of which process some specific verb or verbal group represents is an act of interpretation, or, as Ravelli (2000) discusses, “a functional analysis is not simply a question of labelling; the labels reflect a semantic and grammatical interpretation of a text” (p. 37). However, sorting out the processes found in the clauses of the texts we are analyzing is essential for us to “see just what kind of a world has been constructed, a world of doing or being or thinking or saying” (Butt et al, 2000, p. 75).

The participants “are the entities who are represented in the process, people, objects, actions, which are realized by the nominal group” (Heberle, 1997, p. 102). By looking at the participants, for instance, we can “note general characteristics, such as whether they are concrete or abstract; if human, whether female or male, and so on” (Ravelli, 2000, p. 36). They receive specific denominations according to the process being analyzed and their involvement with this process: a) Material Processes: actor, goal, beneficiary and range; b) Mental Processes: senser and phenomenon; c)

Behavioral Processes: behavior and range; d) Verbal Processes: sayers, receiver, verbiage and target; e) Relational Processes: carrier and attribute / identifier and identified; f) Existential Processes: existential.

The circumstances consist of adverbials or prepositional phrases “accompanying the different processes and participants [in order to] give support (...) or add information” (Heberle, 1997, p. 154) to what is represented in the clause. There are circumstances of time, place, manner, cause, contingency, accompaniment, role, matter and angle.

The analysis at its textual level is done by using SFL and its description of language. However, when one moves forward to unveil what the results of this textual analysis mean, one must investigate the discourse that underlies such representation. This is where CDA takes on its main role, serving as a theory of discourse and allowing for an investigation of the discursive and social practices wherein the analyzed events are inserted, which is more thoroughly discussed in the following item.

## **2.2 – Critical Discourse Analysis**

The intricate relationship between SFL and CDA is reinforced in Wodak (2002) when she observes that “an understanding of the basic claims of Halliday’s grammar and his approach to linguistic analysis is essential for a proper understanding of CDA” (p. 8).

As put forth by Fairclough (1992), for CDA, our social identities are constructed in the discourse, which, in turn, is informed by ideologies – “forms of seeing the world, (...), [which contribute] to maintain or change forms of power” (Meurer, 2005, p. 93)<sup>6</sup>. Thus, as observed by Heberle (2000) and Meurer (2000), in

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<sup>6</sup> Source text: “formas de ver o mundo, que se manifestam em textos, contribuindo para manter ou mudar formas de poder”.

order to have a critical perspective on any given text, we have to go beyond its propositional aspect, towards its ideological message. In other words, if one is interested in understanding the text not as a repository of isolated linguistic units, but as a form of social practice, one should work with the text in a bidirectional perspective, which encompasses language and society (Fairclough, 1992).

For the critical analyst, it is not enough to look at language at the text level. We can have the text as a starting point, but we need to go further in understanding how language is used in a certain social context. For that, we have to move forward into the analysis by investigating the discursive and social practices where that specific piece of language is located (Fairclough, 1992). As seen in Heberle (1997) “the analysis of social practice is the examination of the discursive event in terms of what is happening at a certain time in a certain sociocultural context” (p. 16).

Therefore, in doing critical discourse analysis, the analyst is concerned with language as a social, cultural and historical instance whereby one can observe, explain, discuss, and hopefully promote opportunities for change in society. This principle follows from the fact that “discourse is shaped and constrained by social structure (...) [as well as] socially constitutive” (Fairclough, 1992, p. 64). On the one hand, when we use language, we are influenced by social conventions, reproducing what is already established. On the other hand, our use of language can also be subversive; in other words, through language we can change the *status quo* (Fairclough, 1993).

Fairclough (1992) claims that, when dealing with an instance of discourse, the analyst follows a three-step process, looking at it in its linguistic representation of a text (description), as a discursive practice (interpretation), and as a social practice (explanation). For him, the discursive practice is itself an instance of the social practice in which it is embedded, and as such requires “reference to the particular economic,

political and institutional settings within which discourse is generated” (p. 71). Besides, it is important to keep in mind that “since all discourse producers must produce with *some* interpreters in mind, what media producers do is address an *ideal subject*” (Fairclough, 1999, p. 49).

When investigating the discursive instance at the textual level, the focus of this research is on Halliday’s ideational metafunction, specifically the system of transitivity, according to which the analyst must “see whether particular process types and participants are favoured in the text, what choices are made in voice (active or passive), and how significant is the nominalization of processes” (Fairclough, 1992, p. 236).

However, as previously stated, in this approach, we do not only describe what happens in the text, but we also interpret the corresponding discursive practice in which it is embedded as well as explain how all this is shaped by relations of power and ideology, that is, text and discourse are related to social practices. In more specific terms: a) the text “privileges the *description* of the linguistic elements” (Meurer, 2005, p. 94)<sup>7</sup>: vocabulary, grammar, cohesion and text structure; b) the discursive practice is focused on the production (the position in which the text producer is inscribed), distribution (the different ways a text can be distributed to its consumers) and consumption (the different ways a text can be consumed/interpreted in different social contexts); c) the social practice “seeks the explanation of how the text is invested with social aspects connected to ideological formations and forms of hegemony” (Meurer, 2005, p. 95).<sup>8</sup>

The concept of power in the discussion of the social practice and its relation to hegemony may be well observed in Fairclough (1992) when the author states that we

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<sup>7</sup> Source text: “privilegia a *descrição* dos elementos lingüísticos”.

<sup>8</sup> Source text: “procura explicar como o texto é investido de aspectos sociais ligados a formações ideológicas e formas de hegemonia”.

shall “place discourse within a view of power as hegemony, and a view of the evolution of power relations as hegemonic struggle” (p. 86).

In this respect, Wodak (2002) claims that “three concepts figure indispensably in all CDA: the concept of power, the concept of history, and the concept of ideology” (p. 3). Hence the essentiality of the work with CDA, since “the effects of power and ideology in the production of meaning are obscured and acquire stable and natural forms: they are taken as ‘given’” (p. 3). Therefore, it is the task of the discourse analyst to bring these ‘natural’ concepts to the foreground of the discussion in order to demonstrate the fact that they are historically constructed through the articulate use of ideological principles present in the community which holds the power resources, or, in Meurer’s (2005) words, “show that the ‘realities’ represented by means of discursive actions are social creations” (p. 89)<sup>9</sup>.

So, ultimately, when discussing ideology, the aim of the critical analyst is to “create awareness in agents of how they are deceived about their own needs and interests” (Wodak, 2002, p. 10). It follows from this the importance of understanding how language works and how it can be employed to keep or challenge the dominant discourse. Or as discussed in Butt et al (2004), the work of the discourse analyst is “to make overt the covert operations of grammar” (p. 288).

Based on this conception and in order to provide critical analysts with better analytical material for the work with CDA, Chouliaraki and Fairclough (1999) present a framework of analysis, which is used in the present research. This framework comprises five stages: a) identification of a discourse-related problem, b) obstacles to its being tackled; c) function of the problem in the practice; d) possible ways past the obstacles; e) reflection on the analysis.

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<sup>9</sup> Source text: “mostrar que as ‘realidades’ representadas por meio de ações discursivas são criações sociais”.



As previously stated, Fairclough (1992) puts forward the idea that the work of the critical analyst should include the investigation of the discursive event in three interconnected dimensions: text, the discursive practice and the social practice. As he asserts, after the analysis in the textual dimension, there is the need to expand the work towards the discussion of the discursive and social elements which also play a decisive role in the understanding of any discursive/linguistic representation. It is precisely here, then, that this framework should give an immense contribution, since it can help the critical analyst to have some steps to follow so that the work can be as thorough as possible.

This analysis allows us to deal with social problems through the perspective of what CDA has to offer as its greatest contribution, which is the fact that it is “geared to illuminating the problems which people are confronted with by particular forms of social life, and to contributing resources which people may be able to draw upon in tackling and overcoming these problems” (Fairclough, 2001, p. 125).

In this framework, after the identification of a problem to be dealt with, the analyst goes on to specify the obstacles that are there to be tackled, that is, “what is it about the way in which social life is structured and organized that makes this a problem which is resistant to easy resolution” (Fairclough, 2001, p. 125). This step is subdivided into three parts: the analysis of the conjuncture – “a specification of the conjuncture of practices which the discourse in focus is located within” (Chouliaraki & Fairclough, 1999, p. 61); the analysis of the practice in its discourse moment – to specify “what sort of a part discourse plays in the practice (Chouliaraki & Fairclough, 1999, p. 61); and the analysis of the discourse proper.

Then, there is the moment to identify the function of the specific problem in the practice. The analyst investigates whether the social problem being dealt with

contributes to the maintenance of that specific ideologically built social structure, thus “sustaining particular relations of power and domination” (Fairclough, 2001, p. 126). It “marks the shift from ‘is’ to ‘ought’ – the shift from explanation of what it is about a practice that leads to a problem, to evaluation of the practice in terms of its problematic results” (Chouliaraki & Fairclough, 1999, p. 65). We can see that at this point the analyst goes further than the explanation of what is seen: he/she goes on to evaluate the practice itself taking into account what kind of influence that problematic issue has in its own making. Once the function of the problem in the practice is duly understood, it is time to consider possibilities to overcome it and promote social change by, for instance, looking into the structure and “showing difference and resistance” (Fairclough, 2001, p. 127); otherwise, the whole work of analysis would be incomplete.

The last step in this framework (reflection on the analysis) shows the commitment of the analyst to a continuous reevaluation of his/her own work, since it is always fruitful and reasonable to stop at a certain moment and take a look at the very foundation of the assumptions our analysis favors, or, as the authors put, the “analysis should be a reflexion on the position from which it is carried out” (Chouliaraki & Fairclough, 1999, p. 66).

Besides, it is also “in social interaction that structures are problematized and contested [forging] new social relations, new social identities and new social structures” (Chouliaraki & Fairclough, 1999, p. 38). This is what the authors refer to as the ‘generative’ quality of social life. In this sense, mentioning Volosinov (1973) and Bakhtin (1981), they discuss one of the central ideas of their work, a dialectical theory of language, according to which discourse both shapes and is “shaped by language structures” (Chouliaraki & Fairclough, 1999, p. 49).

In this attempt to have a dialectical theory of language, the authors advocate the contribution of Systemic Functional Linguistics mentioning that “SFL sees language as text as well as system, and it is focused on the dialectic of text and system” (Chouliaraki & Fairclough, 1999, p. 50). In this sense, by analyzing the linguistic manifestations in my object of analysis, I intended to demonstrate how the narrator’s discourse contributes either to maintaining or to challenging the social structures in which women find themselves in our contemporary society.

As this research is concerned with women, more specifically women’s image, it is essential that studies on language and gender also be taken into account, for the discussion of the interrelation between language and gender “proved insightful for the link between the contextual features and the text analysis” (Heberle, 1997, p. 32).

### **2.3 – Studies on Language and Gender**

As can be seen in Johnson and Ensslin (2007), “since the early 1990s, research in the field of gender and language has been increasingly concerned with the ways in which the category of gender is represented” (p. 230).

However, in order to have a better understanding of the history behind the context in which the category of gender is discussed, it is essential that we, at first, briefly review the three waves of feminism and their corresponding agendas.

First-Wave Feminism “arose in the context of industrial society and liberal politics but is connected to both the liberal women’s rights movement and early socialist feminism in the late 19th and early 20th century” (Krolokke, 2005, p. 1). Its main concern was the achievement of access and equal rights for women, especially the right

to vote, that is, the inclusion of women as political citizens who are entitled to having their voices heard.

Second-Wave Feminism “emerged in the 1960s to 1970s in postwar Western welfare societies, when other ‘oppressed’ groups such as Blacks and homosexuals were being defined and the New Left was on the rise” (Krolokke, 2005, p. 1). Their main agenda was the fight against women’s oppression and it was “closely linked to the radical voices of women’s empowerment and differential rights, during the 1980s to 1990s” (ibid, p. 1). Second wavers, differently from first wavers, did not seek integration, as they were “skeptical of, if not outright opposed to, the inclusion of more women in what they considered profit-driven, patriarchal institutions” (ibid, p. 11). Hence, this “conflict between integration and separation signaled a basic shift from an equity approach to a difference approach” (ibid, p. 12), where feminists wanted to be seen as a group that had their own thoughts and objectives, and that would not accept to be only integrated to a male-oriented set of rules and politics.

Third-Wave Feminism, “from the mid-1990s onward, spring[s] from the emergence of a new postcolonial and postsocialist world order, in the context of information society and neoliberal, global politics” (Krolokke, 2005, pp. 1-2). Third wavers’ main objective is to “overcome the theoretical question of equity [first wave] or difference [second wave], (...) challeng[ing] the notion of ‘universal womanhood’ and embrac[ing] ambiguity, diversity, and multiplicity in transversal theory and politics” (ibid, p. 2). Focusing on “the diversification of women’s interests and perspectives and the breakdown of master stories of oppression and liberation” (ibid, p. 19), third wavers work with the idea of women as individual and complex beings who cannot be narrowed down to strict agendas and who “confront complex intersections of gender, sexuality, race, class, and age-related concerns” (ibid, pp. 16-17).

After this brief review of feminist movements, we can appreciate the contextual setting wherein gender issues find their roots. In this respect, Rhode (1992) points out that: “Feminism in general, and the American women’s movement in particular, emerged against a backdrop of social, economic and political inequalities between the sexes” (p. 150). For instance, commenting on women’s sexuality, reproduction and marriage, Arán (2003) stated that “in the 1960s and 1970s, we saw a certain displacement of women from the fate of motherhood, caused by the concrete possibility of separating sexuality from reproduction, with the invention of the contraceptive pill” (§17)<sup>10</sup>.

However, at present, we see that this refusal to marry, as a feminist achievement, has been reevaluated by women themselves. Schulman (2004) comments that the radical feminists once intended to end marriage as an institution, but “not only did they fail to do that, but the preservation of marriage became, in a way, the movement’s chief if wholly unintended accomplishment” (§1). This was their intention since they believed that refusing to marry “would be the beginning of the final struggle to overthrow male supremacy” (§9). However, the decision to avoid marriage and pursue their careers brought about other consequences, as in Schulman’s words:

Emerging on the field of honor in their late twenties, with credentials and career (and, generally, sexual experience) in place, middle-class, professional women find they face a frighteningly brief window in which to make a marriage that will include children. For those women to whom it matters, this makes marriage-seeking an urgent, intense, and often anxiety-laden affair. (§13)

Besides, this pursuit of marriage is not only motivated by procreational needs, but also by a growing demand for a shared life. Riley (2002) criticizes the fact that “as households of single people grow, the admission of even occasional loneliness

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<sup>10</sup> Source text: “nos anos 60 e 70 do século passado, assistimos a um certo deslocamento das mulheres do destino da maternidade, provocado pela possibilidade concreta de separar a sexualidade da reprodução, com o advento da pílula contraceptiva”.

remains taboo, while to be without visible social ties is inexcusable” (¶11). She goes on to say that it seems that “one must count as a family in order to count at all” (¶11).

This kind of information is essential for a true understanding of where feminists come from and where they are headed. Certainly, in the area of feminist studies, there are a number of schools of thought, but they all share the concern for the overcoming of women’s usually undervalued status.

Before we move forward into the discussion of the interconnection between language and gender, it is also important to highlight that being a woman is not a monolithic notion, that is, “there is no such thing as ‘being a woman’ outside the various practices that define womanhood for my culture” (Cameron, 1995, p. 43). Rhode (1992) also makes the same claim that: “There is no ‘generic woman’, nor any monolithic ‘woman’s point of view’” (p. 158). In tandem with this view is Sarti’s (2004) assertion that “women do not constitute a universal category” (¶34)<sup>11</sup>, they “become women in specific social and cultural contexts” (¶34)<sup>12</sup>. Such an assertion invites us to reconsider old concepts and open space for new, more contextually based analysis of gender issues.

Besides, we must also bear in mind that the definition of gender itself is not free of dispute. Thus, I bring forward Moore’s definition, as one that I think is in line with the literature being presented: “the cultural elaboration of the meaning and significance of the natural facts of biological differences between women and men” (1999, p. 151).

Therefore, the definition of what consists being a woman and a man is not directed by biological facts, but by the cultural and social elaboration that a certain

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<sup>11</sup> Source text: “as mulheres não constituem uma categoria universal”.

<sup>12</sup> Source text: “tornam-se mulheres em contextos sociais e culturais específicos”.

group makes of their own experiences, which refutes the conception that sex defines gender.

In other words, gender is a ‘constructed category’ (Heberle, 1997), or as argued by Wodak (1997), “the sex/gender concept operates on the principle that, while the binarity of the sexes is an immutable fact, the traits assigned to a sex by a culture are cultural constructions” (p. 3).

Moore (1999) also argues that whereas the anthropological work in the 70s (moment of the distinction between sex and gender) was referred to as an ‘anthropology of women,’ focusing on the way women lived their lives and how this would be an explanation for a universal subordination, in the 80s there is a change for an ‘anthropology of gender,’ in which men and women were understood in face of their interrelation, and not simply through the observation of their isolated activities.

There lies the base for the construction of the notion of gender: the rejection of any kind of essentialism and a strong influence of feminism, promoting a less skewed view of this whole discussion.

The anthropological studies on gender have been marked by dichotomies, such as: domestic/public (Rosaldo, 1995) and nature/culture (Ortner, 1979). Even though the degree may vary, women are usually associated with the domestic sphere, and men with the public one, as can be observed in the following figure from Heberle (1997, p. 27):

<b>Male</b>	<b>Female</b>
<b>public domain</b>	<b>private domain</b>
<b>writing</b>	<b>speech</b>
<b>competition</b>	<b>cooperation</b>
<b>power</b>	<b>solidarity</b>

<b>information-focused</b>	<b>interaction-focused</b>
<b>permanence</b>	<b>impermanence</b>
<b>distance</b>	<b>intimacy</b>
<b>status</b>	<b>solidarity</b>
<b>report-talk</b>	<b>rapport-talk</b>
<b>profession</b>	<b>leisure</b>
<b>oppressor</b>	<b>oppressed</b>
<b>powerful</b>	<b>powerless</b>

**Figure 1: Figure 2.3 - Dichotomies indicative of male and female language.**

According to Cameron (1995), “the gender specialization whereby girls seek intimacy and boys seek status (...) could be characterised as a training of boys for public and girls for private life” (p. 41). Even in societies where the division of roles is more egalitarian, women seem to conceive their actions from the referential of the domestic sphere, as if they could act in public situations, but without leaving their identities as mothers, for instance, in a secondary position (Rosaldo, 1995).

In Gal (2002, ¶2), we see that:

Since the emergence of the doctrine of “separate spheres” in the nineteenth century, social analysts in Europe and the United States have repeatedly assumed that the social world is organized around contrasting and incompatible moral principles that are conventionally linked to either public or private: community vs. individual, rationality vs. sentiment, money vs. love, solidarity vs. self-interest.

Gal (ibid) also observes that “feminist research has challenged the supposed incompatibility of the moral values associated with public and private (...) [and] has successfully shown the error of assuming stable boundaries between public and private” (¶3), because “as feminist theory has argued, the public/private distinction is an ideological one” (¶4). Summarizing this point, the author states that “public and private



will have different specific definitions in different historical periods and social formations” (¶22).

Also on this matter, Caldas-Coulthard (1995) discusses the (mis)representation of women in the British press and states what seems to be a constant point of criticism in the literature of gender studies: “Men, in general, are represented speaking in their public or professional roles, while women, when they speak, are identified with the private sphere” (pp. 226-227).

The author goes on to make the relevant argument that the “private/public distinction is a very important feature of social organization. If women are represented mostly speaking in their private roles, they are marginalised in terms of public or ritual speech” (p. 227).

James (1992) also discusses the matter of the divide between the public and private spheres in the liberal society and argues, in view of gender issues, that “in so far as public political life is seen as male, and is defined in opposition to the private, domestic sphere of women, women lack full membership of the political world and are not full citizens” (p. 48).

This dichotomy is accompanied by others, also mentioned by the author: reason and emotion, impartiality and partiality, independence and dependence; the first item of each pair relating to men and the second to women.

Another important aspect presented by James (*ibid*) is that the traditional divide between private and public spheres ought to be brought to light in order to show that the conceptions upon which it is built can also be undermined. In this respect, for McElhinny (1997), there are ‘leaks’ between the public and private spheres, showing their not so clear-cut division. For this author, these ‘leaks’ are “signs of social and

structural shifts; promoting the visibility of, and alternative interpretations of, such leaks is part of the political work of social movements” (ibid, p. 112).

To do so, James (1992) puts forth that “the family can be instrumentally important to the political sphere, by virtue of being an institution or set of practices in which a vital quality of democratic citizens – self-esteem – develops” (p. 62). The author goes on to say that “the burying of this connection is just one of many ways in which liberal theory has obscured the political significance of work traditionally done by women” (ibid, p. 62).

On a more positive note, however, discussing women’s identity and sexuality, Vieira (2005, pp. 219-220) argues that:

the contemporary woman, based on new power networks, imposes herself in different areas, including the sexual one, having the space for her preferences and her will regarding topics which could not even be mentioned before in the private discourse, much less be the object of public discourse.<sup>13</sup>

Another dichotomy is the one between nature and culture (Ortner, 1979), in which, based on biological factors, women are linked to nature, that is, all of which is related to what is ‘given’, natural, preconceived, whereas men are understood in face of the culture, of what is constructed, and, therefore, conquered through their power in society.

However, it is also believed that even our conception of nature is culturally constructed, since, as stated by MacCormack, “symbols such as nature and female have meanings attached to them which are culturally relative” (1980, p. 5). Hence, the opposition between nature and culture must neither be seen as absolute, determinant nor limiting of the potentialities of both women and men.

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<sup>13</sup> Source text: “a mulher contemporânea, com base em novas redes de poder, impõe-se na sociedade em diferentes áreas, inclusive na sexual, tendo espaço para preferências e vontade em assuntos que antes não podiam sequer ser mencionados em discurso privado, quanto mais ser objeto de discurso público”.

In order to show us that the roles of men and women must be analyzed in face of their specific culture/society, Elshtain (1992) gives us an example of female and male authority coexisting by stating that “cultural anthropologists argue that, in societies like the Iroquois, for example, where women wielded great power in some areas as men did in others, to view male and female authority as sexually unequal reflects a western, state bias” (p. 115).

Elshtain makes a relevant assertion about the ‘power and powerlessness of women’ by stating that feminist studies, in recent decades, “often ignored or denied associations of women with images of authority, potency and power, concentrating instead on women’s historic oppression” (ibid, p. 110). This point is really crucial, for it is customary to find such representation of women as victims of male oppression in varied texts discussing gender issues. Therefore, this criticism provides us with some new outlook on the position of women in our society, certainly still a struggling group in search of greater space, but, at the same time, seeing them also with their strengths, which were collectively acquired in the long history of the women who came before them.

All this discussion helps us realize that our old view of what is seen as being private and public needs to be reevaluated, and that this new understanding is reached by “knowing that women have been powerful in many times and places, recognizing that women have not been uniformly subjugated and powerless” (ibid, p. 117), especially for the fact that the social power of women is not always manifested in the public eye (Costa, 2004).

As observed by Sheldon (1997), “in just about all cultures, females and males are theorized as being different from each other, [which] simply reflects a culturally constructed definition of gender as *difference*” (p. 225). Therefore, in view of

the argument of equality and difference, Elshtain (1992) raises an essential question: “what must one be to be ‘equal’?” (p. 123). This question is important in the sense that equality is usually understood as being ‘the same’, and, in many societies, the same as men. So, she goes on to make her question even more explicit: “must the new woman become the old man in order to be ‘equal’?” (ibid, p. 123). Trying to answer it, we are invited to appreciate men and women in their uniqueness and to see equality as being based on an essentially respectful attitude towards difference, rejecting any kind of gender-based dominance.

Rhode (1992) also discusses this issue by stating that “to pronounce women either the same or different from men allows men to remain the standard” (pp. 154-155), which is corroborated by Violi’s (1992) claim that the pursuit in feminist studies for equality hides a concept that men are still taken as the standard against which women have to mirror themselves. In other words, by defending that women have to struggle to achieve a level of ‘sameness’ before men, this theory keeps the male subjectivity as superior. Therefore, the new pursuit must be the acknowledgement of the differences between not only men and women, but among men themselves as well as among women, since, as put forth by Flax (1992): “Domination arises out of an inability to recognize, appreciate and nurture differences, not out of a failure to see everyone as the same” (p. 193).

Hence, considerations about the differences between women, and not only between them and men, are of utmost relevance, since one must give sufficient “attention to context and to the diversity of women’s interests over time and across boundaries such as race, class, ethnicity and sexual orientation” (Rhode, 1992, p. 149),

which is corroborated by Costa (2004) when she argues that “the inequalities among women themselves (...) have received little attention by the feminisms” (p. 24)<sup>14</sup>.

Violi (1992) also reminds us that for the Anglo-American feminist tradition, there is a “shift of emphasis (...), from difference to differences” (p. 164), since gender makes for only one of the differences among people, “others being race, sexuality and class” (p. 164). In this respect, we also see in Heberle et al (2006) that gender “interacts with other social variables, such as educational and ethnical background, socioeconomic status, occupation, class, sexual orientation, political and religious affiliation” (p. 9)<sup>15</sup>.

In this area of language and gender studies, many researchers have conducted investigations also using SFL as a tool to unveil the social forces that underlie the representation of women in our societies (Felippe, 2001; Gallardo, 2001; Grimm, 1999; Heberle, 1997; Ostermann, 1995; Prawucki, 1998; Rosa, 2001). Prawucki (1998), for instance, deals with gender roles in a narrative for children, while Gallardo (2001) investigates gender in a play.

Thus, as already put, in order to develop a comprehensive investigation, it is not sufficient to focus on the linguistic manifestations; we also need to consider all these previously discussed socio-historical implications around the object of analysis, since according to Lago (1999), “gender identities are socially attributed” (p. 124)<sup>16</sup>, which shows us that “a critical discourse analysis of gender representations is indispensable” (Lima, 2007, p. 36)<sup>17</sup>.

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<sup>14</sup> Source text: “as desigualdades entre as próprias mulheres (...) têm sido pouco avaliadas pelos feminismos”.

<sup>15</sup> Source text: “interage com outras variáveis, tais como grau de instrução, etnia, posição socioeconômica, ocupação, classe social, orientação sexual, filiação política, religiosa”.

<sup>16</sup> Source text: “identidades de gênero são socialmente atribuídas”.

<sup>17</sup> Source text: “é indispensável uma abordagem crítica dos discursos sobre as representações de gênero”.

### 2.3.1 – Gender Studies about Women on TV

In analyzing discursive practice as one of Fairclough's dimensions of analysis (CDA), especially the aspect of distribution of the text (namely, a TV series), it is essential to consider Williams' (1990) discussion concerning the role of the television and its possible effects in society, especially in terms of social change.

The author urges us to question “whether it is reasonable to describe any technology as a cause” (p. 9) of a certain social event. In the case of the present study, it was important to take in account to what extent the television played a role in promoting change in the way women are portrayed, and, consequently, how women are to be seen in real life outside the TV set.

Moreover, if technology is not to be considered as the cause of such change, but conversely an effect, “to what other kinds of cause, and other kinds of action, should we refer and relate our experience of its issues?” (p. 10). In other words, it is worth considering whether it was technology itself, namely TV, which made women have a larger space of expression in the media, or, conversely, whether it was the fact that women have gained more space in society as a whole which made them have a greater place on TV. Or claiming even further, we could state that this is a cycle, in which one action stimulates the other.

In order to illuminate such a discussion, I present a review of gender studies concerned with the portrayal of women on TV, ranging from children's shows to others dealing with topics, such as lesbianism and singlehood.

I believe that this review of texts on women and TV is essential, especially for the fact that, as observed by Chouliaraki (2005), “common sense is imperceptibly reproduced in the media, and so re-appears as yet another resource for the conduct of

everyday life” (p. 47). Hence, investigating how some TV shows have portrayed women may shed light on the interconnections between language and gender.

The author goes on to say that for CDA “forms of knowledge and social identity are produced and transformed within and through discourse in a range of social activities” (p. 50), that is why the investigation of the discursive events produced by TV and concerned with women is paramount. Also, according to Fabrício (2004), “understanding media discourse is important due to its constitutive role upon society and social identities as well as its expressive dimension of the sociocultural values it makes circulate” (p. 241)<sup>18</sup>. Sharing this concern about the feminine on TV, Fischer (2005) describes “what forms of femininity are reinforced, imagined (...), constructed in culture”<sup>19</sup> (p. 254).

Discussing quality TV in capitalist society, with specific reference to SATC, Nelson (2006) remarks that:

life indeed revolves around implicit and explicit claims that some things are better than others. If this were not the case, *Sex and the City*’s Carrie Bradshaw (Sarah Jessica Parker) would not drool over Manolo Blahnik shoes, and designer labels (and their simulations) would not adorn most people’s bodies. (§4)

For the author, “when value-assertions are made, it is always worth asking what is the discursive position” (§11). Thus, on the impact of TV on people’s values, Nelson (ibid) discusses that:

Value is not just a personal matter. If Carrie Bradshaw alone favoured Manolo Blahniks, then their value would indeed be personal to her. But implicit is a broader, communal desirability of Blahnik shoes and other expensive fashion items. Thus a broader sociopolitical context is evoked. (§30)

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<sup>18</sup> Source text: “a compreensão do discurso midiático é importante devido a seu aspecto constitutivo da sociedade e das identidades sociais e sua dimensão expressiva dos valores socioculturais que coloca em circulação”.

<sup>19</sup> Source text: “que formas de feminilidade são reforçadas, imaginadas (...), construídas na cultura” .

Therefore, we can see, from this author's claims, the large influence TV can have on people's choices, values and self-image, since, in the case of SATC, the choices in fashion made by the main character, Carrie Bradshaw, served as paradigm for what being trendy means for the contemporary woman, even though many of these women cannot really afford the same lifestyle and related expenses.

Analyzing the hit series, 'Buffy The Vampire Slayer,' and its important role for women's emancipated image on TV, Owen (1999) informs us that the main character "ruptures the action-adventure genre, in that a female is controlling the narrative and delivering the punches" (§3). This is important, since men have always dominated this genre. In other words, the "series reconfigures some of the relations of power (...) by relocating narrative agency from masculine to feminine" (§21). However, the author also observes that even though Buffy takes on this strong female role in the series, her

power is domesticated by her oft articulated longing to be "normal"--to have a steady boyfriend (with all that entails) and to consume life uninterrupted by the demands of civic obligation. The narrative opposes the costs of leadership and political potency, with intimacy, stable relationships, and material comfort. The quality of a woman's private life is diminished by the burden she bears to participate in civil society. (§22)

On this same matter, Magoulick (2006) reminds us that in the mid-1990s television still prioritized male characters. So, when female characters such as Buffy, Xena and Nikita found their space, the "mainstream media, along with many feminists, hailed these shows for offering wonderful new role models and examples of female heroes" (§6).

However, Magoulick also makes the point that "these female heroes, conceived of and written mostly by men in a still male-dominated world, present male fantasies and project the status quo more than they fulfill feminist hopes" (§1), which is



also the case in LeBesco's (2006) study of 'The Sopranos,' where the author explains that "many of the characterizations of women on The Sopranos are filtered through the experiences and attitudes of male characters" (§10).

As observed by Owen (1999) that women always have to suffer the consequences for their independence and agency, Magoulick (2006) also highlights that:

One deeper message in all these series and films is that women had better not seek independence and strength too assiduously, unless they are prepared to suffer serious violence and torment, especially from those they should be able to love and trust the most, their love partners. (§34)

That is precisely why Beirne (2007), discussing art and pornography in the HBO hit-series 'The L Word,' with lesbianism as its core, reaffirms "the continued need for feminist activism in contemporary society" (§27).

In an investigation about 'The Simpsons,' Henry (2007) points out that in this postfeminist era "many women today seem to be in a conflicted state, torn between very traditional and stereotypical ideas about who and what they ought to be and rather progressive and liberating concepts of who and what they can be" (§3). He concludes, then, that Marge, the main female character of the series, "embodies the ambivalence that still exists regarding female identity and its relation to the public and private spheres" (§22).

Such a matter of ambivalence is also discussed in Clapson's (2005) study of the hit series 'Desperate Housewives,' where the author provides us with some perspective on the lives of suburban women, stating that also in the suburbs, "as the 1960s gave way to the 1970s, increasing numbers of women were able to go out to paid work" (§11), which continued to develop in the following decades, but, more recently, in a post-feminist era, there has been a growing need for the opportunity of getting married with the ultimate goal of experiencing motherhood and companionship.

Believing in the large influence the TV exerts on all of us, Powell and Abels (2002) turned their attention to shows directed specifically at children, ‘Teletubbies’ and ‘Barney & Friends.’ Upon conclusion of their research, they argued that “new television programming aimed at one- through five-year-old children has the potential to influence gendered behavior early, as gendered expectations are formed” (¶1), hence the importance of having gender representations in the media which promote respect for the differences and gender integration since the very early ages.

The authors present the following conclusions, which hopefully will serve as food for thought for TV writers and producers:

The female characters were followers a majority of the time, appeared feminine, were underrepresented in a variety of occupations and played feminine roles. The male characters, on the other hand, were the leaders, appeared in a variety of masculine occupations and roles, and were larger and stereotypically male in appearance. (¶35)

As a counterpoint to these facts, they claim that the analyses also showed that “some change in portrayal of sex-roles to a preschool audience is happening through Teletubbies and Barney & Friends. However, this change is mostly opening up accepted behavior for boys, while sex-roles are primarily being reinforced for girls” (¶45).

### **2.3.1.1 – Gender Studies (and non-academic publications) about ‘Sex and the City’**

In this sub-item, I present gender studies and non-academic publications focused specifically on SATC, from varied theoretical standpoints, in order to demonstrate that

this TV show has been the object of analysis of many scholars as well as magazine/newspaper writers.

In a recent publication of a collection called *Séries Contigo! Coleção*, this national Brazilian magazine published some texts about SATC, which were sold along with DVDs of the series on newsstands across the nation. This collection presents the four main characters in SATC saying that they “set trends, became the ultimate reference among fans and changed forever the way TV (and society) saw the urban, modern and, especially, single woman (“As solteiras que mudaram”, 2007, p. 6)<sup>20</sup>. Having said this, the articles go on to make strong assertions about women in general, which most definitely deserve further criticism.

One of these articles opens with the following sentence: “The single woman who does not dream about Prince Charming, the right man or her life’s great love should throw the first stone” (“À procura”, 2007, p. 37)<sup>21</sup>. Besides, the text also puts forth the idea that “even if men look for a nice partner, idealizing the partner is much more present among women” (ibid, p. 38)<sup>22</sup>.

This clear-cut division between how women and men behave, so fought against by feminists, is also seen in Cabral’s (2007) article for *O Globo Online* about modern women and marriage, inspired in the issues dealt with in SATC, where the writer claims that: “She who never imagined herself holding the bouquet in one hand and a glass of champagne in the other beside the chosen one should throw the first stone,”<sup>23</sup> an assertion that may sound appalling to some feminists. This article also brings the opinion of a psychologist, Karen Camargo, about the reasons why women

<sup>20</sup> Source text: “Lançaram moda, viraram referência máxima entre as fãs e mudaram para sempre o jeito como a televisão (e a sociedade) via a mulher urbana, moderna e, principalmente, solteira”.

<sup>21</sup> Source text: “A mulher solteira que não sonha com o príncipe encantado, com o homem certo ou com o grande amor de sua vida que atire a primeira pedra”.

<sup>22</sup> Source text: “Ainda que os homens procurem uma parceira bacana, essa história de idealizar o parceiro é muito mais presente na ala feminina”.

<sup>23</sup> Source text: “Quem nunca se imaginou segurando numa mão o buquê e na outra uma taça de champagne ao lado do escolhido atire a primeira pedra”.

and men get married: she states that “the myth of eternal love and fairy tales continue in the female imaginary. Men marry more for social reasons.”<sup>24</sup>

In another article, in the previously mentioned publication *Séries Contigo! Coleção*, also on the issue of the need for a partner, we can see the following statement about women and loneliness: “many women really think that being with an individualistic man is better than being alone” (“Ele não sai”, 2007, p. 36)<sup>25</sup>.

In an interview given to CCN.com, Darren Star, creator of SATC, gave his viewpoint on the importance of the series in contemporary society. Addressing how they portrayed women, he said:

what really broke new ground in this show was the attitude (...) we sort of presented about women and their sexuality (...), women were sort of these independent, sexual creatures that just weren't necessarily looking to get married and settle down” (Blitzer, 2004).

As a matter of fact, in the same interview, Star admitted that this idea had already been presented in other shows, but not “in sort of such a frank and outrageous kind of way.” Also, commenting on his impetus to create SATC, he stated it “was to do a show about sex from a female point of view” (Blitzer, 2004). However, what needs enough discussing is this point of view, as women cannot be narrowed down to a single concept: they have diverse expectations, opinions and beliefs, depending on their social status, culture, ethnical and spiritual background.

Having written the book upon which SATC was based, it is interesting to know Candace Bushnell's definition of feminism, which was given during her participation at an ASSU (Associated Students of Stanford University) Speakers Bureau's event. Bushnell said that “feminism is about people, both men and women,

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<sup>24</sup> Source text: “O mito do amor eterno e os contos de fada continuam no imaginário feminino. Os homens casam mais por uma questão social”.

<sup>25</sup> Source text: “Muitas mulheres acham, mesmo, que se relacionar com um homem do tipo individualista é melhor que estar sozinha”.

being allowed to be what they want to be and not be constrained by sex roles” (Degtyareva, 2005, ¶14), which certainly was an oversimplified answer to a much more complex task such as defining a whole movement.

Discussing the character of Charlotte, Montemurro (2004) addresses the topic of marriage and liberal feminism in SATC, since “traditional feminine expectations fall heavily on Charlotte’s shoulders as the other three women are mostly portrayed as happily inept at or uninterested in cooking, cleaning, and other homemaking tasks” (p. 1).

She also points out that “women often have to choose, as Charlotte does, between career and family – and the writers of *Sex and the City* suggest that it is OK, and maybe even preferable, for women to choose or even *prefer* work” (ibid, p. 1).

In this sense, it is Montemurro’s belief that “by placing work at the center of Carrie, Samantha, and Miranda's lives and identities, rather than as something to be abandoned at marriage, *Sex and the City* allows for a more ‘realistic’ or in-depth story to be told” (ibid, p. 2).

Also about the ground-breaking role of SATC, a report (“Sexo, Drogas,” 2007) in the Brazilian internet site *Globo.com* pointed out the following, on its specific page about TV series, *Séries etc*:

Homosexuality was only one of the polemic and daring topics which started being dealt with openly by a certain female quartet from New York. “**Sex and the City**” today may seem almost soft compared to series such as “**Nip/Tuck**” or the new “**Tell Me You Love Me**,” but in 1998, when it was launched by HBO, it was not common to see women discussing sexuality in such an open manner, and in such detail.<sup>26</sup>

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<sup>26</sup> Source text: “Homossexualismo era só um dos temas considerados polêmicos e ousados que começaram a ser tratados abertamente por um certo quarteto feminino de Nova York. “**Sex And The City**” hoje pode parecer quase leve perto de séries como “**Nip/Tuck**” ou a novata “**Tell Me You Love Me**”; mas em 1998, ano em que foi lançada pelo canal HBO, não era comum ver mulheres discutindo sexualidade de forma tão aberta, com direito a pormenores”.

Presenting a last publication for this section, we have a TIME magazine full-cover report about SATC, where Edwards (2000) reminds us of how life used to be for the single woman not too long ago: “she would live a temporary existence: a rented apartment shared with a girlfriend or two and a job she could easily ditch. Adult life--a house, a car, travel, children--only came with a husband” (p. 1).

In this article, Edwards shows us what Sarah Jessica Parker (who played SATC’s Carrie Bradshaw) had to say about women’s change in attitude towards marriage: “My single friends have their own life and money to bring to the table (...). It’s the same as the characters on the show: my friends are looking for a relationship as fulfilling, challenging and fun as the one they have with their girlfriends” (p. 4). However, we are later presented with a contradictory assertion by the actress (who is married to actor Matthew Broderick) when asked whether she really believed married life is boring and that single people have it better: “Well, no, (...) it’s just a fun thing to say to make single people feel better” (p. 7).

Opposing this contradiction, Edwards (2000), in a final note, draws our attention to the fact that women “have fought for years to be themselves--self-reliant, successful, clever, funny, willful, spirited--and for all the angst that the single life can bring, they’re not willing to give it up for any arrangement that would stifle them” (p. 8).

From these studies and general publications about SATC, we can see that from heated discussions in circles of friends to university classes and researches, SATC has proved to be a cultural phenomenon. In order to support this claim, I point out Schweitzer’s (2005) report, on *The Boston Globe*, that:

This semester [fall 2005], the Massachusetts Institute of Technology is giving its best scholarly treatment to a slice of popular culture each Tuesday evening when 24 undergraduates gather to ponder HBO’S ‘Sex and the City’” (¶3).

Besides, the fact that various articles and papers were published having SATC at their cores is also corroborated by Schweitzer (ibid) when she observes that this series “has been the subject of earlier academic focus. Its implications for postfeminist ideals and the male archetype have been dissected in journal articles and women's studies classes” (¶19).

In this chapter, we could see the description of the concepts and principles used from SFL and CDA in the present research. In SFL, we know that language is part of a system and that it is used to make representations of our experiences in the world. Besides that, CDA gives us the theoretical ground for the discussion of what those representations mean in terms of the underlying ideology and power relations established in the discursive events. Finally, studies on Language and Gender are also taken into account, especially for the fact that the present work is concerned with women’s representations and gender issues are involved in the analysis.

In the following chapter, the transitivity analysis of all the collected data is carried, accounting for Fairclough’s (1992) textual dimension.

## CHAPTER III

### DESCRIPTION AND INTERPRETATION OF THE TRANSITIVITY ANALYSIS

In order to understand all the references and comments I make when doing both the analysis of the transitivity choices and the analysis of discourse and gender, it is essential that the context of situation (Halliday, 1994, 2004) – field, tenor and mode – wherein SATC is located be thoroughly described.

As the field is the only element which changes in every episode, I make, at this point, only a general description of what is going on in the series, not specifically in each episode. This individual description of the field is done when I start discussing the transitivity choices in the narration of each episode transcribed. So, regarding its field, we know that SATC is a TV show compiled from the ‘New York Observer’ column ‘Sex and the City’ by Candace Bushnell, about the lives of four upper-middle class, educated, working, single women in their 30s/40s living in New York City, dealing with varied topics, namely fashion, work, being single, sex, spirituality, cheating and prejudice. Its main character, Carrie Bradshaw, is also the narrator, who problematizes what happens throughout the episodes.

The tenor and mode of my object of analysis, differently from the field, are the same regardless of the episode being analyzed. Hence, when discussing the individual episodes, I do not repeat the references about these two elements.

In respect to the tenor, we know that the speech role is of narrator. Even though the relationship is hierarchical, as the narrator is omniscient/omnipresent, there is the objective of creating an informal, conversational tone for the narration, so as to



‘minimize social distance’. The viewers/listeners, a small part of the population, especially for the fact that its airing has always been on cable TV, are invited to engage in the reflections proposed by the narrator, as a means to make them feel part of what is happening in the series. The viewership is unseen and unknown but made known demographically; conversely, the narrator is seen and known. The frequency of encounters varies depending on the time we refer to, that is, if we refer to the time the series was still airing original episodes, the frequency was weekly on TV. However, if we refer to the time after the series ended, the frequency in Brazil, for instance, is nowadays daily on the channel Foxlife, which airs it from Monday to Friday at 9 p.m. Moreover, if we include the fact that all seasons are available in DVDs, the show can be seen at any time.

As far as mode is concerned, we can say that the role assigned to language in the narration is constitutive, since it is through the use of language by the narrator that the representations are made. The medium used is oral informal language and the channel is phonic and graphic; however, my focus of analysis is the phonic one. Even though the narration is monologic, the idea in the series is to create a feeling as if the narrator were actually engaging in a conversation (dialogic) with the audience. Besides, it is mediated, as the TV is the means through which the text gets to the viewers/listeners, and, in the narration, the texts are both “directly accompanying action (...) [and] reflecting upon it” (Ravelli, 2000, p. 51), since at times the narration and the events it refers to happen simultaneously, and at others the narrator is reflecting about something which had previously happened in the episode.

### **3.1 – Analysis of Transitivity Choices (text)**

As previously mentioned, before every analysis of the individual transcriptions (see Appendix I), an explanation of the field is given, so as to provide an understanding of what is going on in the episode and allow the reader of the present research to make sense of the information found in the Tables and the corresponding discussions.

Based on the clauses transcribed, the categorization of the processes, participants and circumstances can be seen in Tables 5 through 28 and the individual analyses of each transcription are made, from season one to six, with attention to the prominence of the processes and circumstances as well as to the dynamism of the participants. After all individual analyses, a general picture of the data of all seasons together is presented (Tables 29 through 32), so as to provide a deeper understanding of the linguistic choices made in the selected narration of this TV show.

#### **3.1.1 – Season 1, Episode 12**

In this episode, the relationship troubles faced by each of the four main characters are presented and discussed by the narrator under the theme of spirituality, which can be grasped by the opening question Carrie asks herself: “Are relationships the religion of the 90’s?”

Carrie is surprised to find out that her boyfriend, Mr Big, takes his mother to church every Sunday. This discovery makes Carrie ask Big to introduce her to his mother. He eventually does it, but he introduces her as a friend, which really upsets her, to the point of her breaking up with him in the end of the episode, since he was not able to give her any real sign of his love for her.

Miranda dates a Catholic guy, Thomas John Anderson, who is obsessed with taking showers just after they have sex, as a way to wash their sinful actions away. Such a habit disturbs her and she confronts him saying that sex is not a sin. He gets upset and breaks up with her. Then, she returns to an old lover, Skipper, who has no problem staying in bed and hugging her after sex.

Samantha, a non-believer in romantic relationships, finds herself falling in love with James. However, she soon finds out he has something she cannot accept: a very small penis. This fact really upsets her to the point that she starts crying during sex. He then asks her what is happening, but she says those were happy tears.

Charlotte goes through a tough situation in the episode as she, fearing the fact that she may not get married, goes to some fortune-tellers in the hope of having one of them say her doubts are unjustified. However, all of them say that marriage is not in her future, confirming her greatest fears. After some self-questioning, she eventually understands that all she needs to have is faith and everything will be fine.

Following the explanation of this episode's field, there are the Tables with the quantitative analysis of the occurrences of processes, participants and circumstances in the clauses transcribed. Along with the quantitative information, there is also qualitative analysis of what these numbers reveal. In the following Tables, only my categorization is found; however, a selected number of instances of the clauses transcribed are found in Appendix II in order to allow the reader of the present research to make sense of the information provided in such Tables. All the explanation contained in this paragraph applies to the other five episodes analyzed as well, therefore avoiding unnecessary repetition at the beginning of the individual analysis of each episode.

		OCCURRENCES	#	%
P R O C E S S E S	<b>Material</b>	was dating (2), 'd go out, shower, decided to confront, going, having been raised, decided to check out, wearing, started, decided to treat, walked, did, could (possibly) get married, shook, took (2), made, see, lived, detonated, would find, get a look, would go, invited, wanted to show off, had invited, left, go, get married, would happen, stayed up, would stop, meet.	35	37.63%
	<b>Mental</b>	realized (2), dawned on, heard, was amazed, thought, believed, feel like, know, thought, knew, had heard, was preparing to see, fell in love, berated, refused to give into, keep believing, couldn't believe, believe, questioning, love.	21	22.58%
	<b>Behavioral</b>	watched (2), was kidding, wasn't (kidding), cried.	5	5.37%
	<b>Verbal</b>	ask about, don't ask, mention, admit, uttering, didn't ask, said, telling, was about to say, 'd say.	10	10.75%
	<b>Relational</b>	were going, was (11), is (2), are, looked, became, seems, had (2), do have, would be.	22	23.65%
	<b>Existential</b>	---	0	0%
<b>TOTAL</b>			93	100%

Table 5 – Occurrences of the processes in the clauses analyzed (Season 1, Episode 12).

As we can see in Table 5, in S1E12<sup>27</sup> (Season 1, Episode 12), the most frequent processes found in the clauses are the Material (37.63%) ones, which shows us that the greatest part of the representations made were of 'doings,' mostly concrete and related to the private life of the participants. They were followed by the Relational (23.65%) and Mental (22.58%) processes, indicating the preferred space in the narration for the creation of identities and specification of qualities of whatever is being talked about, as well as for the representation of how one feels in relation to the events being presented.

<b>My friend Miranda</b>	<b>was dating</b>	<b>Thomas John Anderson, an up-and-coming New York playwright.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

(S1E12)

<b>New York</b>	<b>is</b>	<b>a city filled with places to worship,</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S1E12)

<b>I</b>	<b>fell [a little bit more] in love</b>	<b>with him.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: accompaniment</i>

(S1E12)

<sup>27</sup> From this point on, I use the abbreviations S for Season and E for Episode, as explained on page ix.

Besides those, there was a smaller, but still relevant, occurrence of Verbal (10.75%) and Behavioral (5.37%) processes, but none of Existential ones.

<b>Samantha</b>	<b>said</b>	<b>a little prayer</b>
<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Verbiage</i>

(S1E12)

<b>I</b>	<b>watched</b>	<b>Mr. Big standing quietly next to his mother, tall, proud, respectful,</b>
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>	<i>Range</i>

(S1E12)

We see here a much greater importance given to what people do instead of what they say, maybe as an indication of the TV show's objective of portraying women, but not only them, as agents, which is discussed in the next Table. However, what must also be taken into account and brought to the foreground of our discussion is what kind of 'doings' these are; are they liberating actions or, conversely, do they still place women as agents in a very limited spectrum? This is a point to be further discussed in chapter 4, where considerations about discourse and gender issues are made.

		<b>DYNAMIC PARTICIPANTS<sup>28</sup></b>			
		<b>Women</b>	<b>Men</b>	<b>Women and Men</b>	<b>Others<sup>29</sup></b>
<b>P R O C</b>	<b>Material</b>	21	6	2	5
	<b>Mental</b>	16	2	4	0
	<b>Behavioral</b>	3	2	0	0
	<b>Verbal</b>	5	1	3	0

<sup>28</sup> I use the term 'Dynamic' and 'Passive' in Tables 6 and 7, as well as in others still to appear in the text, as does Hasan in her book 'Linguistics, Language and Verbal Art' (see References). However, I must clarify that I use these terms in a simplified manner. When I refer to a participant as 'Dynamic,' what I mean is that it is the agent of the clause, that is, the one that realizes the process. Then, when a participant is labeled 'Passive,' it means that it is the receiving end of the clause. Hasan, nevertheless, works with such terms in a more specific fashion, saying that the degrees of dynamism may vary even among different agents upon the same type of processes, or even in comparison to agents of other processes.

<sup>29</sup> I use the term 'Others' in Tables 6 and 7, as well as in others still to appear in the text, to include any participant which is not a human being, ranging from feelings and places to objects and the like, whose individual differentiation I did not consider relevant for the present research, even though specific remarks about them may be found in the text.

E S S E S	<b>Relational</b>	6	1	2	13
	<b>Existential</b>	0	0	0	0
	<b>TOTAL</b>	51	12	11	18
	<b>%</b>	55.43%	13.04%	11.95%	19.56%

Table 6 – Occurrences of dynamic participants and the processes in which they are involved (Season 1, Episode 12).

In Table 6, we see the space provided for women alone, since they are involved in 55.43% of all processes. Looking at the individual types of processes, we can also note that women are in larger number in all of them. In other words, regardless of the kind of process, they are the most frequent agents. Men represent 13.04% of the dynamic participants, while an approximate number, 11.95%, counts for women and men together as agents of the processes.

Out of the processes in which women alone are involved as agents, again the most frequently found were the Material (21/51) and Mental (16/51) ones, that is, women are mostly either ‘do-ers’ or ‘think-ers/feel-ers.’

<b>She</b>	<b>decided to confront</b>	<b>Thomas John Anderson</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S1E12)

<b>Charlotte</b>	<b>berated</b>	<b>herself</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S1E12)

It is also interesting to remark that the most dynamic participants involved in Relational processes fall into the category ‘Other,’ that is, the attributes and identities are conferred not to people themselves, but to situations, events, ideas, opinions, etc.

<b>It</b>	<b>was</b>	<b>one of those awkward relationship moments</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S1E12)

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S E S	<b>Material</b>	4	4	4	7	14
	<b>Mental</b>	2	0	0	10	10
	<b>Behavioral</b>	0	1	1	0	3
	<b>Verbal</b>	1	1	0	5	2
	<b>Relational</b>	0	0	0	23	3
	<b>Existential</b>	0	0	0	0	0
	<b>TOTAL</b>	7	6	5	45	32
	<b>%</b>	7.36%	6.31%	5.26%	47.36%	33.68%

Table 7 – Occurrences of passive participants and the processes in which they are involved (Season 1, Episode 12).

Now, looking at the receiving end of the clause, we see that most of the passive participants (47.36%) fall into the category ‘Others,’ which, as previously explained, includes all possibilities of participants with the exception of human beings. They are mostly inanimate things, such as attributes of the dynamic participants in relational processes, topics being thought about in mental processes, or even what was being said in verbal ones, etc.

<b>//you</b>	<b>know</b>	<b>nothing</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S1E12)

<b>She</b>	<b>took</b>	<b>some drastic action.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

(S1E12)

Besides, the other large percentage (33.68%) was about the absence of passive participants, meaning that in these specific processes only the agents involved were mentioned.

<b>It all</b>	<b>started</b>	<b>a couple of weeks ago on a particular Wednesday night.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: time</i>

(S1E12)

That left human beings with only 18.93% of the occurrences of passive participants, of which 7.36% were of women alone. This fact is of considerable relevance, since women are not represented mostly as passive.

	CIRCUMSTANCES								
	Time	Place	Manner	Cause	Cont.	Accomp.	Role	Matter	Angle
#	27	16	6	5	2	1	1	4	0
%	43.54%	25.8%	9.67%	8.06%	3.22%	1.61%	1.61%	6.45%	0%

Table 8 – Occurrences of the circumstances in the clauses analyzed (Season 1, Episode 12).

Circumstances are important as to determine the conditions in which the processes occur. Among the circumstances found in the clauses of S1E12, the immense majority was of Time (43.54%) and Place (25.8%), summing up 69.34% of all circumstances.

<b>Samantha</b>	<b>could possibly get married</b>	<b>before she did</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: time</i>

(S1E12)

<b>Meanwhile</b>	<b>downtown,</b>	<b>Samantha</b>	<b>was preparing to see</b>	<b>God.</b>
<i>Circ: time</i>	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S1E12)

We may interpret this data in the sense that it is exactly the time and space elements that have predominance in the creation of a relationship between something we tell and our interlocutor (narrator-viewer), since, for the latter to create an identification with what is being told, it is necessary to have a referential, that is, our interlocutor needs to know in which time context and from which social place the producer of the text (narrator) is talking.



I would also like to call attention to the fact that no occurrence of circumstances of Angle was found, not only in this episode, but in all the ones analyzed in this research, which can be seen in the Tables still to appear.

This is an interesting fact, for one may have expected to find the case where the narrator would say something from somebody's point of view, but that does not happen at all. We could infer that the choice of the TV show may have been of representing all events as no person's particular view, which may have allowed for a greater feeling of shared spaced with the viewer.

### **3.1.2 – Season 2, Episode 30**

The opening question of the narrator in this episode is: "Can you be friends with an ex?" Trying to answer this question Carrie invites Mr Big, now her ex-boyfriend, for a friendly lunch. However, as soon as he tells her that he is getting married to his new girlfriend, Carrie sees there is no way they can be friends, especially after he tells her he is doing now what he always refused to do when they were together: getting married.

Miranda sees Steve on the street for the first time since their break-up. She panics and runs away. He sees her and gets really sad with her reaction. Later in the episode, he goes to her apartment and confronts her. She admits she could never be friends with an ex and that she felt terrible for running away from him. So, they decide to have dinner together and try to make their new friendship work.

Samantha meets a man on the street and they eventually end up in bed. He warns her that he is very well-endowed, which only makes her more interested in him. When he takes his clothes off, she sees he is probably more than she can handle.

However, she does not give up without trying. In the end, unable to deal with his size, Samantha makes her first male friend.

Charlotte, in clear connotation to her fear of being in a relationship again and possibly getting hurt, faces old memories of a difficult relationship she had with a horse when she was a child. She finds herself struggling with the idea of getting back in the saddle again when she sees a very beautiful horse in Central Park. Eventually, she manages to overcome her bad memories and decides all she needs is to take things slowly.

Having specified this episodes's field, we move forward to the analysis of the occurrences of processes, participants and circumstances from the transcribed clauses.

		OCCURRENCES	#	%
P R O C E S S E S	<b>Material</b>	marry, deal with, handle, transform, was sitting, made (2), have dinner, ended, sold, get, spotted, give, used to make, put, hold (2), attempted to go riding, placed, took up, began to explore, could find, take, was making, were moving, slow down, left, could run, could stand, didn't break, couldn't break, run (2), find.	34	36.55%
	<b>Mental</b>	got to thinking, learn, couldn't help (but) wonder, came face to face, wondered, was about to see, decided, hadn't planned on, remembered (2), realized, had solved, needed (2), flooded, had decided, get to know, lifted, had loved, managed to hold on, found, would haunt, need.	23	24.73%
	<b>Behavioral</b>	fits, enjoying.	2	2.15%
	<b>Verbal</b>	had promised, ask, didn't ask.	3	3.22%
	<b>Relational</b>	is (8), are (2), equals (2), be, was (9), hadn't been, felt (2), turned out, turns out, had (3), aren't meant to be.	31	33.33%
	<b>Existential</b>	---	0	0%
	<b>TOTAL</b>		93	100%

Table 9 – Occurrences of the processes in the clauses analyzed (Season 2, Episode 30).

From this point on, instead of making all the observations I did about S1E12, what you will see is a step-by-step comparison among the seasons. In other words, now I compare

the transitivity results of S1E12 with the ones of S2E30, making the necessary remarks. After that, the results of S3E48 are compared with S1E12 and S2E30, and so forth, until the time comes for the discussion of the Tables about the results of all seasons together (Tables 29 through 32).

Looking at Table 9, we see that the most frequently found processes were still the Material, Relational and Mental ones, respectively.

<b>Steve and Miranda</b>	<b>began to explore</b>	<b>their new-found friendship.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S2E30)

<b>Life</b>	<b>is</b>	<b>all about making choices.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: matter</i>

(S2E30)

<b>I</b>	<b>got to thinking about</b>	<b>the ‘X’ factor.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S2E30)

However, comparing these processes in S1E12 and S230, there were nine more Relational processes used, whereas the number of Material and Mental processes was basically the same, which confirmed a tendency to provide more space for actions and thoughts/feelings in the narrative of this TV show. This possible interpretation is somehow expected, since SATC’s narration was basically focused on considerations about the relationship between women and men, as well as on their actions towards these relationships.

It is also shown that there were fewer representations of ‘sayings,’ which is a tendency confirmed in the Tables to come, up to the point that in S6E94 there was no occurrence of Verbal processes in the narration.

<b>I</b>	<b>had promised</b>	<b>//to hold</b>	<b>Charlotte’s hand</b>	<b>while</b>	<b>she</b>	<b>attempted to go riding.</b>
		<i>Pr: MATERIAL</i>	<i>Goal</i>			<i>Actor</i>
<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Projected clause</i>				

(S2E30)

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S E S	<b>Material</b>	27	2	3	1
	<b>Mental</b>	15	0	1	0
	<b>Behavioral</b>	1	0	0	1
	<b>Verbal</b>	2	0	0	0
	<b>Relational</b>	6	1	1	24
	<b>Existential</b>	0	0	0	0
	<b>TOTAL</b>	51	3	5	26
	<b>%</b>	60%	3.52%	5.88%	30.58%

Table 10 – Occurrences of dynamic participants and the processes in which they are involved (Season 2, Episode 30).

Here, women alone continue being the most active in all process types, and especially in the Material and Mental ones, with the actions and thoughts/feeling still being heavily directed towards matters of their private lives.

<b>Miranda</b>	<b>made</b>	<b>plans</b>	<b>[[to have dinner</b>	<b>with her last love,]]</b>
			<i>Pr: MATERIAL</i>	<i>Circ: accompaniment</i>
			<i>Embedded clause</i>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>		

(S2E30)

<b>I<sup>30</sup></b>	<b>had solved</b>	<b>the unsolvable friendship equation.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S2E30)

However, men lost even more space as agents of the processes, going from 13.04% to 3.52% of the occurrences.

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
<b>P</b>	<b>Material</b>	2	6	3	14	7

<sup>30</sup> Just as a reminder, every time we see the personal pronoun 'I' being used in the transcribed narration, it refers to Carrie, the narrator character.

<b>R O C E S S E S</b>	<b>Mental</b>	3	0	0	11	7
	<b>Behavioral</b>	0	0	0	1	1
	<b>Verbal</b>	0	1	0	2	0
	<b>Relational</b>	0	0	1	25	9
	<b>Existential</b>	0	0	0	0	0
	<b>TOTAL</b>	5	7	4	53	24
	<b>%</b>	5.37%	7.52%	4.3%	56.98%	25.8%

Table 11 – Occurrences of passive participants and the processes in which they are involved (Season 2, Episode 30).

Table 11 shows us that there was no significant change in the position of women and men as passive participants, leaving again most of them in the categories ‘Others’

<b>Charlotte</b>	<b>came face to face</b>	<b>with the memory of her first love: her horse, Taddy.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S2E30)

and ‘None.’

<b>Charlotte’s relationship with Taddy</b>	<b>ended</b>	<b>sadly</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: manner</i>

(S2E30)

	<b>CIRCUMSTANCES</b>								
	<b>Time</b>	<b>Place</b>	<b>Manner</b>	<b>Cause</b>	<b>Cont.</b>	<b>Accomp.</b>	<b>Role</b>	<b>Matter</b>	<b>Angle</b>
<b>#</b>	20	12	11	2	0	3	2	2	0
<b>%</b>	38.46%	23.07%	21.15%	3.84%	0%	5.76%	3.84%	3.84%	0%

Table 12 – Occurrences of the circumstances in the clauses analyzed (Season 2, Episode 30).

As in S1E12, the circumstances of Time and Place continued the most common, but there was an increase in the use of the ones of Manner, going from 9.67% to 21.15% in

S2E30, representing a greater concern for the detailing of how things were done or how they happened.

<b>Later that night,</b>	<b>I</b>	<b>got to thinking about</b>	<b>the ‘X’ factor.</b>
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S2E30)

<b>Miranda</b>	<b>was sitting</b>	<b>at home</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>

(S2E30)

<b>Charlotte’s relationship with Taddy</b>	<b>ended</b>	<b>sadly</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: manner</i>

(S2E30)

### 3.1.3 – Season 3, Episode 48

In this episode, evaluating what happens that makes relationships fall apart, Carrie comes to an uneasy opening question: “Could it be that the problem isn’t them (men), but, horror or horrors, is it us (women)?”

Carrie and Miranda, still single and alone, see their exes sitting at a bar with their new girlfriends. This event really upsets them, since they wonder whether the problem is they and not their exes, as they seem to be doing just fine in their new relationships.

Charlotte gets a late-night visit from Trey, her husband, who has not been living with her since she decided to take some time apart in order to think about what they should do about their marriage, for it was not working mostly due to Trey’s apparent impotency. Charlotte was caught by surprise not only by the late-night visit but especially by the fact that Trey finally managed to keep an erection. After they have sex, they discuss their relationship but no decisions are made.

Carrie and Mr Big go out together and he insinuates second intentions, but she decides that their getting back together is actually not a good idea. Samantha, after struggling with noisy transvestite prostitutes who work just outside her bedroom window, decides to invite them to a roof party so they can work out their differences.

As in S1E12 and S2E30, after being aware of this episodes's field, we move forward to the analysis of the occurrences of processes, participants and circumstances from the transcribed clauses.

		OCCURRENCES	#	%
P R O C E S S E S	<b>Material</b>	override, had flown, left, isn't working, seem to be moving on, don't (seem to be moving on), 'd have to test, get, met, dig, would've left, was gonna call, was preparing to make, decided to walk, confront, kept, coming, was spending, could bring, swore off, couldn't get, began to crow, may have gone away, came back, walk away from, had gone, decided to throw.	27	27.83%
	<b>Mental</b>	'd let, know (2), got to thinking, feel, disappoint, popped, decided, knew, thought (2), 'd been dreading, couldn't get (2), realized (3), tolerate, figured, hope, hoped, worry.	22	22.68%
	<b>Behavioral</b>	had become	1	1.03%
	<b>Verbal</b>	say	1	1.03%
	<b>Relational</b>	was (17), is (3), were (4), isn't (3), had (4), wasn't (8), had been, seems, turns out, wouldn't be, weren't, have.	45	46.39%
	<b>Existential</b>	there are.	1	1.03%
	<b>TOTAL</b>		97	100%

Table 13 – Occurrences of the processes in the clauses analyzed (Season 3, Episode 48).

In Table 13, we note that the total number of processes is greater than in S1E12 and S2E30. Also, there is a remarkable increase in the use of Relational processes, going from 22 in S1E12, to 31 in S2E30, to 45 in S3E48, more than double the initial number and making for the leading process in S3E48, followed by the Material and Mental ones, respectively, with no significant change in these.

<b>It</b>	<b>was</b>	<b>my own fault,</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S3E48)

<b>Charlotte</b>	<b>had flown</b>	<b>the co-op</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

(S3E48)

<b>I</b>	<b>got to thinking</b>	<b>about men and women and relationships.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>

(S3E48)

Also, there is the first occurrence of Existential processes since S1E12; however, it is consistently inexpressive until S6E94, which makes for its lack of focus in the analyses made here.

<b>In life,</b>	<b>there are</b>	<b>all sorts of wake-up calls,</b>
<i>Circ: place</i>	<i>Pr: EXISTENTIAL</i>	<i>Existent</i>

(S3E48)

The fact that Relational processes were more intensively used in S3E48, and consequently more attributes and identities were given, may represent a change towards the qualification of what is being talked about, by saying that such and such 'is' of some sort or 'has' a certain quality.

		<b>DYNAMIC PARTICIPANTS</b>			
		<b>Women</b>	<b>Men</b>	<b>Women and Men</b>	<b>Others</b>
<b>P</b>	<b>Material</b>	19	4	0	5
	<b>Mental</b>	17	0	3	0
<b>O</b>	<b>Behavioral</b>	0	0	1	0
	<b>Verbal</b>	1	0	0	0
<b>E</b>	<b>Relational</b>	15	2	5	23
	<b>Existential</b>	0	0	0	1
<b>S</b>	<b>TOTAL</b>	52	6	9	29
	<b>%</b>	54.16%	6.25%	9.37%	30.2%

Table 14 – Occurrences of dynamic participants and the processes in which they are involved (Season 3, Episode 48).



In S3E48, there was not a change worth discussing in the position of women and men as dynamic participants, nor in the ‘Others’ category. We should only observe that men nearly doubled their participation as agents in comparison to S2E30 (from 3.52% to 6.25%), but it is still much less than in S1E12, where they represented 13.04% of the total participants.

<b>He</b>	<b>may have gone away,</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>

(S3E48)

Even though the most common process in S3E48 was the Relational, the ones where women are still found as the leading agents are the Material and Mental ones.

<b>Charlotte</b>	<b>swore off</b>	<b>men,]]</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S3E48)

<b>Miranda</b>	<b>couldn't get</b>	<b>the giggle</b>	<b>out of her head.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Circ: place</i>

(S3E48)

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S E S	<b>Material</b>	6	2	1	8	12
	<b>Mental</b>	0	1	0	6	13
	<b>Behavioral</b>	0	0	0	1	0
	<b>Verbal</b>	0	0	0	1	0
	<b>Relational</b>	3	3	1	33	6
	<b>Existential</b>	0	0	0	0	1
	<b>TOTAL</b>	9	6	2	49	32
	<b>%</b>	9.18%	6.12%	2.04%	50%	32.65%

Table 15 – Occurrences of passive participants and the processes in which they are involved (Season 3, Episode 48).

The only change in the passive participants of S3E48 in comparison with S1E12 and S2E30 was that women made up 9.18%, the highest percentage since S1E12, but still they are by far the most actively present as dynamic participants, as can be seen in Table 14.

<b>I</b>	<b>was</b>	<b>a woman</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S3E48)

<b>CIRCUMSTANCES</b>									
	<b>Time</b>	<b>Place</b>	<b>Manner</b>	<b>Cause</b>	<b>Cont.</b>	<b>Accomp.</b>	<b>Role</b>	<b>Matter</b>	<b>Angle</b>
<b>#</b>	10	17	2	1	0	4	0	5	0
<b>%</b>	25.64%	43.58%	5.12%	2.56%	0%	10.25%	0%	12.82%	0%

Table 16 – Occurrences of the circumstances in the clauses analyzed (Season 3, Episode 48).

Table 16 shows us that differently from S1E12 and S2E30, in S3E30 more importance was given to the specifications of place and matter elements. In other words, even though Time (25.64%) was still an important element, the circumstances of Place (43.58%) made up almost half the total number.

<b>a radical, almost earth-shattering thought</b>	<b>popped</b>	<b>into my head:</b>
<i>Phenomenon</i>	<i>Pr: MENTAL</i>	<i>Circ: place</i>

(S3E48)

<b>Later that day,</b>	<b>I</b>	<b>met</b>	<b>Miranda</b>
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

(S3E48)

Besides, there was an increase in the use of circumstances of Matter, from 6.45% in S1E12 to 12.82% in S3.

<b>I</b>	<b>got to thinking</b>	<b>about men and women and relationships.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>

(S3E48)

### 3.1.4 – Season 4, Episode 66

The narration in this episode focuses on the following question: “Can you make a mistake and miss your fate?”

Carrie invites herself over to Big’s apartment. When she gets there, she sees all his furniture is gone. He then tells her that he is leaving New York to live in Napa, California, where he bought a vineyard. When Carrie meets Miranda, Charlotte and Samantha, she tells them about Big’s impending departure, which has caused her to wonder whether or not she should sleep with him one last time. Her girlfriends do not seem to think it is a good idea, since she had a hard time getting over him.

Charlotte gets asked out on a date by one of the visitors of the museum while she is giving him and others a tour. She is resistant at first, but as soon as she sees her ex-husband walking around the museum with his mother, she decides to give that date a try. She goes out with him and they have a nice time at dinner. However, when she invites him up to her apartment and he sees she is a rich girl, he gets uncomfortable. She then asks him to leave, as their date had clearly ended, but she also realized she was ready to move on from her ex.

Samantha, fearing her boyfriend, Richard, might be cheating on her, decides to follow him. She eventually finds him in his bed with another woman, which breaks her heart.

Carrie and Big go out on a farewell date. They are about to kiss when Miranda calls Carrie to tell her that she is in labor. Carrie leaves Big to go to the hospital. Miranda’s baby boy, Brady, is born.

In the end, Carrie tries to catch Big in his apartment before he leaves to California, but she does not succeed. All she finds there are a record he left her in case she felt lonely and a plane ticket she could use whenever he felt lonely.

At this point, we proceed to the analysis of the occurrences of processes, participants and circumstances from the transcribed clauses.

		OCCURRENCES	#	%
P R O C E S S E S	<b>Material</b>	brings up, had come, giving, broke, explains, live, take, wander, make (2), miss, led, avoid, ran, were dealing, didn't do, invited, move on, deal, took, began, would continue, trying to catch, found, comes in, begin to change, had begun, would shape, veered, wouldn't fall, have, change, do, come, go.	35	50.72%
	<b>Mental</b>	can feel, need, was feeling, got to thinking, can't (even) see, couldn't help (but) wonder, realized, wished, know, love.	10	14.49%
	<b>Behavioral</b>	---	0	0%
	<b>Verbal</b>	speaking.	1	1.44%
	<b>Relational</b>	is (5), was (7), are not, tends to feel, being, am, may be, turns out (2), are (4), be.	22	31.88%
	<b>Existential</b>	there is.	1	1.44%
	<b>TOTAL</b>		69	100%

Table 17 – Occurrences of the processes in the clauses analyzed (Season 4, Episode 66).

It is exactly from S4E66 on that the narration in this TV show starts to lose space, which can be demonstrated by the number of processes, and consequently clauses, found in all seasons (S1E12=93; S2E30=93; S3E48=97; S4E66=69; S5E74=39; S6E94=16).

It is widely known that S5 was shorter than all others, which was caused by the pregnancy of Sarah Jessica Parker, the actress who plays the main character, Carrie Bradshaw. However, the fact that the shortest narration happened in S6E94 has no apparent explanation, as opposed to S5.

In addition, I cannot affirm that S6 had the shortest narration in all episodes, since I only analyzed and transcribed one of them, as detailed in the Method section of this research.

Now, analyzing the numbers presented in Table 17, there are two facts that deserve our attention. The number of Material processes remained stable, but the Mental and Relational ones had a very noticeable decrease.

<b>you</b>	<b>make</b>	<b>a mistake</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S4E66)

<b>another woman</b>	<b>was feeling</b>	<b>deserted.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S4E66)

<b>you</b>	<b>are</b>	<b>very lucky,</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S4E66)

The Mental processes decreased from 21 in S1E12 to 10 in S4E66, and the Relational came back to 22 as in S1E12, but fell from 45 in S3E48.

Looking at these numbers, we can see the predominance of the Material processes, which summed up to 35, but this time out of a total of only 69 processes, representing then 50.72 of the total.

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S	<b>Material</b>	12	0	11	13
	<b>Mental</b>	5	0	5	0
	<b>Behavioral</b>	0	0	0	0
	<b>Verbal</b>	0	0	0	0
	<b>Relational</b>	5	2	5	11
	<b>Existential</b>	0	0	0	1

S E S	<b>TOTAL</b>	22	2	21	25
	<b>%</b>	31.42%	2.85%	30%	35.71%

Table 18 – Occurrences of dynamic participants and the processes in which they are involved (Season 4, Episode 66).

In Table 18, we can see that it is the first time since S1E12 that the women are not in a leading position as agents, even though they still make up to almost one third of the total number of participants.

Even though women lose space as agents in S4E66, they share it with men, as we can see from the increase in the category ‘Women and Men,’ which comes from 11% in S1E12 to 30% in S4E66.

<b>People</b>	<b>come</b>	<b>into your life</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>

(S4E66)

Such numbers demonstrate that women still find an extra place for agency other than the one reserved for them alone.

<b>Charlotte</b>	<b>invited</b>	<b>Eric</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

(S4E66)

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S	<b>Material</b>	2	2	1	12	18
	<b>Mental</b>	0	0	1	4	5
	<b>Behavioral</b>	0	0	0	0	0
	<b>Verbal</b>	0	0	0	0	0
	<b>Relational</b>	0	0	2	16	5
	<b>Existential</b>	0	0	0	0	1

<b>S</b>	<b>TOTAL</b>	2	2	4	32	29
<b>E</b>	<b>%</b>	2.89%	2.89%	5.79%	46.37%	42.02%
<b>S</b>						

Table 19 – Occurrences of passive participants and the processes in which they are involved (Season 4, Episode 66).

In S4E66, the number of women and men as passive participants continued to decrease, going from 9.18% in S3E48 to 2.89% in S4E66 for women, and from 6.12% to also 2.89% for men.

<b>Samantha</b>	<b>found</b>	<b>herself</b>	<b>at Richard Wright's bedroom door.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>

(S4E66)

<b>I</b>	<b>took</b>	<b>Big</b>	<b>for a ride.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: cause</i>

(S4E66)

At the same time, there was an increase in the number of processes with no passive participants, from 32.65% in S3E48 to 42.02% in S4E66.

<b>with a destroyed pair of Christian Louboutin's,</b>	<b>began</b>	<b>Miranda's delivery.</b>
<i>Circ: manner</i>	<i>Pr: MATERIAL</i>	<i>Actor</i>

(S4E66)

<b>CIRCUMSTANCES</b>									
	<b>Time</b>	<b>Place</b>	<b>Manner</b>	<b>Cause</b>	<b>Cont.</b>	<b>Accomp.</b>	<b>Role</b>	<b>Matter</b>	<b>Angle</b>
<b>#</b>	13	17	5	2	0	2	0	5	0
<b>%</b>	29.54%	38.63%	11.36%	4.54%	0%	4.54%	0%	11.36%	0%

Table 20 – Occurrences of the circumstances in the clauses analyzed (Season 4, Episode 66).

In comparison to the previously analyzed episodes, Table 20 only shows us one considerable change. The number of circumstances of Manner increased again, which had already happened from S1E12 to S2E30.

<b>Samantha, a stranger to love,</b>	<b>didn't do</b>	<b>it</b>	<b>very well.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: manner</i>

(S4E66)

Now, from S3E48 to S4E66, the percentage goes from 5.12% to 11.36%, confirming the importance, even if not the greatest (still reserved to Time and Place), given to the explanation of how things got done or happened in the episodes.

### 3.1.5 – Season 5, Episode 74

This episode starts with Carrie wondering: “When it comes to saying ‘I do’, is a relationship a relationship without the *zsa zsa zsu*?” In other words, is a relationship for real if you do not feel that special something that gives you butterflies in the stomach? This question is raised by Carrie when she and her three girlfriends are invited to the straight wedding of a friend they always believed was gay.

Charlotte has been seeing Harry, a man who she thought she would never even consider going out with, since he is short, bald and hairy. They started only as ‘sex buddies,’ even though he wishes they could be more than sex partners. Eventually, Charlotte finds herself falling in love with him, because although he is not as good-looking as she would have hoped for, he makes her feel that something special and they have the most amazing sex she has ever had so far.

Miranda unexpectedly has sex with Steve, her ex, which leaves them in a ‘gray area,’ since she does not know where they stand now. On the other hand, Samantha, clearly knowing that her relationship with Richard ended, finds a way to get some compensation for all the troubles she had to go through because of him: she leaves a message on his cell phone telling him she will use his house in the Hamptons to throw a party, to which he is not invited.



On the way to the wedding, Carrie runs into Berger, a writer she had recently met through her publisher. She liked him since they met but also learned he had a girlfriend. When they meet, he tells her he had broken up with his girlfriend, which clearly makes her day. They arrange to meet in the party Samantha is throwing the following day.

At the wedding, all the skeptical guests started to believe the bride and groom really had something special, as their vows seemed so heartfelt. In the end, at the reception, all characters start thinking how far they would go to have somebody by their side. Carrie ends her narration saying that even though some people are simply settling down, others refuse to settle for anything less than butterflies.

As in the previous episodes, now is the time to do the analysis of the occurrences of processes, participants and circumstances from the transcribed clauses.

		OCCURRENCES	#	%
P R O C E S S E S	<b>Material</b>	orbits, drifts, marry, happens, distinguishes, were working out, went, prepared, could not get away, borrow, shouldn't throw (2), had, had found, are settling down, are settling, refuse to settle.	17	43.58%
	<b>Mental</b>	thought, felt, know.	3	7.69%
	<b>Behavioral</b>	---	0	0%
	<b>Verbal</b>	saying, admitted.	2	5.12%
	<b>Relational</b>	have, is (5), comes to (2), wasn't, was, were (2), had (2), are.	15	38.46%
	<b>Existential</b>	there are (2).	2	5.12%
	<b>TOTAL</b>		39	100%

Table 21 – Occurrences of the processes in the clauses analyzed (Season 5, Episode 74).

As I already said before, S5 was the shortest due to Sarah Jessica Parker's pregnancy during its shootings. This is seen in Table 21, in the clearly smaller number of processes found in its transcription, going from 93 in S1E12 to only 39 in S5E74.

The Material processes are still more frequent, 43.58%, followed by the Relational ones (38.46%), a tendency confirmed throughout the seasons.

<b>another couple of exes</b>	<b>were working out</b>	<b>their summer share.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S5E74)

<b>Miranda</b>	<b>wasn't</b>	<b>sure</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S5E74)

However, a change happens since S1E12: the number of Mental processes decreases immensely, from 21 to a mere 3 in S5E74, which may serve as another confirmation of the steady importance given to things that happen and are done in the episodes, to the detriment of what is only thought or felt, and even less to what is said.

<b>I</b>	<b>felt</b>	<b>butterflies.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S5E74)

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S E S	<b>Material</b>	1	2	11	2
	<b>Mental</b>	2	0	1	0
	<b>Behavioral</b>	0	0	0	0
	<b>Verbal</b>	1	0	1	0
	<b>Relational</b>	4	1	4	7
	<b>Existential</b>	0	0	0	2
	<b>TOTAL</b>	8	3	17	11
	<b>%</b>	20.51%	7.69%	43.58%	28.2%

Table 22 – Occurrences of dynamic participants and the processes in which they are involved (Season 5, Episode 74).

Table 22 demonstrates that, as in S4E66, the category ‘Women and Men’ continues to grow in presence as dynamic participants, now from 30% to 43.58% of the total number, meaning that most of the representations are put to action by women and men as a group, not by either one of them individually.

<b>we</b>	<b>were</b>	<b>all</b>	<b>much too cynical.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>

(S5E74)

However, as seen in all episodes previously analyzed, the women as an individual group still have a distinguishably larger participation as agents than men alone, even though their presence as agents continues to decrease, now from 31.42% in S4E66 to 20.51% in S5E74. Besides, differently from the other times, here they are more active in Relational processes than in Material ones.

<b>Charlotte</b>	<b>had</b>	<b>the zsa zsa Jew.</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>

(S5E74)

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S E S	<b>Material</b>	0	0	2	7	7
	<b>Mental</b>	0	0	0	1	2
	<b>Behavioral</b>	0	0	0	0	0
	<b>Verbal</b>	0	0	0	1	1
	<b>Relational</b>	0	2	0	11	2
	<b>Existential</b>	0	0	0	0	2
	<b>TOTAL</b>	0	2	2	20	14
	<b>%</b>	0%	5.26%	5.26%	52.63%	36.84%

Table 23 – Occurrences of passive participants and the processes in which they are involved (Season 5, Episode 74).

Comparing the results from Table 23 to the previous ones, we still see that the large majority of passive participants are not human beings.

<b>Bobby and Bitsy</b>	<b>had found</b>	<b>something real.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S5E74)

However, in S5E74, for the first time, women alone are not represented as passive even once.

	CIRCUMSTANCES								
	Time	Place	Manner	Cause	Cont.	Accomp.	Role	Matter	Angle
#	9	8	3	3	1	3	0	1	0
%	32.14%	28.57%	10.71%	10.71%	3.57%	10.71%	0%	3.57%	0%

Table 24 – Occurrences of the circumstances in the clauses analyzed (Season 5, Episode 74).

No significant change was noticed in Table 24 as regards the use of circumstances in the clauses analyzed, except for the fact that in S5E74 the one of Cause was more frequently used than in all other previous episodes, which shows a need for explaining the reasons for the events that take place in the episodes.

<b>Samantha</b>	<b>prepared</b>	<b>her borrowed beach house</b>	<b>for the big bash.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: cause</i>

(S5E74)

### 3.1.6 – Season 6, Episode 94

In the final episode of the series, there is no opening question. As can be seen in the number of clauses, the space for the narration was considerably diminished, leaving more emphasis on the lines of the characters, especially because this episode was the moment for the characters to cause a last impression and leave final marks in the public. Even

though there was no opening question, the narration was clearly about the kinds of relationships we have throughout our lives and the impact each one of them has on us.

Carrie is living in Paris, where she moved to in order to be with her boyfriend, artist Aleksandr Petrovsky. However, she starts regretting her decision of leaving all her life in New York behind when she sees that Alek never seems to find time to be with her.

Samantha is going through a very hard time fighting her breast cancer. She has no sex drive, which starts to put a strain on her relationship with her much younger boyfriend, Smith. He, however, understands Samantha's hardships are temporary and stands by her. She finally sees how much he loves her and lowers her guard and lets him in completely, saying that he means more to her than any other man ever has.

Charlotte and Harry, her husband, are trying to adopt a baby, since they have not been successful getting pregnant. The couple they were contacting changes their minds about giving them their soon-to-be-born baby, which causes them, especially Harry, a great disappointment. However, in the end of the episode, they get a letter from China saying they would be getting a baby girl<sup>31</sup> in six months, which makes them extremely happy.

Miranda's mother-in-law, Mary, suffers a stroke and she tells Steve, her husband, that she can go live with them, which makes him really happy and relieved. Miranda learns to deal with this difficult situation and develops true affection for Mary.

In the very end, Carrie breaks up with Petrovsky and, to her surprise, runs into Mr Big, who had gone to Paris to try and win her back. They finally get back together and he takes her back to New York, where she and her three best friends

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<sup>31</sup> Even though it was done superficially, I believe it is important to highlight the issue addressed at this point by the producers/writers of SATC: the fact that the baby girl will come from China, a country where there is a strict regulation of reproduction, according to which couples are subject to a rule which states that they can try for a boy if the first baby was a girl. Such policy has caused many parents, especially in the rural areas, to abandon their baby girls (Sullum, 2008).

reunite. Mr Big calls her on her cell phone to tell her that he sold the vineyard in California and is coming back to New York to be with her.

Now, we proceed to the last analysis of the occurrences of processes, participants and circumstances from the transcribed clauses.

		<b>OCCURRENCES</b>	<b>#</b>	<b>%</b>
<b>P R O C E S S E S</b>	<b>Material</b>	open, bring up, bring (3), started, find.	7	43.75%
	<b>Mental</b>	got to thinking, love (2).	3	18.75%
	<b>Behavioral</b>	---	0	0%
	<b>Verbal</b>	---	0	0%
	<b>Relational</b>	was, are, is (2), have.	5	31.25%
	<b>Existential</b>	there are.	1	6.25%
	<b>TOTAL</b>		16	100%

Table 25 – Occurrences of the processes in the clauses analyzed (Season 6, Episode 94).

Looking at Table 25, which shows the results of the last episode analyzed in this research, one can easily see that this episode is the one in which the narration had the least space.

However, the tendency of having the Material processes as the most frequently used, followed by the Relational and Mental ones, respectively, is still found in S6E94.

[[that	bring	you	somewhere unexpected]]
	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>

(S6E94)

[[that	are	old and familiar,]]
	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

(S6E94)

<b>I</b>	<b>got to thinking</b>	<b>about relationships.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>

(S6E94)

		<b>DYNAMIC PARTICIPANTS</b>			
		<b>Women</b>	<b>Men</b>	<b>Women and Men</b>	<b>Others</b>
<b>P R O C E S S E S</b>	<b>Material</b>	0	0	2	5
	<b>Mental</b>	1	0	2	0
	<b>Behavioral</b>	0	0	0	0
	<b>Verbal</b>	0	0	0	0
	<b>Relational</b>	0	0	1	4
	<b>Existential</b>	0	0	0	6
	<b>TOTAL</b>	1	0	5	15
	<b>%</b>	4.76%	0%	23.8%	71.42%

Table 26 – Occurrences of dynamic participants and the processes in which they are involved (Season 6, Episode 94).

In Table 26, there is the fact that the dynamic participation of women decreases intensely, from 55.43% in S1E12 to 4.76% in S6E94.

<b>I</b>	<b>got to thinking</b>	<b>about relationships.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>

(S6E94)

Also, there is no representation of dynamic participation of men in this episode’s narration. On the other hand, the category ‘Others’ reached its highest percentage, 71.42%, as the episode’s narration focused basically on the representation of facts, ideas, actions as the agents of the processes.

<b>the most exciting, challenging and significant relationship of all</b>	<b>is</b>	<b>[[the one</b>	<b>you</b>	<b>have</b>	<b>with yourself.]]</b>
			<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: accompaniment</i>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified/embedded clause</i>			

(S6E94)

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S E S	<b>Material</b>	0	0	5	1	1
	<b>Mental</b>	0	0	2	0	1
	<b>Behavioral</b>	0	0	0	0	0
	<b>Verbal</b>	0	0	0	0	0
	<b>Relational</b>	0	0	0	5	0
	<b>Existential</b>	0	0	0	0	6
	<b>TOTAL</b>	0	0	7	6	8
	<b>%</b>	0%	0%	33.33%	28.57%	38.09%

Table 27 – Occurrences of passive participants and the processes in which they are involved (Season 6, Episode 94).

As can be seen in Table 27, women and men as individual groups have no representation as passive participants, but the category ‘Women and Men’ reached its highest percentage, 33.33%, that is, people in general, regardless of gender, are the elements placed at the receiving end of the clauses in S6E94.

[[that	open	you	up	to something new and exotic,]]
	<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Circ: cause</i>

(S6E94)

Also, the category ‘Others’ reaches its lowest percentage, 28.57%, which may be explained as the decision to direct the force of the processes towards people, except in the clauses where no passive participants are found, 38.09%.

[[that	bring up	lots of questions,]]
	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S6E94)

	CIRCUMSTANCES								
	Time	Place	Manner	Cause	Conting.	Accomp.	Role	Matter	Angle
#	2	5	0	3	0	1	0	1	0
%	16.66%	41.66%	0%	25%	0%	8.33%	0%	8.33%	0%

Table 28 – Occurrences of the circumstances in the clauses analyzed (Season 6, Episode 94).



The circumstances of Time and Place are still important, with the latter being the most used one in this episode (see Table 28).

<b>After two weeks</b>	<b>in Paris,</b>	<b>it</b>	<b>was</b>	<b>time</b>	<b>for the ultimate in sophisticated French <i>faire</i> – meeting your lover and his ex-wife for lunch.</b>
<i>Circ: time</i>	<i>Circ: place</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Circ: cause</i>

(S6E94)

However, differently from the other episodes, now the circumstance of Cause is the second most frequent, 25%.

<b>it</b>	<b>was</b>	<b>time</b>	<b>for the ultimate in sophisticated French <i>faire</i> – meeting your lover and his ex-wife for lunch.</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Circ: cause</i>

(S6E94)

In the following sub-items, more specific considerations are made as to which processes were more common inside certain process types (Table 29), as a way to make some inferences about the preferred way to address the issues dealt with in the TV show, as well as comments about the dynamism of the participants involved (Tables 30 and 31), with some initial concern for gender issues, as this specific point is dealt with more thoroughly in the next chapter.

		<b>MOST PROMINENT OCCURRENCES<sup>32</sup></b>	<b>#</b>	<b>%</b>
<b>P</b>	<b>Material</b>	date (2), confront (2), marry (4), live (2), find (6), invite (2), leave (4), meet (2), deal with (3), change (2), move on (3), go (3), come (2), settle (3).	155	38.08%
	<b>Mental</b>	realize (7), think (9), believe (4), feel (5), know (8), love (4), wonder (3), decide (3), remember (2), need (4), hope (2).	82	20.14%
<b>C</b>	<b>Behavioral</b>	watch (2), kid (2).	8	1.96%
<b>E</b>	<b>Verbal</b>	ask (5), admit (2), say (5).	17	4.17%
<b>S</b>	<b>Relational</b>	be (84), seem (2), have (15), equal (2), feel (3), turn out (5).	140	34.39%
	<b>Existential</b>	there are (4).	5	1.22%

<sup>32</sup> Here were selected the processes that occurred more than once in the transcriptions and that carry strong meanings as far as gender issues are concerned.

<b>S E S</b>	<b>TOTAL</b>		407	100%

Table 29 – Instances of the most relevant occurrences of the processes in the clauses analyzed in the six episodes, plus the total number of processes found in all transcriptions and their corresponding percentages.

		<b>DYNAMIC PARTICIPANTS</b>			
		<b>Women</b>	<b>Men</b>	<b>Women and Men</b>	<b>Others</b>
<b>P R O C E S S E S</b>	<b>Material</b>	80	14	29	31
	<b>Mental</b>	56	2	16	0
	<b>Behavioral</b>	4	2	1	1
	<b>Verbal</b>	9	1	4	0
	<b>Relational</b>	36	7	18	82
	<b>Existential</b>	0	0	0	10
	<b>TOTAL</b>	175	26	68	124
	<b>%</b>	44.52%	6.61%	17.3%	31.55%

Table 30 – Total number of dynamic participants and the processes in which they are involved in all transcriptions and their corresponding percentages.

		<b>PASSIVE PARTICIPANTS</b>				
		<b>Women</b>	<b>Men</b>	<b>Women and Men</b>	<b>Others</b>	<b>None</b>
<b>P R O C E S S E S</b>	<b>Material</b>	14	14	16	49	59
	<b>Mental</b>	5	1	3	32	38
	<b>Behavioral</b>	0	1	1	2	4
	<b>Verbal</b>	1	2	0	9	3
	<b>Relational</b>	3	5	4	113	25
	<b>Existential</b>	0	0	0	0	10
	<b>TOTAL</b>	23	23	24	205	139
	<b>%</b>	5.55%	5.55%	5.79%	49.51%	33.57%

Table 31 – Total number of passive participants and the processes in which they are involved in all transcriptions and their corresponding percentages.

Looking at Table 29, we can have a general understanding of the number of processes in all seasons/episodes analyzed, being able to pay attention to which ones were really more prominent so as to possibly confirm whether or not there was a tendency.

### 3.1.7 – The Prominence of Material Processes

"Some people are settling down, some people are settling and some people refuse to settle for anything less than butterflies." – Carrie

As already pointed out in the previous analyses, the most frequent processes were the Material ones, summing up to 155 out of the total 407 processes found (38.08%). In Table 29, one can see that the most recurrent Material processes all refer to relationship-related issues between women and men.

<b>she</b>	<b>would</b>	<b>never</b>	<b>get married.</b>
<i>Actor</i>		<i>Circ: time</i>	<i>Pr: MATERIAL</i>

(S1E12)

<b>Charlotte</b>	<b>invited</b>	<b>Eric</b>	<b>home</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: place</i>

(S4E66)

In Table 30, we can see that women alone were the most active in participations in the processes. However, this participation, as regards the kinds of processes in which they were involved, is discussed in the next chapter.

<b>//Miranda</b>	<b>would've left</b>	<b>an apology</b>	<b>on my machine.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>

(S3E48)

Table 31 shows us that the highest percentage corresponded to the absence of any passive participant, which shows us that in these processes only the dynamic element was important.

<b>something</b>	<b>[[that</b>	<b>fits</b>	<b>nice and easily]]</b>
<i>Behaver</i>		<i>Pr: BEHAVIORAL</i>	<i>Circ: manner</i>

(S2E30)

It is also worth noting that women alone, together with men alone, were the least of the passive participants.

<b>Samantha</b>	<b>found</b>	<b>herself</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

(S4E66)

<b>[[she</b>	<b>was dating</b>	<b>'Catholic guy'.]</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

(S1E12)

### 3.1.8 – The Prominence of Relational Processes

"Sex with an ex can be depressing. If it's good, you don't have it anymore; if it's bad, you just had sex with an ex." – Samantha

Looking at Table 29, the Relational processes appear as the second most recurrent ones in the clauses analyzed (34.39%), demonstrating the importance of establishing identities and conferring attributes to the people and things being referred to.

<b>she</b>	<b>was</b>	<b>right</b>	<b>about Wright,</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: matter</i>

(S4E66)

This is an interesting fact, but not unexpected at all, for it is important for the creation of a relationship between a TV show and its viewers to make clear how things are valued, through the establishment of qualities and identities, so that the viewers can decide whether or not they share these views.

It is probably not a very safe strategy, as when one establishes in a very intense manner how things are to be identified, one also runs the risk of pulling away those who are in not in agreement. This is what SATC did, based on the considerable number of Relational processes found in the episodes analyzed.

However, for this specific TV show, this use of Relational processes seems to have proven very satisfactory, since SATC has an enormous acceptance all over the

world, in countries with very different habits and traditions, such as Brazil, Ireland, Turkey, Japan, India and Pakistan, to name a few.

As one could have expected, since this is a show mostly directed to the female audience, and representing mostly their anxieties, actions and relations, women have a good dynamic participation in the Relational processes, by means of which qualities and identities, as well as possessions, are attributed to them.

### 3.1.9 – The Prominence of Mental Processes

If you find someone to love the you *you* love, well, that's just fabulous." – Carrie

These were the third most commonly found processes in the clauses (20.14%), and most of them refer to reflections, doubts, dreams, insecurities, desires related again to relationships.

<b>I</b>	<b>had solved</b>	<b>the unsolvable friendship equation.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S2E30)

<b>I</b>	<b>got to thinking</b>	<b>about men and women and relationships.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>

(S3E48)

As happened with the Material processes, the Mental ones also have women as their most frequent dynamic participant. So, they are the ones who consistently make the reflections in the TV show, who express their feelings, hopes and fears.

<b>she</b>	<b>wished</b>	<b>//she</b>	<b>was</b>	<b>wrong.</b>
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>		

(S4E66)

However, differently from the Material processes, where women and men as individual groups have the same passive participation, in regard to the Mental ones, women are far more frequently found as passive participants than men, showing that a good number of their reflections are directed at themselves.

<b>Charlotte</b>	<b>berated</b>	<b>herself</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

(S1E12)

### 3.1.10 – The Prominence of Behavioral, Verbal and Existential Processes

“As I watched Mr. Big standing quietly next to his mother, tall, proud, respectful, I think I fell a little bit more in love with him.” – Carrie

"Are you saying there's no way you'd go out with a guy who lived with his family?" – Carrie

“Why are there so many great unmarried women, and no great unmarried men?” – Carrie

The Behavioral, Verbal and Existential types are discussed together as they represent a very small percentage of the processes found in the transcriptions, 1.96%, 4.17% and 1.22%, respectively.

<b>We</b>	<b>had become</b>	<b>something else.</b>
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>	<i>Range</i>

(S3E48)

<b>And,</b>	<b>speaking</b>	<b>of overwhelming exes,</b>
	<i>Pr: VERBAL</i>	<i>Circ: matter</i>

(S4E66)

<b>there are</b>	<b>all sorts of wake-up calls,</b>
<i>Pr: EXISTENTIAL</i>	<i>Existent</i>

(S3E48)

Just as with the previously discussed types, the processes found in these three categories also refer in a large number to personal issues, mostly those of relationships, which leads us to the conclusion that most of the processes found in the narration in this TV show, or at least in the episodes analyzed, do relate to private issues, especially those of marriage, dating and friendships. Such a conclusion is to cause no wonder, since these topics are widely known as the core of the writing in this series.

In relation to the participants, women are the most dynamic, with the exception of the Existential processes, since they referred mostly to the ‘Others’ category.

<b>There is</b>	<b>a time of year</b>	<b>in New York</b>
<i>Pr: EXISTENTIAL</i>	<i>Existent</i>	<i>Circ: place</i>

(S4E66)

On the other hand, when it comes to passive participation, the frequency changes and is represented in a much larger number by non-humans, that is, the ‘Others’ category, being those, as said before, ideas, facts, opinions.

Also, there was absence of passive participants, but not much, with the exception of the Existential type, in which it is only expected to have the dynamic participant, that is, the Existent.

	CIRCUMSTANCES								
	Time	Place	Manner	Cause	Cont.	Accomp.	Role	Matter	Angle
#	81	75	27	16	3	14	3	18	0
%	34.17%	31.64%	11.39%	6.75%	1.26%	5.9%	1.26%	7.59%	0%

Table 32 – Total number of circumstances in the clauses analyzed in all transcriptions and their corresponding percentages.

To indicate only the three most used circumstances in the episodes analyzed, we can see, in Table 32, that they are the ones of Time (34.17%), Place (31.64%) and Manner (11.39%), respectively.

<b>She</b>	<b>decided to confront</b>	<b>Thomas John Anderson</b>	<b>as soon as he dried off.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: time</i>

(S1E12)

<b>Miranda</b>	<b>was sitting</b>	<b>at home</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>

(S2E30)

<b>Miss Sassy</b>	<b>in her shag,</b>	<b>trying to catch</b>	<b>Richard</b>	<b>with his lunch time shag.</b>
<i>Actor</i>	<i>Circ: manner</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: accompaniment</i>

(S4E66)

The importance of the circumstances of Time and Place for the creation and telling of a story, whether it is in a film or in a six-year-long TV series, was already pointed out in sub-item 3.1.1.

### **3.2 – Interpretation of the Results from the Transitivity Analysis**

In response to Research Questions 1 and 2, I evaluate Carrie’s transitivity choices as narrator and what they reveal as far as gender issues are concerned.

From Tables 5 through 32, we could see that women were the most actively present in all process types. Besides, among the process types, the ones where women were found to be the dynamic participant more often were the Material, Mental and Relational processes, respectively, which were also the most frequently found, leaving the other three types (Verbal, Behavioral and Existential) far behind. Such a tendency was confirmed in all the seasons/episodes analyzed. The fact that women were more dynamically participative in the Material, Mental and Relational processes allows for the following interpretations.

First, we see a focus on women’s actions and events where they are inserted, which by itself is something to be acknowledged as positive as far as women’s expression is concerned, since throughout known History we have seen men dominating all kinds of expressions in the media, leaving women in a secondary place, with a supporting role only. So, it is important to celebrate the fact that they have now TV shows which circulate around their lives. However, one certainly has to question in what kind of actions and events women have been participating, since it is not enough to



have the space for actions, if those actions keep them in stereotyped roles. This fact is dealt with in the next chapter, where the results of the discourse analysis are discussed.

Second, being the Mental processes the next in the frequency of women's dynamic participation shows us that mostly theirs was the floor given for the expression of concerns, doubts, hopes, dreams, beliefs, ideas, feelings and decisions. A well-known criticism about SATC is directed exactly to the fact that most of the narration and characters' lines are concerned only with matters of personal relationships, mostly narrowed to the way they relate to men. However, I disagree with this criticism, especially for the fact that the TV show has never masked itself as being about something else than sharing with the viewers the troubles and wonders of being a single girl in New York City.

I believe the series may have presented some contradictions in the way some topics are dealt with, but it is not one of them the fact that it does what it has aimed to do since the very first episode: being a show about relationships and sex.

Third, compared to men alone and to women and men as a group, women alone were also the most actively participative in the Relational processes, which means that most of the attributes and identities assigned to people by the narrator are directed to women. They are, then, the focus point when it comes to establishing relations, which is not to cause any wonder because theirs is the central stage in this TV series. These relations are discussed in the next chapter.

Now, looking at Table 31, we see that, differently from the dynamic participants, most of the passive participants were not people, which sums up to only 16.89%. All the other participants (83.11%) are found in the categories 'Others' and 'None,' which corresponded subsequently to all participants which are not human

beings (ideas, attributes, verbiages, etc) and to the absence of any passive participant involved in that specific process.

Knowing that most processes found in the narration are not directed to people allows us to claim that the human beings are really chosen to be represented as the dynamic participants, and even more importantly women are chosen as the most active.

Also, it makes sense that the category 'Others' is the most passive in participation, since in the narration the majority of the processes do refer to what the narrator is saying, feeling, thinking, doing, as inanimate things.

Now that the transitivity analysis was already carried out and its results were discussed, shedding some light on the participation of women in the processes found in the clauses, it is time to take such analysis to another level of investigation, where we are able to make considerations about the production/consumption/interpretation of the texts (discursive practice) as well as the role of ideology and power in the interrelation between the textual and social elements (social practice).

## **CHAPTER IV**

### **DESCRIPTION AND INTERPRETATION OF THE DISCURSIVE AND SOCIAL PRACTICES**

#### **4.1 – Analysis of Discourse and Gender (discursive and social practices)**

In order to pursue this part of the present investigation, I make use of Fairclough and Chouliaraki's framework for discourse analysis, taking the following steps proposed by them: a) identification of a problem to be dealt with; b) specification of the obstacles to be tackled (analysis of the conjuncture/analysis of the practice in its discourse moment/analysis of the discourse proper); c) identification of the function of the problem in the practice; d) consideration of possibilities to overcome it and promote social change; and finally, e) reflection on the analysis. Also, at each of these steps, considerations about gender issues are made, intermingled with the discourse analysis.

##### **4.1.1 – Identification of a Problem**

The problem addressed here is the representation of women on TV, much more specifically on the USA TV series 'Sex and the City.' Before starting this research, I shared the general opinion that over time women have been underrepresented in the media, as far as gender issues are concerned. They have usually been portrayed as the housewife or the working mother who has to juggle a full-time job and homemaking without the help of the husband or even the single woman who seemed to have been

punished with the choice of either being successful at work or being able to marry and have a family.

Based on these prior ideas, this research aimed at analyzing whether SATC portrays an image of women which promotes change or which perpetuates the *status quo*. Of course, there was also the possibility of SATC meeting this desire for change only halfway, showing some improvement in the way women are seen on TV, but also keeping some patriarchal values alive.

#### **4.1.2 – Specification of the Obstacles**

At this point, in the following sub-items, I analyze how the social organization, and consequently social values, around the time this TV series was aired either contributed to the maintenance of the problem or allowed for its change.

##### **4.1.2.1 – Analysis of the Conjuncture**

The TV show aired from 1998 until 2004, a moment in time when women, in many countries, had already had many victories as regards their space in society, namely the right to vote, to choose a career, to decide not to marry early or even not to marry at all (Krolokke, 2005).

Even though SATC was, and still is, world renowned, we have to remember it is a USA production aimed at that country's public at first; so, it is reasonable to assume that the way the topics are addressed in that show is influenced by the viewers' acceptance or rejection. Negra (2004, ¶3) makes an important comment regarding the

years during which SATC was in course, as regards the expectations about women's position in a postfeminist society:

Widely acknowledged as a neoconservative era, the 1990s/early 2000s have been characterized by heightened pressures to define women's lives in terms of romance and marriage. Notably, this period has seen perhaps the most intense cultural coercion for women to retreat from the workplace since the post-World War II period, although by the 1990s the economic feasibility of such a choice for most women was greatly reduced. Thus, the particular target of such discourse is the well-educated professional white woman who, unencumbered by feminist dogma about her entitlement to non-familial personal rewards, abstains from paid work in a display of her "family values."

The author makes a very relevant point, since for us to understand the practices in which the TV show's discourse is located, it is important to consider not only the way in which its varied topics are addressed, but also how it contemplates in its making the many kinds of women and social places wherein they are inserted. Bearing that in mind, we can probably say that the show fails to include all women as their real public, for many of them certainly do not have the chance of, for instance, quitting their jobs to become a stay-home mother, as Charlotte does in the show. It is true that another character, Miranda, gets pregnant and does not leave her job because of that, but it is also true that she does not do it only because she does not want to, since she has the financial stability to have decided otherwise.

It is noticeable that this TV show is directed at a specific public: the elegant, upper-middle class, educated, professional, white woman (Negra, 2004). Besides that, even though women with this profile but living in other cities may relate to these characters, the women in SATC are also portrayed as New Yorkers, which serves as one additional element for the elitization of its characters, since New York City is known as a symbol of the cosmopolitan world. Despite all that, SATC's audience is actually broader, since it seems to have pierced through barriers of social class and culture. Such

assertion can be corroborated by the number of countries where it was aired, ranging from Western countries to others where one would not expect such a controversially modern TV show to be a hit. An example of the latter is South Korea, where even a much unexpected change in habit happened due to the greater exposure to Western culture, and more specifically SATC.

In a recent online article, Su Hyun Lee discusses the widespread of brunch restaurants in South Korea, which is something utterly present in the TV show, for it is the most common situation where the four main characters would meet. Lee (2007, ¶7) claims that “South Koreans can start indulging themselves like the young New Yorkers they had been watching in syndicated television sitcoms like ‘Sex and the City,’ whose characters always seemed to be whiling away enjoyable hours over brunch.”

Lee’s article also brings the opinion of a 29-year-old woman, who was interviewed during brunch in one of the estimated 200 restaurants of this sort in South Korea. Han Kye-soon said the following: “I feel like a New Yorker or a Parisian, like the characters of ‘Sex and the City’” (¶14).

Even though many women find themselves mirrored in SATC’s main characters, not only in the USA but in many other countries, there is also the important point Negra (2004, ¶23) makes that there may be a danger in representing the single woman in such a constrained environment as New York City:

the emphasis on such a setting may run the risk of deflecting attention from the alienation and diminished citizenship of single women who exist in a variety of class categories and geographical locations and whose lives play out at significant remove from the luxury and consumerist pleasures so frequently highlighted by the series.

Such a claim is crucial especially when the main objective of this research is to bring to the foreground the image(s) of women construed through the narration of one

of the characters in this series. Do these images encompass women in their differences, or do they represent only a part of the whole? The latter seems to be the most reasonable answer to this question, since SATC does not succeed in contemplating women in their varieties of cultural, social and ethnical backgrounds. Negra further complicates this claim reminding us of the fact that SATC “is only available in the first place to those spectators who can afford a costly cable subscription service” (¶22), which is certainly also the case in Brazil.

#### **4.1.2.2 – Analysis of the Practice in its Discourse Moment**

After having discussed the conjuncture wherein the series was inserted, it is time to account for its discursive practice. In other words, it is time to make considerations about the production, consumption and interpretation of the show, so that one can better understand how discourse does its workings.

HBO, created in 1972, was the TV channel which brought the SATC project to life as a primetime show. It is known for its airing of shows which would not normally be shown on open national television in the USA, showing concern for the production of original shows, dealing with controversial topics such as sex, drugs, homosexuality and single motherhood (Messa, 2007).

Discussing the circulation of TV texts across the planet, Hilmes (2007) claims that:

recent decades have witnessed the increased permeability of once-dominant national boundaries, not only via satellite television and the circulation of media outside of institutional control -- such as videocassettes, DVDs and the Internet -- but also through the increased globalisation of media industries. (¶4)

She then further observes that television “networks have recognised this fact and increasingly complement domestic production with imported or adapted dramas, comedies and serials” (¶4), which is exactly the case of SATC’s widespread reach all over the world.

Henry (2004) tells us that “the majority of *Sex and the City*’s writers are women, as are many of the programme’s directors” (p. 80), but out of the six episodes analyzed in this research (S1E12, S2E30, S3E48, S4E66, S5E74 and S6E94), only one (S5E74) was written by a woman (Cindy Chupack). However, even in this case, she wrote it together with a man, the writer of the other five episodes (Michael Patrick King). Also, out of these six episodes, only two (S3E48 and S4E566) were directed by women.

Even though a TV show’s script is normally created by a group of writers, this information shows us that at the very least the final word, as far as writing goes, is still that of men. However, it certainly is a step forward in women’s participation in the public sphere the fact that they also played a role, not only in acting, but as active creators of the scripts and the direction of the show itself. In other words, they are not only conveying the words written by men; conversely, they are involved in the creation of what is said to the public (writing) as well as how it is said (direction).

Still concerned with the show’s production, in discussing the discursive practice, it is important to note that “television’s representations of feminism are almost exclusively filtered through white, middle-class, heterosexual, female characters” (Dow, 1996, p. xxiii, as cited in Henry, 2004, p. 69), of which ‘*Sex and the City*’ is a good example. This claim takes us again to the comments about the public at which this show is directed, namely the upper-middle class educated professional white woman. Such is



the public which seems to have been the focus of the show based on the construction of the main characters as well as the way the topics are addressed.

However, the fact that SATC is virtually directed at those women does not mean that others would not identify with it, especially for the fact that many of its viewers saw the show exactly because the main characters were everything they wanted to be: professionally successful, fashionable, financially stable, independent, communicative, sexually active women, but who also had their share of insecurities, which is probably what brought them so close to its public, even though they were, in reality, far from their everyday reality.

#### **4.1.2.3 – Analysis of the Discourse Proper**

At this point, after making observations about the discursive practice in SATC, comes the discussion of how discourse played its part in construing an image of women. It has been discussed in gender studies that instead of pursuing the elimination of the difference between men and women, we ought to change this view and understand that what is between them is not a singular difference, a difference in essence, but in fact differences, which also do exist among women themselves, as well as among men.

The importance of this debate becomes more evident when we come across, for instance, this opening paragraph of the Sydney Morning Herald, issued days before the last SATC episode was aired in the USA:

In every episode of *Sex and the City*, the lead character, Carrie Bradshaw, sits down at her laptop and types a question. One of the first, which set the tone for the show, was: “Can a woman have sex like a man?” (Overington, 2004, p. NR19)

Such a discussion is relevant certainly not only because it is worded in such a way in this quality Australian newspaper, but especially because this is how the issue of sex, and how it is dealt with by women and men, is addressed at least in this specific episode. What I believe calls for a debate here is this belief that women's liberation means doing things the way men do.

The TV show seems to have failed to appreciate women's emancipation in its true sense, that is, in the sense that they may be able to do things their own way, which they had been deprived of for a long time. Once more, we need to take a step back and see what at first could look and sound as a step towards liberation and see it for what it seems to be in reality: the maintenance of men as the standard to be followed, regardless of the fact it may well not be the best one.

It is also interesting to consider two distinct appreciations of SATC, by two women who were interviewed for this specific Sydney Morning Herald report (Overington, 2004) so that we can illustrate what real women had to say about the final episode of the series and all the talk around it.

Discussing whether Carrie, the lead character, and the only single of the four main female characters by the end of the series, should stay single, Kathryn Nilsson, 34, says that she thinks she should not marry "because being married is only one idea of happiness. Carrie's got a career, she's written a book, she's very successful. These are great accomplishments." Now, giving her opinion about the TV show as a whole, Catherine Orenstein points out that the female characters in SATC "were a walking compendium of female angst: the quest for a relationship, the ticking of the biological clock, the fear of ageing out of the marriage market", and she went on to urge them to "find something worthy of the feminism our mothers bequeathed us."

We know that SATC was (is) a hit TV show, but it is also certain that it is not free of divided opinions as to whether the issues are addressed in a respectful way regarding women's struggle for emancipation.

In order to get a perspective on how women are represented in this TV series and also be able to see the discourses that underlie at least part of those representations, I refer to Greg Behrendt, a former consultant to SATC, whose work was to help design this show's male characters. In VEJA's issue of 2004, October 4, we see an interview with him made by Rosana Zakabi, where he gives women tips on how to understand male behavior, as if it were a fixed, immutable thing for which one can prescribe an ever-lasting formula.

Summarizing his point of view on how women and men relate to each other emotionally, Behrendt makes the claim that "the big problem is that [women] became too available. It is very easy to get a woman into bed, there is no longer the challenge of conquest. And, if it gets too easy, it loses all the fun" (Zakabi, 2004, p. 15).<sup>33</sup> Therefore, it really is no wonder that in SATC we are faced with so many preconceptions of what a man or a woman is, or ought to be, since one of its main consultants clearly shows the biased opinion that women are to be conquered, as some sort of prize, assigning them a very passive role in the relationship.

SATC has addressed many topics with a considerable amount of openness, and has also allowed women to be the conveyors of such discussions, which was not common in TV series prior to it. However, the fact that the show provides women with more space for agency does not mean that it is free of misconceptions or misrepresentations. In order to exemplify this point, we may refer to the character of Samantha, who is portrayed as an independent woman in charge of her sexual life but

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<sup>33</sup> Original text: "o grande problema é que elas ficaram disponíveis demais. Está muito fácil levar uma mulher pra cama, não existe mais o desafio da conquista. E, se fica muito fácil, perde a graça".

who prides herself for 'having sex like men'. Such a representation may allow us to question whether women, in the pursuit of more active agency in our society, should still do things having men as the standard.

Actually, one could have expected this TV show to be contradictory at times, especially because those years were marked by a feminist pursue to have women's diverse expectations and values appreciated exactly in their uniqueness, which expectedly includes the possibility of having different perspectives on the same topic, a trait characteristic of third-wave feminism (Krolokke, 2005). In other words, women were redefining what feminism was all about (and they still are), refusing the idea that for a woman to be really free, she necessarily had to put her career always in the first place, for instance.

Then, it is probably fair to say that even though this TV series has its contradictions, it also presents positive elements towards a more encompassing gender representation. For instance, in SATC, 'fabulousness' is addressed, for instance, by portraying gay men as having a glamour which is coveted by women.

In this token, Turner (2004) asserts that being fabulous has "a central role in the structure and success of *Sex and the City*" (p. 1), and that its attainment "opens up possibilities of gender performance beyond conventional heteronormative routes of marriage, children, and monogamous partnering, lending credence to an independent, career-driven, self-motivated existence as an enviable lifestyle" (p. 1), even though, for the writer, "heterosexual relationships and heteronormativity still take center stage" (p. 2).

On the matter of contradiction in SATC, Messa (2007) observes that “from the production standpoint, the declared intention [of SATC] was to shift the paradigm that sex on TV is forbidden and, simultaneously, empower women” (2007, p. 7)<sup>34</sup>.

However, the author also claims that feminism in SATC “is constantly exposed to contradictions, questions and moments of instability” (p. 2)<sup>35</sup>, as it, for instance, “empowers women, since it exposes on the screen the options that destabilize the representations which are a cultural consensus, but imprisons them when it legitimizes these same representations as the show approaches its closure” (p. 12)<sup>36</sup>. So, for her, SATC both “implies its adherence to ‘post-feminism’ and to the maintenance of the submission to patriarchal values” (p. 10)<sup>37</sup>.

This contradiction is also observed by Harzewski (2004), with the assertion that SATC’s “finale portrays then not a farewell to romantic love but a reinvestment in it” (p. 1). The author further discusses this point by stating that:

The pilot episode of *Sex and the City* situates itself at the close of an epoch, proclaiming the “end of love.” This positioning is complicated in the last season as the finale depicts Miranda and Charlotte happily married, the 40-something Samantha in what is probably her first committed relationship, and Carrie reunited, yet again, with Big, her first-name-basis with “John” signifying a new relationship plateau and life stage. (p. 1)

Although I can understand Messa’s and Harzewski’s points, I disagree that the show’s investment in romantic love contradicts its starting objective of portraying women as liberal and independent. This standpoint of ‘either/or’ is not endorsed by the feminism being practiced in the time of the TV show.

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<sup>34</sup> Source text: “do ponto de vista da produção, a intenção declarada era mudar o paradigma de que o sexo na TV é proibido e, simultaneamente, empoderar as mulheres”.

<sup>35</sup> Source text: “é exposto constantemente a contradições, questionamentos e momentos de instabilidade”.

<sup>36</sup> Source text: “empodera a mulher a partir do momento que expõe na tela opções que desestabilizam as representações que estão no consenso cultural, mas a aprisiona quando legitima estas mesmas representações ao se aproximar do desfecho do programa”.

<sup>37</sup> Source text: “deixa implícito sua adesão ao ‘pós-feminismo’ e à manutenção da submissão aos valores do patriarcado”.

As previously stated, Third Wave Feminism focuses on the respect for diversity, and diversity is also represented in the possibility of a woman being liberal and independent at the same time that she wants to have a partner with whom to share her life.

#### **4.1.3 – Identification of the Function of the Problem**

There comes the time in the investigation when the analyst has to discuss whether the social problem at point contributes to the maintenance of the social order, or if it allows for change. In Akass and McCabe's words:

That the series is firmly embedded in our culture's continual psychic investment in virtuous heroines and (sexually) potent men can be of little doubt, but how these women are interrogating those narratives reveals how the female narrative voice is engaged in the uneasy process of creating new discourses. (2004, p. 198)

That is exactly the vital point in the discussion of discourse and gender issues for this research: whether or not the narration allowed for new discourse and positive female representation to be conveyed.

From the data in the transitivity analysis, we could already see that the linguistic elements show positive aspects and some still negative ones as regards the role of women in the TV series. In most of the processes, women were the dynamic participants, which demonstrates the preferred space in the series for women's agency. Consequently, they were the least frequent among the passive participants. Also, it is relevant to observe that this happened mostly in Material processes, where the dynamic participants were not in their majority men, but those which fell in the category 'Others' or even women themselves, acting on each other.

These facts alone could already indicate that women are not left in a secondary place in SATC. On the contrary, women's wishes, doubts, fears and friendships seem to be the focus point in this TV series, which is undoubtedly a step forward when it comes to the space provided for women in primetime television, especially when many of the topics dealt with were still considered taboo by many.

Nevertheless, we ought to go deeper in the analysis so that we can have a more thorough perspective on what kind of agency was fostered in SATC. In other words, we already know that women are the most active in all the process types found in the transcriptions (concerning the linguistic dimension of analysis), but now we must look into these linguistic manifestations so as to unveil what that agency means (concerning the discourse dimension of analysis), based on what kind of processes they are involved in.

When we look at the most prominent occurrences in Table 29 and the corresponding clauses wherein they are found, we see that they correspond mostly to matters of women's private affairs, such as: dating, sex, marriage, friendship and motherhood. Based solely on this fact, one could easily jump to the conclusion that the series shows no concern for women's public role in society. However, if we care to take such matters to a deeper level of social analysis, we can also see that this is not necessarily the case.

Observing the material processes (such as date, marry, invite, meet, move on and settle) in which women are mostly involved in the episodes analyzed, we do see an undeniable focus on women's private life, but what we have to stop and consider is exactly how often women have had the chance to show themselves as active participants in their own lives. With the desire to continuously promote a fair representation of gender, one may find oneself always longing for what one does not have yet, forgetting

to appreciate what is already there, what is already a fact, happening in our social environment.

SATC, as any other TV show, or any other kind of interaction for that matter, had its ups and downs, its positive and negative elements as far as gender issues are concerned. However, I do believe it is important to acknowledge its breaking role as a means for women to have a more open and proactive opportunity to address matters of their concern. It is true that, as previously discussed, some of the topics, and especially the way they are dealt with, were not relevant to all women, but then again, can one sole TV show encompass all concerns, hopes and social realities? That is certainly something hard to believe.

We certainly could say that SATC could have included more ethnical representations, or that it could have mirrored not only educated, upper-middle class, professional women, but what I believe is more important is the fact that the show manages to address issues regarding women that were not considered worth the space on primetime TV exactly because they belong to women, who throughout History have had their desires, fears, dreams, insecurities considered as frivolous matters, pertaining only to the home environment, and with no impact whatsoever on society as a whole.

#### **4.1.4 – Consideration of Possibilities to Overcome the Problem**

As previously stated, taking the moment in time when SATC was aired up to today, there is a movement whose concerns and questions may help us find a way out of misrepresentation of women into another one where they can have the chance to express who they are, their real desires, without the fear of being criticized for not wanting the life their feminist predecessors had probably imposed onto them, as their only choice in



a feminist world. Besides Krollokke (2005), Henry (2004) addresses this issue stating that “beginning in the early 1990s, a new feminist movement had begun to surface in the United States” (p. 65). This movement, as previously discussed in item 2.3, was called Third Wave Feminism, and the author also writes that:

Unlike the feminists who came before them, third wavers had never lived in a world without the women’s movement. But rather than dismissing feminism as unnecessary or outdated, like many of their peers, this group of women has begun to redefine feminism from its own generational perspective. (ibid, pp. 65-66)

In this line of thought, with specific reference to SATC, Henry (2004) claims that “central to the show’s appeal among female viewers (and critics) has been its frank discussion of female sexuality and its refreshing representation of the lives of contemporary women” (p. 66). Therefore, even though we can see some patriarchal values still present in the series, such as the idea that for a woman to be taken seriously, she has have sex like a man, which is the case of Samantha, we also cannot deny that SATC, even with its contradictions, has opened space for the voice of women to be heard.

Exactly on this matter of the space for women’s expression, which is one of SATC’s greatest strengths, Cameron discusses that women’s talk “becomes subversive when women begin to attach importance to it and to privilege it over their interactions with men” (Cameron, 1985, p. 157, as cited in Henry, 2004, p. 68).

In specific regard to this post-feminist idea that for women to be progressive, they do not have to be EITHER one thing OR another, fostering the acceptance of different representations, “Rebecca Walker, credited with coining the term ‘third wave’, (...) argues for a feminism that includes contradictions and an ability to go beyond political correctness” (Henry, 2004, pp. 70-71). The author goes further to argue that

Challenging the perceived dogmatism of second wave feminism, third wavers have steered clear of prescribing a particular feminist agenda and instead have chosen to stress individuality and individual definitions of feminism. (p. 71)

Again, we see that the idea defended in this research that, even among contradictions, there may be positive outcomes regarding more inclusive gender representations is sided with by other scholars, specifically those who investigate and work to develop the concepts of Third Wave Feminism.

Hence, it is my understanding that SATC does promote a more democratic space for the expression of women's ideas, values, hopes and fears, which can be seen not only in the linguistic material used in the narration, but also in the surrounding elements of the series, such as its production and declared agenda of creating a show where controversial topics, such as sex, could be treated in a more honest manner, having women as its focus point and main communication vessel.

As a token of how important the four main characters are for the discussion of the contemporary woman, Henry (2004), in reference to the *Time* magazine cover issue about the women of SATC, claims that "in using *Sex and the City* to put a face to [women who stay single by choice] (...), *Time* solidifies the status of Carrie, Miranda, Charlotte and Samantha as representatives of this generation of women" (Henry, 2004, p. 82). Or as Vieira (2005) puts it, the post-modern woman "no longer accepts to be chosen, she also wishes to have the right to choose" (p. 236)<sup>38</sup>, an idea constantly flagged in the series, despite the fact that in some moments this same concept seemed to be left aside, such as when Carrie in S1E12 says that she still believes she will meet the man who will be sure she is the one.

Another strong example of the way SATC offers opportunities to overcome the problem of women's misrepresentation is how motherhood is dealt with. Akass (2004)

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<sup>38</sup> Original text: "Não aceita mais ser a escolhida, deseja também ter o direito de escolha".

suggests that “the representation of Miranda has taught us the complexities of motherhood as a learned behavior rather than as one that is instinctual to all women” (p. 1).

Differently from Charlotte, who decided to quit her job to become a full-time wife/mother, Miranda struggled with the idea of having all her life changed by a baby. She never thought of having a baby exactly at the time she was at the peak of her career as a lawyer. Being faced with an accidental pregnancy, a situation many women have already lived or may still live, she deals with the whole issue of motherhood in a completely different manner, never even considering the possibility of quitting her job and becoming one of ‘those moms’, as she used to call the women who seemed to have suffered a lobotomy upon delivering their babies, changing all their personality.

Looking at these two ways in which the topic of motherhood is treated in the series, we can see the endeavor to discuss issues in a less lopsided way than others did before. Further elaborating on this point, Henry (2004) adds that “what is radical about *Sex and the City* is that it gives us an alternative version of motherhood to the stereotypes that exist in the media. It depicts motherhood in all its ambivalence” (p. 3).

#### **4.1.5 – Reflection on the Analysis**

Even though the analysis carried out in this research is based on data collected by using a solid theoretical framework, it is also a piece of subjective evaluation. The conclusions about women’s agency and more open space for self-expression derive from my affiliation to Halliday’s linguistic theory as well as to the concepts in CDA and contemporary feminist theory.

In other words, what I mean to say is that other conclusions could have been also possible had I used different theoretical support or, even using the same theories, had other researchers carried out the same work.

Part of what qualifies a piece of work as scientific is the fact that it could be done by somebody else using the same theory and methodological procedures. However, even following these requisites, the interpretation of the results is invariably dependent upon the researcher's own perspective and experiences.

Therefore, it is my firm belief that SATC contributes to fostering a wider participation of women in the media, especially on TV, by providing them with a space to share their doubts and express their ideas and values. However, it is also true that, as previously put, it is not free of contradictions, both in the way the topics are dealt with and regarding their limited representation of women in the four main characters.

#### **4.2 – Interpretation of the Results from the Discourse and Gender Analysis**

Research Question 3 refers to the interrelation of the discursive and social practices in the construction of the image of women in the narrator's discourse, which is discussed now.

Based on the data from the transitivity analysis (text), but taking it to a deeper level of analysis (discursive and social practices), we confirm the preferred space for women's agency in SATC, but what deserves attention now is the investigation of what kind of agency it stands for. Taking into consideration the previously discussed discursive practice in its production, consumption and interpretation elements, we could discuss some issues.

First, from the production standpoint, SATC aims to break new grounds for a freer and more honest approach to controversial issues, especially sex. With this objective, there was also the decision to locate women as the ones who would be the actors in those discussions, which is clearly seen throughout the whole series. Women are the ones who bring these controversial topics to the table – many times literally ‘the table’ of the coffee shops or restaurants where the four main characters usually meet to share their most recent experiences during the previous days.

This decision to focus on the discussion of sex and relationship-related issues is corroborated by the most prominent processes found in the analysis of transcriptions of the narration, such as: ‘date’, ‘marry’, ‘meet’, ‘believe’, ‘love’ and ‘hope’ (Table 29).

Second, the fact that the show seems to have been directed at a specific audience, educated upper-middle class white women, is also of great relevance since this research aims to discuss the image of women construed in the narration. That is the case because if we intend to investigate how women are represented in this TV show, it is essential that we also have knowledge about the producers’ ideal public. I refer to it as ‘ideal’ for the fact that even though SATC had some women more at their core of attention, it does not mean that others would not identify with it, for reasons already discussed.

So, at the discursive level, the series seems to have been in tandem with the results obtained in the transitivity analysis, in the sense that it did favor women as active participants in processes where mostly their actions, feelings and relations are in the spotlight.

Now, in regard to the social practice, we should discuss how the relations of power established in and by SATC help sustain or change the previous situation of superficial representation of women, especially in sitcoms.

SATC has become a trademark, and its four main actresses, icons of elegance, independence and style. Especially the narrator character, Carrie Bradshaw, has turned out to be so 'in' that in one of the series' episodes, she is invited to model for a big fashion charity show since 'no one has more style or is more New York' than she (S4E50).

That is relevant, since it is in those women that many of the real women have mirrored themselves for the course of six years, and actually still do, as SATC continues to be seen by many people both as a re-run on cable TVs and on DVDs of the series. The fact that the women in the show exert such a strong influence on women, and men too, is worthy of attention because of the images of womanhood they convey, especially when we turn our attention to the fact that the narrator herself is a woman, thus having a position of power, which probably contributed to creating this larger space for women's expression in the TV series.

Based on the previous results of the discursive analysis, this image, despite the fact it is not free of eventual contradictions, is respectful, in most situations, to the concepts and values advocated by contemporary feminism (Third-Wave Feminism). Certainly not the feminism of our mothers, since the latter did not leave much room for the chance women now have to decide what kind of life they really want to lead, whether it be the one of a working single mother, or a housewife, or even a working married mother.

Before, in Second-Wave Feminism, women felt as if they had to always choose whatever meant they did not belong to men and wanted to work out and have

their own money. Hence, staying at home, taking care of the kids, was frowned upon by second wavers, as a choice of subjugation, because they were then told they could be much more than only housewives and mothers.

Third-Wave Feminism came to life, among other reasons, exactly as a criticism and as an alternative understanding of femininity, a view that there are many concepts of womanhood, for instance, and that, because of that, to expect all women to behave equally was disrespectful of their different backgrounds, social places and desires in life.

Even though there was never a clear statement from the producers, writers or cast of the series, many of the topics and especially the way they were addressed, taking into account different views of women, lead us to the belief that SATC was a 'third waver,' which is something positive, as it harbored and gave venue to the expression of controversial topics in a manner respectful of the contemporary view on feminist issues.

## **CHAPTER V**

### **CONCLUSIONS**

The present research had as its objective to analyze the image of women construed in Carrie Bradshaw's discourse as narrator in the USA TV sitcom 'Sex and the City.' Based on both the transitivity and the discursive analyses, overall results suggest that SATC favors women as active participants, especially in processes where they express their actions, feelings, views and relations to other people.

The processes women are involved in refer basically to matters of their personal lives, ranging from sex to their relationships with their friends. We certainly see women as professionals in the series, especially because the four main characters have very successful and fulfilling careers; however, it is not the focus point of the series.

This point has served as reason for criticism to the show and to the way it portrayed women, with the argument that it should have given, if not more, at least equal room for their professional lives as they did to their personal ones. Even though I can understand this argument, I cannot agree with it, simply for the fact that I do believe their professional lives were considerably taken into account in the show.

This is demonstrated by the way many women have identified with the four main characters in the series, not necessarily with their specific highly-paid jobs (a reality lived by few), but with the idea that a woman can be a professional, a mother, a wife, a daughter, a girlfriend, a sister, without the burden of before, without having to be considered as perpetual victims of a sexist society.



It is true that there is still a lot to be advanced as far as gender issues are concerned, but one also has to appreciate the small victories along the way, and SATC may as well be one among others to come.

In addition to these observations, as we could see through the transitivity and discursive analyses carried out, we must acknowledge that the work with SFL and CDA may be an alternative for those who want to take the textual investigation to a deeper level. The use of these two theories makes it viable for the researcher to analyze the discourse that underlies the data, since they offer us the necessary tools to possibly unveil the varied meanings created by the specific lexicogrammatical choices of the text producer.

In the text analyzed in this research, we can see the representation, through the discourse of Carrie as narrator, of not only one woman, but many, which brings us to the conclusion that there is not only one image of women being construed in SATC, more specifically by the narrator. The images construed do share some elements, though. They are independent, professional women, who pride themselves in being able to lead a life without being financially dependent on a man. However, this scenario changes when it comes to being emotionally independent, since all four female characters have their moments of absolute need for male companionship, much more than sex.

The fact that women are represented in multiple forms, besides being probably one of the reasons why SATC was (is) so widely seen all over the planet, is very positive, especially in a moment in time when women were (are) trying exactly to escape from second-wave determinist positions of what it means to be a woman and a feminist.

Therefore, this TV series shows us women as: independent, but also hopeful of finding someone to love and be loved in return (Carrie); professionally successful, but also family-oriented (Charlotte); able to have sex with whomever and whenever, but also sensitive (Samantha, especially when she discovers she suffers from breast cancer and finds a man who stands by her); cynical and individualistic, but also able to finally believe in love and change her life to accommodate others (Miranda).

It is also important to highlight that even though these characteristics mentioned are more typical of those specific characters, many of them are also found in the others, in specific moments of the series. For instance, Charlotte, who is strongly represented as the virtuous woman, also has some of her sexual experiences and doubts exposed, as when she wonders whether or not to take part in a threesome, or have anal sex with her new boyfriend.

Although we see a number of situations where women are seen as active and dynamic participants, we also have to remember they are mostly limited to matters of their private lives. As previously discussed, that is not to cause any wonder, since SATC made it clear, from the very beginning, it would be about sex and relationships of the single girl in New York City. However, it does not mean that we cannot criticize this decision. One can always say that SATC could have left more room for the portrayal of women in their workplace, discussing matters of public interest, as opposed to meeting in restaurants discussing their sexual adventures and dating disasters.

But, again, I would have to reaffirm that the show does show women as professionals, as when Miranda is shown to be the first woman to make partnership in her Law firm, when Charlotte and her work as an art dealer is focused on, when Samantha enjoys the glories of her work as a PR executive, or even, and most

frequently, when we see Carrie, the newspaper columnist, typing down all her doubts and inquisitions about the topic being dealt with in every episode.

Hence, aiming to qualify my investigation and conclusions as a possibility among others, I would like to foreground the important consideration on what it means to understand and explain a text, stated by Chouliaraki & Fairclough (1999), that CDA does not “advocate a particular understanding of a text, though it may advocate a particular explanation” (, p. 67). In other words, in the work of CDA, as the one carried out in this research, the analyst does not aim to bring about one only possible understanding of a certain discursive event, since life and its social workings are much more complex than any attempt to understand it may entail. Thus, our objective has been to provide sound explanations of the discursive events analyzed, through the use of a well developed and encompassing framework of analysis, so that we would be able to avoid saying anything about everything.

As any research, this one had its limitations. Taking into account the objectives of my research and the time available to conduct it, I could think of two limiting factors.

In order to make this investigation viable, I limited the number of episodes to be analyzed to only six, one for each of the six seasons. So, I probably would have had more insights, had I had the time to include a larger number of episodes.

I also focused my analysis only on the discourse of Carrie Bradshaw as narrator, for it is in these wordings that I believe the richest materials as regards the image of women could be found. However, the inclusion of the lines of the four main characters could probably have provided me with an even deeper outlook on my research objectives.

Having that in mind, there are certainly some additional possibilities for the investigation in this area, not only in regard to SATC, but more generally in respect to the image of women on TV and films.

One of them could be the investigation of also the image of men in this TV series, which could provide a good opportunity to take both gender representations in comparison and maybe generate even more interesting conclusions.

Besides that, as the motion picture about SATC is to be released in 2008, it could also be very interesting to compare the results in this research, as well as others, with the ones of a transitivity analysis of the wordings in this film. The focus of attention could be the lines of all characters, or only one of them, maybe Carrie, as she continues to have the leading role.

If there continues to be narration in the film, as it occurred throughout the whole TV series, it could be the focus of analysis too so as to serve as material for the comparison of representations made. In addition, the investigation could also include analyses of the interpersonal and/or textual metafunctions, which could allow for a greater understanding of the object of study.

At last, I would like to express my hope that we all continue evolving towards a society where the differences, not only between men and women, but among women themselves, are seen only as differences and not hierarchically, especially when such superiority is based on concepts and values imposed by a society historically sexist, and which obviously do not encompass all possible reflections of the kaleidoscope that are the different gender identities.

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# **APPENDIX I**

## SATC (Season 1 – Episode 12)

<b>My friend Miranda</b>	<b>was dating</b>	<b>Thomas John Anderson, an up-and-coming New York playwright.</b>			
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>			
<b>Things</b>	<b>were going</b>	<b>great</b>	<b>except for one thing.</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: contingency</i>		
<b>Immediately after sex,</b>	<b>he</b>	<b>'d go out</b>	<b>of bed</b>		
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>		
<b>and</b>	<b>shower.</b>				
	<i>Pr: MATERIAL</i>				
<b>Night after night,</b>	<b>it</b>	<b>was</b>	<b>the same thing.</b>		
<i>Circ: time</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>		
<b>She</b>	<b>decided to confront</b>	<b>Thomas John Anderson</b>	<b>as soon as he dried off.</b>		
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: time</i>		
<u>Explaining the following scenes:</u>					
<ul style="list-style-type: none"> <li>➤ When Miranda decides to confront him, he tells her that growing up, the nuns said sex was a sin, so he got into the habit of taking a shower after it.</li> </ul>					
<b>Miranda</b>	<b>suddenly</b>	<b>realized</b>	<b>[[she</b>	<b>was dating</b>	<b>'Catholic guy'.]]</b>
			<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>
<i>Senser</i>	<i>Circ: time</i>	<i>Pr: MENTAL</i>	<i>Phenomenon/embedded clause</i>		
<u>Explaining the following scenes:</u>					
<ul style="list-style-type: none"> <li>➤ During a walk, Miranda tells Carrie what had just happened and says that if she'd known he was Catholic, she wouldn't have gone out with him in the first place.</li> </ul>					
<b>Single people</b>	<b>in New York</b>	<b>rarely</b>	<b>ask about</b>	<b>their dates' religious backgrounds.</b>	
<i>Sayer</i>	<i>Circ: place</i>	<i>Circ: time</i>	<i>Pr: VERBAL</i>	<i>Verbiage</i>	
<b>For the same reason,</b>	<b>they</b>	<b>don't ask</b>	<b>the number of former sex partners</b>	<b>– too scary.</b>	
<i>Circ: cause</i>	<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Verbiage</i>		
<b>New York</b>	<b>is</b>	<b>a city filled with places to worship,</b>	<b>but</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>			
<b>it</b>	<b>recently</b>	<b>dawned on</b>	<b>me</b>		
<i>Phenomenon</i>	<i>Circ: time</i>	<i>Pr: MENTAL</i>	<i>Senser</i>		

[[the only time	I	ever	heard	anyone	mention	going	into one	was	for a singles mixer.]]	
<i>Circ: time</i>	<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Sayer Actor</i>	<i>Pr: VERBAL</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>			
<i>Carrier</i>								<i>Pr: RELATIONAL</i>	<i>Circ: cause</i>	
<i>Phenomenon/embedded clause</i>										
<b>Are</b>		<b>relationships</b>		<b>the religion of the 90's?</b>						
<i>Pr: RELATIONAL</i>		<i>Identifier</i>		<i>Identified</i>						
<u>Explaining the following scenes:</u>										
➤ Carrie walks up to a church in her neighborhood and stays in front of it, on the other side of the street, looking at the people leaving it after a service.										
<b>Having been raised</b>		<b>in the church of 'be nice to people and don't talk with your mouth full',</b>					<b>I</b>	<b>decided to check out</b>		
<i>Pr: MATERIAL</i>		<i>Circ: place</i>								
<i>Circ: role</i>						<i>Actor</i>	<i>Pr: MATERIAL</i>			
<b>some more traditional religious types</b>		<b>in their natural habitat.</b>								
<i>Scope</i>		<i>Circ: place</i>								
<b>As</b>	<b>I</b>		<b>watched</b>			<b>people leaving church,</b>				
	<i>Behaver</i>		<i>Pr: BEHAVIORAL</i>			<i>Range</i>				
<b>I</b>	<b>was amazed</b>		//at how	<b>they</b>		<b>looked.</b>				
				<i>Carrier</i>		<i>Pr: RELATIONAL</i>				
<i>Senser</i>	<i>Pr: MENTAL</i>		<i>Projected clause</i>							
<b>Valentino, Escada, Oscar de la Renta,</b>	<b>what</b>		<b>is</b>			<b>it</b>				
	<i>Attribute</i>		<i>Pr: RELATIONAL</i>			<i>Carrier</i>				
<b>about God and fashion</b>		<b>//that go so well together?</b>								
<i>Circ: matter</i>		<i>Projected clause</i>								
<b>And</b>	<b>suddenly</b>		<b>there</b>			<b>he</b>				
	<i>Circ: time</i>		<i>Circ: place</i>			<i>Identifier</i>				
<b>was</b>	<b>wearing</b>		<b>Armani</b>			<b>on Sunday,</b>		<b>Mr. Big.</b>		
<i>Pr: RELATIONAL</i>	<i>Pr: MATERIAL</i>		<i>Scope</i>			<i>Circ: time</i>		<i>Actor</i>		

<b>I</b>	<b>admit</b>	//it	<b>was</b>	<b>kind of a shock.</b>		
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		
<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Projected clause</i>				
<b>Up until that moment,</b>	<b>I</b>	<b>thought</b>	//he	<b>only</b>	<b>believed</b>	<b>in the Yankees.</b>
			<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Circ: matter</i>
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>			

Explaining the following scenes:

- Mr Big sees Carrie and crosses the street to go talk to her. She starts making fun of him calling him a ‘churchgoer’ and he says he only takes his mother there every Sunday, since he is an atheist.

<b>It</b>	<b>was</b>	<b>one of those awkward relationship moments</b>		<b>where</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>				
<b>you</b>	<b>feel like</b>	//you	<b>know</b>	<b>nothing</b>	<b>about the person</b>	
		<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Circ: matter</i>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>				
<b>you</b>	<b>thought</b>	//you	<b>knew</b>	<b>everything</b>	<b>about.</b>	
		<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>		
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>				

Explaining the following scenes:

- Later, Carries meets her friends for a drink and tells them she’d found out Mr Big takes his mom to church every Sunday. Then, Miranda gets frustrated telling the girls her boyfriend still showers after sex. After that, Samantha arrives and joins the group by saying that she is in love, which was a big surprise, since she is known for being very practical when it comes to men.

<b>Samantha</b>	<b>uttering</b>	<b>those words</b>		<b>to us</b>		
<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Verbiage</i>		<i>Receiver</i>		
<i>Carrier</i>						
<b>was</b>	<b>an event as unfathomable as Moses parting the Red Sea.</b>					
<i>Pr: RELATIONAL</i>	<i>Attribute</i>					
<b>It all</b>	<b>started</b>	<b>a couple of weeks ago on a particular Wednesday night.</b>				
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: time</i>				
<b>Samantha</b>	<b>decided to treat</b>	<b>herself</b>	<b>to a night of great music.</b>			
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Beneficiary</i>	<i>Scope</i>			



Explaining the following scenes:

- James approaches Samantha in a restaurant. She is sitting alone and he asks to join her. She consents.

<b>After they closed the jazz joint,</b>	<b>they</b>	<b>walked</b>	<b>and</b>	
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>		
<b>walked</b>	<b>for blocks.</b>			
<i>Pr: MATERIAL</i>	<i>Circ: time</i>			
<b>And then</b>	<b>Samantha</b>	<b>did</b>	<b>something rather shocking</b>	<b>for a first date.</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: contingency</i>
<b>She</b>	<b>didn't ask</b>	<b>him</b>	<b>home.</b>	
<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Receiver</i>	<i>Circ: place</i>	

Explaining the following scenes:

- James asks Samantha out on a second date and she agrees.

<b>And with that one touch,</b>	<b>Samantha,</b>	<b>&lt;&lt;who</b>	<b>was</b>	<b>never</b>	<b>a believer in relationships,&gt;&gt;</b>	<b>suddenly</b>
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: time</i>	<i>Attribute</i>	
		<i>Included clause</i>				
<i>Circ: manner</i>	<i>Carrier</i>					<i>Circ: time</i>
<b>became</b>	<b>a convert.</b>					
<i>Pr: RELATIONAL</i>	<i>Attribute</i>					

Explaining the following scenes:

- Samantha went on to say that James is a man she could even marry.

<b>The idea</b>	<b>that</b>	<b>Samantha</b>	<b>could possibly get married</b>	<b>before she did</b>
		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: time</i>
<i>Actor</i>				
<b>shook</b>	<b>Charlotte's beliefs</b>	<b>to the core.</b>		
<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: manner</i>		
<b>She</b>	<b>took</b>	<b>some drastic action.</b>		
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>		
<b>She</b>	<b>made</b>	<b>an appointment</b>	<b>to see</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Pr: MATERIAL</i>	

<b>Noanie Stine, psychic to the stars and a cosmic connection,</b>		<b>who</b>	<b>lived</b>	<b>in a brownstone between Central Park West and Columbus.</b>
<i>Goal</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>
<b>Charlotte</b>	<b>had heard</b>	<b>about Noanie</b>	<b>through a sorority sister whose marriage she had very accurately predicted.</b>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>	<i>Circ: manner</i>	

Explaining the following scenes:

- Charlotte gets really upset after the psychic, upon reading the cards, tells her she doesn't see marriage in her future.
- Carrie invites herself to go to church with Big and his mom, as an opportunity to meet her. Big says going to church is a private little thing he and his mother do, just the two of them. Then, he changes topics and invites her to go to the Caribbean with him the following week.
- Miranda tries to make her boyfriend lose the shower-after-sex habit. She tries to reason with him by saying that sex is not sinful. He gets really angry and breaks up with her.

<b>In her effort to help,</b>	<b>Miranda</b>	<b>had</b>	<b>accidentally</b>	<b>detonated</b>	<b>some kind of Catholic guilt bomb.</b>
<i>Circ: manner</i>	<i>Actor</i>		<i>Circ: manner</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>
<b>Six months later,</b>	<b>that exact same speech</b>	<b>would find</b>	<b>its way</b>	<b>into Thomas John Anderson's hit off-Broadway play, 'Shower of Shame'.</b>	
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: place</i>	

Explaining the following scenes:

- Samantha finally invites James up to her apartment and they go to bed for the first time. Then, during sex, she has an unpleasant surprise: his penis is very small.

<b>Meanwhile</b>	<b>downtown,</b>	<b>Samantha</b>	<b>was preparing to see</b>	<b>God.</b>
<i>Circ: time</i>	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>
<b>Samantha</b>	<b>said</b>		<b>a little prayer</b>	<b>that</b>
<i>Sayer</i>	<i>Pr: VERBAL</i>		<i>Verbiage</i>	
<b>he</b>	<b>was kidding.</b>			
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>			
<b>He</b>	<b>wasn't.</b>			
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>			

Explaining the following scenes:

- Secretly, Carrie goes to church with Miranda in the attempt to take a look at Big's mother.

<b>Sunday morning, a time for rest, a time for relaxation... a time for spying.</b>	<b>The plan</b>	<b>was</b>	<b>simple.</b>
<i>Circ: time</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
<b>Just</b>	<b>get a look</b>	<b>at the mother,</b>	<b>then</b>
	<i>Pr: MATERIAL</i>	<i>Scope</i>	
<b>Miranda and I</b>	<b>would go</b>	<b>for eggs.</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: cause</i>	
<b>As</b>	<b>I</b>	<b>watched</b>	<b>Mr. Big standing quietly next to his mother, tall, proud, respectful,</b>
	<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>	<i>Range</i>
<b>I</b>	<b>fell [a little bit more] in love</b>	<b>with him.</b>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: accompaniment</i>	

Explaining the following scenes:

- Mr Big sees Carrie and she has to go talk to him. She is introduced to his mother as a friend, which upsets her. She confronts him after his mother leaves them and he says he will introduce her as his girlfriend when he is sure.
- Miranda finds Carrie alone inside the church and they sit together. Carrie tells her what had just happened.

<b>Later that night,</b>	<b>in the church of disco,</b>	<b>Stanford</b>	<b>invited</b>					
<i>Circ: time</i>	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>					
<b>everyone</b>	<b>[[he knew]]</b>	<b>to a party to introduce a new fragrance – ‘Fallen Angel’.</b>						
<i>Scope</i>	<i>Embedded clause</i>	<i>Circ: cause</i>						
<b>Also,</b>	<b>he</b>	<b>wanted to show off</b>	<b>his new boyfriend, Allane.</b>					
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>					
<b>It</b>	<b>seems</b>	<b>Stanford</b>	<b>had invited</b>	<b>everyone</b>	<b>in his Rolodex.</b>			
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: place</i>			
<b>Charlotte</b>	<b>left</b>	<b>us all</b>	<b>behind</b>					
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>					
<b>[Ø]</b>	<b>telling</b>	<b>us</b>	<b>//she</b>	<b>had</b>	<b>another party</b>	<b>to</b>	<b>go</b>	<b>t o .</b>
			<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Pr: MATERIAL</i>	
<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Receiver</i>	<i>Projected clause</i>					

<b>She</b>	<b>took</b>	<b>a cab</b>	<b>to a part of town never mentioned in ‘The New Yorker’.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: place</i>

Explaining the following scenes:

- Charlotte goes see a fortune teller believing she could get a good prediction about marriage this time. When she notices the woman is just a fake, she gets really upset and leaves.

<b>The entire way home,</b>	<b>Charlotte</b>	<b>berated</b>	<b>herself</b>	<b>for being so foolish.</b>
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Circ: cause</i>
<b>She</b>	<b>simply</b>	<b>refused to give into</b>	<b>the idea</b>	
<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Phenomenon</i>	
<b>that</b>	<b>she</b>	<b>would</b>	<b>never</b>	<b>get married.</b>
	<i>Actor</i>		<i>Circ: time</i>	<i>Pr: MATERIAL</i>
<b>All she had to do</b>	<b>was</b>	<b>[[[Ø] keep believing]]</b>	<b>and</b>	<b>it would happen.</b>
		<i>Senser</i>	<i>Pr: MENTAL</i>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Embedded clause</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>

Explaining the following scenes:

- Back at the disco, Miranda invites Skippy, a man she used to see, to spend the night at her place.

<b>It was 3:00 a.m.</b>	<b>in the church of disco,</b>	<b>and</b>	<b>Miranda</b>
<i>Circ: time</i>	<i>Circ: place</i>		<i>Senser</i>
<b>couldn't believe</b>	<b>//what</b>	<b>she</b>	<b>was about to say.</b>
	<i>Verbiage</i>	<i>Sayer</i>	<i>Pr: VERBAL</i>
<i>Pr: MENTAL</i>	<i>Projected clause</i>		

Explaining the following scenes:

- Samantha goes to bed with James again and cries during sex. He asks why she is crying and she lies, saying she is crying because she is so happy, when the real reason is his very small penis.

<b>Samantha</b>	<b>tried</b>	<b>desperately</b>	<b>to believe</b>	<b>//that</b>	<b>love</b>	<b>was</b>	<b>stronger than sex.</b>
					<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
<i>Senser</i>		<i>Circ: manner</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>			

Explaining the following scenes:

- While Carrie is waiting for Mr Big to pick her up to go on the trip to the Caribbean, she starts thinking about their relationship.

<b>I</b>	<b>stayed up</b>	<b>all night</b>	<b>questioning</b>	<b>my faith in faith</b>	
<i>Actor</i>	<i>pr: MATERIAL</i>	<i>circ: time</i>	<i>pr: MENTAL</i>	<i>Phenomenon</i>	
<b>I mean*</b>	<b>hadn't</b>	<b>I</b>	<b>had</b>	<b>faith in us</b>	<b>all along?</b>
<i>*discourse marker</i>		<i>Carrier</i>	<i>pr: RELATIONAL</i>	<i>Attribute</i>	<i>circ: time</i>
<b>Faith that</b>	<b>all the withholding</b>	<b>would stop</b>			
<i>Attribute</i>	<i>Actor</i>	<i>pr: MATERIAL</i>			
<b>Faith that</b>	<b>he</b>	<b>'d say,</b>	<b>//I</b>	<b>love</b>	<b>you.'</b>
<i>Attribute</i>	<i>Sayer</i>	<i>pr: VERBAL</i>	<i>Senser</i>	<i>pr: MENTAL</i>	<i>Phenomenon</i>
<i>Attribute</i>			<i>Projected clause</i>		
<u>Explaining the following scenes:</u>					
<ul style="list-style-type: none"> <li>➤ Carrie meets Mr Big in front of her building and confronts him, saying that she needs a sign that what he feels for her is real. She asks him to tell her she is the one, but he doesn't. So, she decides not to travel anymore, which represents their breaking up.</li> </ul>					
<b>After he left,</b>	<b>I</b>	<b>cried</b>	<b>for a week.</b>		
<i>circ: time</i>	<i>Behaver</i>	<i>pr: BEHAVIORAL</i>	<i>circ: time</i>		
<b>And then</b>	<b>I</b>	<b>realized</b>	<b>//I</b>	<b>do have</b>	<b>faith.</b>
	<i>Senser</i>	<i>pr: MENTAL</i>	<i>Carrier</i>	<i>pr: RELATIONAL</i>	<i>Attribute</i>
			<i>Projected clause</i>		
<b>Faith</b>	<b>in myself.</b>				
<i>Attribute</i>	<i>circ: place</i>				
<b>Faith that</b>	<b>I</b>	<b>would</b>	<b>one day</b>	<b>meet</b>	<b>someone</b>
<i>Attribute</i>	<i>Actor</i>		<i>circ: time</i>	<i>pr: MATERIAL</i>	<i>Scope</i>
<b>who</b>	<b>would be</b>	<b>sure</b>	<b>that</b>		
<i>Carrier</i>	<i>pr: RELATIONAL</i>	<i>Attribute</i>			
<b>I</b>	<b>was</b>	<b>the one.</b>			
<i>Identifier</i>	<i>pr: RELATIONAL</i>	<i>Identified</i>			

### SATC (Season 2 – Episode 30)

<b>Life</b>	<b>is</b>	<b>all about making choices.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: matter</i>

<b>Some choices,</b>	<<like	who	you	marry,>>	are	bigger	while
<i>Carrier</i>		<i>Goal</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
	<i>Included clause</i>						
<b>others</b>					<b>are</b>	<b>even bigger</b>	
<i>Carrier</i>					<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<u>Explaining the following scenes:</u>							
➤ Miranda and Carrie are buying flowers at a stand when Miranda sees her ex-boyfriend, Steve. She grabs Carrie's arm and runs. He sees her running away and looks really hurt.							
<b>Another choice</b>	<b>is</b>	[[how to		[Ø]	<b>deal with</b>	<b>an ex-boyfriend.]]</b>	
			<i>Actor</i>		<i>Pr: MATERIAL</i>	<i>Goal</i>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute/embedded clause</i>					
<b>Some women</b>	<b>handle</b>	<b>it</b>		<b>coolly,</b>	<b>while</b>	<b>others...</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Circ: manner</i>			
<u>Explaining the following scenes:</u>							
➤ Miranda, Carrie, Charlotte and Samantha are at a café having dessert and discussing how to deal with an ex-boyfriend. Miranda says she could never be friends with an ex.							
<b>Later that night,</b>	<b>I</b>	<b>got to thinking about</b>		<b>the 'X' factor.</b>			
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>		<i>Phenomenon</i>			
<b>In mathematics,</b>	<b>we</b>	<b>learn</b>		<b>that X stands for the unknown.</b>			
<i>Circ: place</i>	<i>Senser</i>	<i>Pr: MENTAL</i>		<i>Phenomenon</i>			
<b>But</b>	<b>[[what's really unknown]]</b>	<b>is:</b>		<b>[[what plus what</b>	<b>equals</b>	<b>friendship with an ex?]]</b>	
				<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	
	<i>Identifier/embedded clause</i>	<i>Pr: RELATIONAL</i>		<i>Identified/embedded clause</i>			
<b>Is</b>	<b>this</b>	<b>an unsolvable equation?</b>					
<i>Pr: RELATIONAL</i>	<i>Carrier</i>	<i>Attribute</i>					
<b>Or</b>	<b>is</b>	<b>it</b>		<b>possible</b>			
	<i>Pr: RELATIONAL</i>	<i>Carrier</i>		<i>Attribute</i>			
<b>to transform</b>	<b>a once passionate love</b>	<b>into</b>	<b>something</b>	<b>[[that</b>	<b>fits</b>	<b>nice and easily]]</b>	
<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Behaver</i>		<i>Pr: BEHAVIORAL</i>	<i>Circ: manner</i>	
				<i>Embedded clause</i>			
		<i>Attribute</i>					

<b>onto the friendship shelf?</b>						
<i>Circ: place</i>						
<b>I</b>	<b>couldn't help (but) wonder:</b>	//can	<b>you</b>	<b>be</b>	<b>friends</b>	<b>with an ex?</b>
			<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: accompaniment</i>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>				
<b>That Sunday afternoon,</b>	<b>Miranda</b>	<b>was sitting</b>			<b>at home</b>	
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>			<i>Circ: place</i>	
<b>enjoying</b>	<b>a biscotti and a paper,</b>				<b>when...</b>	
<i>Pr: BEHAVIORAL</i>	<i>Range</i>					
<b>there</b>	<b>it</b>	<b>was,</b>			<b>her ex's head.</b>	
<i>Circ: place</i>	<i>Identifier</i>			<i>Pr: RELATIONAL</i>		<i>Identifier</i>
<u>Explaining the following scenes:</u>						
➤ Steve goes to Miranda's apartment and confronts her for running away from him. She cries and tells him she's never been able to be friends with an ex. They decide to go out together as friends.						
<b>As</b>	<b>Miranda</b>	<b>made</b>	<b>plans</b>	<b>[[to have dinner</b>	<b>with her last love,]]</b>	
				<i>Pr: MATERIAL</i>	<i>Circ: accompaniment</i>	
				<i>Embedded clause</i>		
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>			
<i>Circ: time</i>						
<u>Explaining the following scenes:</u>						
➤ Charlotte is running at Central Park and sees a woman riding a horse.						
<b>Charlotte</b>	<b>came face to face</b>			<b>with the memory of her first love: her horse, Taddy.</b>		
<i>Senser</i>	<i>Pr: MENTAL</i>			<i>Phenomenon</i>		
<b>Charlotte's relationship with Taddy</b>	<b>ended</b>	<b>sadly</b>		<b>when he threw her during a teen equestrian competition,</b>	<b>causing her to break her collarbone and lose the blue ribbon.</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: manner</i>		<i>Circ: time</i>	<i>Circ: cause</i>	
<b>Her father</b>	<b>properly</b>	<b>sold</b>		<b>Taddy</b>	<b>to another family,</b>	
<i>Actor</i>	<i>Circ: manner</i>	<i>Pr: MATERIAL</i>		<i>Goal</i>	<i>Beneficiary</i>	
<b>a</b>	<b>she</b>	<b>hadn't been</b>			<b>on a horse</b>	<b>since.</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>			<i>Circ: place</i>	<i>Circ: time</i>
<b>Charlotte</b>	<b>wondered</b>	<b>if maybe</b>		//it	<b>was</b>	<b>time</b>
				<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>				

<b>to</b>	<b>get</b>	<b>back in the saddle</b>	<b>again.</b>
	<i>Pr:</i> <i>MATERIAL</i>	<i>Circ: place</i>	<i>Circ: time</i>

Explaining the following scenes:

- Samantha walks out of her building and passes by a strong man, who flirts with her. He approaches her and gives her his business card so that she could give him a call.

<b>Meanwhile,</b>	<b>across town,</b>	<b>Samantha</b>	<b>was about to see</b>	<b>a stallion of her own.</b>		
<i>Circ: time</i>	<i>Circ: place</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>		
<b>It was later that week</b>	<b>when</b>	<b>I</b>	<b>spotted</b>			
<i>Circ: time</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>			
<b>a Laura Ashley dress circa 1988 still hanging in my closet</b>		<b>that</b>	<b>I</b>	<b>decided</b>		
<i>Scope</i>			<i>Senser</i>	<i>Pr: MENTAL</i>		
<b>//it</b>	<b>was</b>	<b>time</b>	<b>t</b> <b>o</b>	<b>give</b>	<b>my ex</b>	<b>a friendly phone call.</b>
<i>Identifier</i>	<i>Pr:</i> <i>RELATIONAL</i>	<i>Identified</i>		<i>Pr: MATERIAL</i>	<i>Beneficiary</i>	<i>Goal</i>

*Projected clause*

Explaining the following scenes:

- Carrie calls Mr Big and Natasha, his new girlfriend, answers the phone. She hangs up on her.

<b>I</b>	<b>hadn't planned on</b>	<b>the idiot stick figure with no soul answering.</b>			
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>			
<b>Then</b>	<b>I</b>	<b>remembered:</b>	<b>Big had a caller ID.</b>		
	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>		

Explaining the following scenes:

- Carrie calls again and, this time, Mr Big answers the phone. She explains she hit a button and the phone hung up. She suggests they could try to be friends. He agrees and they decide to have lunch together.

<b>I</b>	<b>used to make</b>	<b>our lunch reservation</b>	<b>in Big's name,</b>		
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: role</i>		
<b>but</b>	<b>today</b>	<b>I</b>	<b>put</b>	<b>it</b>	<b>in mine.</b>
	<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: role</i>
<b>That</b>		<b>'s</b>		<b>[[what friends do.]]</b>	
<i>Identifier</i>		<i>Pr: RELATIONAL</i>		<i>Identified/embedded clause</i>	



Explaining the following scenes:

➤ Carrie meets Mr Big at the restaurant. He starts talking fast and almost trips on the way to their table, which makes her notice he is also nervous.

<b>And</b>	<b>that</b>	<b>'s</b>	<b>[[when</b>	<b>I</b>	<b>realized</b>	<b>it:]]</b>
				<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified/embedded clause</i>			
<b>Big</b>	<b>was</b>	<b>nervous.</b>	<b>It</b>	<b>was</b>	<b>odd.</b>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<i>Phenomenon</i>						
<b>The new friendship part of me</b>	<b>felt</b>	<b>incredibly</b>	<b>compassionate,</b>			
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: manner</i>	<i>Attribute</i>			
<b>while</b>	<b>the old girlfriend part of me</b>	<b>felt</b>	<b>incredibly</b>	<b>smug.</b>		
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: manner</i>	<i>Attribute</i>		

Explaining the following scenes:

➤ After some drinks, they seem to be more relaxed.

<b>An hour later,</b>	<b>I</b>	<b>had solved</b>	<b>the unsolvable friendship equation.</b>			
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>			
<b>It</b>	<b>seems</b>	<b>the answer</b>	<b>is</b>	<b>this:</b>		
		<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>		
<b>Cosmopolitans plus Scotch</b>		<b>equals</b>	<b>friendship with an ex.</b>			
<i>Identifier</i>		<i>Pr: RELATIONAL</i>	<i>Identified</i>			
<i>Identified</i>						

Explaining the following scenes:

➤ Carrie tries to have a friendly conversation with Big and even asks about his new relationship with Natasha. He tells her they are getting married. Carrie is in shock and asks him why he will marry her if, when they were a couple, he told her he would never get married again. She leaves him alone at the restaurant. She is completely infuriated.

<b>The next day</b>	<b>I</b>	<b>had promised</b>	<b>//to hold</b>	<b>Charlotte's hand</b>	<b>while</b>	<b>she</b>	<b>attempted to go riding.</b>
			<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>
<i>Circ: time</i>	<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Projected clause</i>				
<b>Turned out</b>	<b>she</b>	<b>needed</b>	<b>//to hold</b>	<b>mine</b>	<b>as well.</b>		
			<i>Pr: MATERIAL</i>	<i>Goal</i>			
<i>Pr: RELATIONAL</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>				

<b>As</b>	<b>Charlotte</b>	<b>placed</b>	<b>her boot</b>	<b>in the stirrup,</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>
<i>Circ: time</i>				
<b>all her bad memories of Taddy and broken bones and lost ribbons</b>		<b>flooded</b>	<b>over</b>	<b>her.</b>
<i>Phenomenon</i>		<i>Pr: MENTAL</i>		<i>Senser</i>
<u>Explaining the following scenes:</u>				
➤ Charlotte tries to ride a horse again but gives up.				
<b>After a few get-to-know-each-other phone calls,</b>	<b>Samantha</b>	<b>took up</b>	<b>Mr. Cocky</b>	<b>on his offer of a friendly drink.</b>
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: matter</i>
<b>Turns out</b>	<b>it</b>	<b>was</b>	<b>a very friendly drink.</b>	
<i>Pr: RELATIONAL</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<u>Explaining the following scenes:</u>				
➤ Samantha goes to be with the man she met on the street. When they are about to have sex, he tells her he is very well endowed. She gets excited, but he tells her it is really huge. She says it isn't a problem and, when he drops his pants, she suddenly understands what made Mr Cocky so cocky.				
➤ The next day, Samantha walks with Carrie and tells her about Mr Cocky's huge penis. She tells her he is going to be her Mount Everest.				
<b>That night,</b>	<b>after a friendly dinner,</b>	<b>Steve and Miranda</b>	<b>began to explore</b>	<b>their new-found friendship.</b>
<i>Circ: time</i>	<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>
<u>Explaining the following scenes:</u>				
➤ Steve brings Miranda home after a friendly dinner and they end up having sex. After sex, they try to remember the good reasons they had for breaking up. Then, they decide to be still just friends – friends who have sex.				
<b>A n d</b>	<b>in a bed across town,</b>	<b>after two advanced yoga classes and a hit of the best Hawaiian Gold</b>	<b>[[she could find,]]</b>	<b>Samantha was ready</b>
		<i>Actor</i>	<i>Pr: MATERIAL</i>	
	<i>Circ: place</i>	<i>Circ: time</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>
				<i>Attribute</i>
<b>[[to take</b>		<b>another run</b>	<b>at Mount Everest.]]</b>	
<i>Pr: MATERIAL</i>		<i>Goal</i>	<i>Circ: place</i>	
<i>Embedded clause</i>				

<b>And</b>	<b>just like that,</b>	<b>Samantha</b>	<b>made</b>	<b>her very first male friend.</b>
	<i>Circ: manner</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

Explaining the following scenes:

- Samantha goes to bed with Mr Cocky again. She is high on pot in the effort to be able to have sex with that really well endowed man. Turns out she can't and she decides to be only friends with him.
- Charlotte decides to try to ride the horse (Pal) again. She succeeds in riding it.

<b>The next day,</b>	<b>in Central Park,</b>	<b>Charlotte</b>	<b>was making</b>	<b>a new friend</b>	<b>as well.</b>
<i>Circ: time</i>	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	

<b>She</b>	<b>had decided</b>	<b>//she and Pal</b>	<b>were moving</b>	<b>too fast.</b>
		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: manner</i>

<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>
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<b>Before they could go any further,</b>	<b>they</b>	<b>needed</b>	<b>//to slow down</b>	<b>and</b>	<b>get to know</b>	<b>each other</b>	<b>better.</b>
			<i>Pr: MATERIAL</i>		<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Circ: manner</i>

<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>
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<b>And</b>	<b>with that gentle nudge from her new pal,</b>	<b>all of Charlotte's bad feelings about Taddy</b>	<b>lifted</b>	<b>and</b>
	<i>Circ: cause</i>	<i>Phenomenon</i>	<i>Pr: MENTAL</i>	

<b>she</b>	<b>remembered</b>	<b>//just how much</b>	<b>she</b>	<b>had loved</b>	<b>his cute white spots.</b>
			<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>
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Explaining the following scenes:

- Mr Big calls Carrie and tells her he is really sorry and that he didn't mean to hurt her. She says she is sorry too and that she shouldn't have reacted the way she did. She then wishes him all the best and says she hopes that someday they will be able to be great friends.
- Another day, she receives the invitation to Mr Big's engagement party.

<b>And</b>	<b>I</b>	<b>actually</b>	<b>managed to hold on</b>	<b>to those friendly feelings</b>	<b>until...</b>
	<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Circ: time</i>

Explaining the following scenes:

- Carrie meets her friends at a bar and tells them about the invitation she received.

<b>After</b>	<b>I</b>	<b>left</b>	<b>my friends</b>	<b>I</b>	<b>found</b>	<b>myself pulled to the site of the big engagement party.</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>			

<i>Circ: time</i>		<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>
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<b>I</b>	<b>had</b>	<b>no intention of going in,</b>	<b>but</b>	<b>it</b>	<b>was</b>	<b>on my way home.</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>		<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: place</i>

Explaining the following scenes:

- Carrie sees Mr Big leaving the hotel where the party happened and getting in the car. He sees her and comes talk to her.

<b>I</b>	<b>had</b>	<b>a choice:</b>	<b>I</b>	<b>could run</b>	<b>or</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>			
<b>I</b>	<b>could stand</b>	<b>and</b>	<b>[Ø]</b>	<b>ask</b>	<b>him</b>	<b>the question</b>	<b>that,</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Receiver</i>	<i>Verbiage</i>	
						<i>Phenomenon</i>	
<b>&lt;&lt;if</b>	<b>I</b>	<b>didn't ask,&gt;&gt;</b>	<b>would haunt</b>	<b>me</b>	<b>the rest of my life.</b>		
	<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Pr: MENTAL</i>	<i>Senser</i>	<i>Circ: time</i>		
<i>Included clause</i>							

Explaining the following scenes:

- Carrie asks him why he didn't marry her. He then answers that things had got so hard between them, and things were simple with Natasha.

<b>Then</b>	<b>I</b>	<b>had</b>	<b>a thought:</b>	<b>maybe</b>	<b>I</b>	<b>didn't break</b>	<b>Big.</b>	
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	
<b>Maybe</b>	<b>the problem</b>	<b>was</b>	<b>[[he</b>	<b>couldn't break</b>	<b>me.]]</b>			
			<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>			
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified/embedded clause</i>					
<b>Maybe</b>	<b>some women</b>	<b>aren't meant to be</b>	<b>tamed.</b>					
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>					
<b>Maybe</b>	<b>they</b>	<b>need</b>						
	<i>Senser</i>	<i>Pr: MENTAL</i>						
<b>//to run</b>	<b>free</b>	<b>u n t i l</b>	<b>they</b>	<b>find</b>	<b>someone</b>	<b>[[just as wild</b>	<b>to run</b>	<b>with.]]</b>
<i>Pr: MATERIAL</i>	<i>Circ: manner</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: manner</i>	<i>Pr: MATERIAL</i>	<i>Circ: accompaniment</i>
<i>Embedded clause</i>								
<i>Projected clause</i>								

## SATC (Season 3 – Episode 48)

<b>In life,</b>	<b>there are</b>	<b>all sorts of wake-up calls,</b>	<b>but</b>
<i>Circ: place</i>	<i>Pr: EXISTENTIAL</i>	<i>Existent</i>	
<b>crowing</b>	<b>on East 73<sup>rd</sup> Street</b>	<b>was</b>	<b>[[one I was not prepared for.]]</b>
<i>Carrier</i>	<i>Circ: place</i>	<i>Pr: RELATIONAL</i>	<i>Attribute/embedded clause</i>
<b>It</b>	<b>was</b>	<b>my own fault,</b>	<b>really.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<b>I</b>	<b>'d let</b>	<b>my frenzy for rent-controlled apartment near Barney's</b>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Actor</i>	
<b>override</b>	<b>the fact that it was animal-hospital adjacent.</b>		
<i>Pr: MATERIAL</i>	<i>Goal</i>		
<b>That</b>	<b>'s</b>	<b>the thing about New York –</b>	
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	
<u>Explaining the following scenes:</u>			
<ul style="list-style-type: none"> <li>➤ Carrie wakes up with the noise of roosters crowing on the roof of the building next to hers.</li> <li>➤ Samantha wakes up with the noise of transsexual hookers just outside her apartment window.</li> </ul>			
<b>you</b>	<b>never</b>	<b>know</b>	<b>//what's just around the corner, or, in Samantha's case, just outside your window.</b>
<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Projected clause</i>
<b>There</b>	<b>they</b>	<b>were –</b>	<b>Samantha's friendly neighborhood pre-op transsexual hookers – half-man, half-woman, totally annoying.</b>
<i>Circ: place</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identifier</i>
<u>Explaining the following scenes:</u>			
<ul style="list-style-type: none"> <li>➤ Samantha complains to her friends about the noise outside her apartment and they start laughing.</li> <li>➤ Charlotte says it feels weird being separated.</li> </ul>			
<b>It</b>	<b>was</b>	<b>our first Saturday morning breakfast</b>	<b>together</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Circ: accompaniment</i>
<b>since</b>	<b>Charlotte</b>	<b>had flown</b>	<b>the co-op</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>
<b>and</b>	<b>left</b>	<b>Trey, her husband of just three months.</b>	
	<i>Pr: MATERIAL</i>	<i>Goal</i>	

Explaining the following scenes:

- Miranda and Carrie are taking a walk when they see their ex-boyfriends sitting and drinking together at a bar. They hide but eventually decide to pass by them. They talk to them and two girls join them. They are their new girlfriends.

<b>That</b>	<b>is</b>	<b>another thing about New York –</b>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<b>you</b>	<b>never</b>	<b>know</b>	<b>//who is just around the corner.</b>
<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Projected clause</i>

Explaining the following scenes:

- Later the same day, Carrie and her friends go to Charlotte's house to help her unpack her stuff. They start talking about how fast men get over their previous girlfriends.

<b>Later that night,</b>	<b>I</b>	<b>got to thinking</b>	<b>about men and women and relationships.</b>					
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>					
<b>O</b>	<b>more to the</b>	<b>how</b>	<b>women</b>	<b>feel</b>	<b>//men</b>	<b>disappoint</b>	<b>them</b>	<b>in</b>
<b>r</b>	<b>point,</b>							<b>relationships.</b>
					<i>Phenomenon</i>	<i>Pr: MENTAL</i>	<i>Senser</i>	<i>Circ: place</i>
	<i>Circ: manner</i>		<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>			
<b>Then,</b>	<b>a radical, almost earth-shattering thought</b>			<b>popped</b>		<b>into my head:</b>		
<i>Circ: time</i>	<i>Phenomenon</i>			<i>Pr: MENTAL</i>		<i>Circ: place</i>		
<b>what if</b>	<b>everything</b>	<b>isn't</b>		<b>the man's fault.</b>				
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>		<i>Identified</i>				
<b>After a certain age and a certain number of relationships,</b>				<b>if</b>	<b>it</b>	<b>still</b>	<b>isn't working</b>	<b>and</b>
<i>Circ: time</i>					<i>Actor</i>		<i>Pr: MATERIAL</i>	
<b>the exes</b>	<b>seem to be moving on</b>				<b>and</b>	<b>we</b>	<b>don't,</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>					<i>Actor</i>	<i>Pr: Material</i>	
<b>perhaps</b>	<b>the problem</b>	<b>isn't</b>		<b>the last boyfriend, or the one before him or even the one before him.</b>				
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>		<i>Identified</i>				
<b>Could it be that</b>		<b>the problem</b>		<b>isn't</b>			<b>them,</b>	
		<i>Identifier</i>		<i>Pr: RELATIONAL</i>			<i>Identified</i>	
<b>but</b>	<b>horror of horrors,</b>	<b>is</b>		<b>it</b>			<b>us?</b>	
		<i>Pr: RELATIONAL</i>		<i>Identifier</i>			<i>Identified</i>	

<u>Explaining the following scenes:</u>							
➤ Samantha gets really upset with the noise the prostitutes make outside her apartment and decides to go talk to them. She succeeds in making them take their action a little farther from her building.							
<b>And</b>	<b>downtown</b>	<b>the ‘Up-my-ass Players’</b>	<b>were</b>	<b>in the middle of their late night repertory, ‘Much Ado About Up My Ass’ and ‘Long Day’s Journey Up My Ass’.</b>			
	<i>Circ: place</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: place</i>			
<b>Samantha</b>	<b>decided</b>	<b>//that if she was ever gonna get a good night’s sleep again,</b>					
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>					
<b>she</b>	<b>’d have to test</b>	<b>[[just how effective</b>	<b>a PR professional</b>	<b>she</b>	<b>was.]]</b>		
			<i>Attribute</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>		
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope/embedded clause</i>					
<b>Samantha</b>	<b>always</b>	<b>knew</b>	<b>//how to</b>	<b>[Ø]</b>	<b>get</b>	<b>her way</b>	<b>with men,</b>
				<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: accompaniment</i>
<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Projected clause</i>				
<b>even if</b>	<b>they</b>	<b>were</b>	<b>half women.</b>				
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>				
<u>Explaining the following scenes:</u>							
➤ Mr Big calls Carrie to tell her that Natasha, his now ex-wife, left him and invites her to have lunch.							
➤ Carrie and Miranda go shopping and they argue when Carrie tells her she is going to have lunch with Big. Miranda leaves her alone at the shop.							
<b>Later that day,</b>	<b>I</b>	<b>met</b>	<b>Miranda</b>	<b>at my favorite thrift store</b>	<b>[[to dig</b>	<b>for buried treasure.]]</b>	
						<i>Pr: MATERIAL</i>	<i>Circ: cause</i>
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: place</i>	<i>Embedded clause</i>		
<b>And right there, next to the two-for-\$5 bin,</b>			<b>Miranda and I</b>	<b>had</b>	<b>our first big fight.</b>		
<i>Circ: place</i>			<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Phenomenon</i>		
<b>I</b>	<b>thought</b>	<b>by the time I got home,</b>	<b>//Miranda</b>	<b>would’ve left</b>	<b>an apology</b>	<b>on my machine.</b>	
			<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: time</i>	<i>Projected clause</i>				
<b>I</b>	<b>was gonna call</b>		<b>her,</b>		<b>but</b>		
<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Scope</i>				

<b>I</b>	<b>wasn't</b>	<b>quite sure</b>	<b>[[what to</b>	<b>say</b>	<b>o r</b>	<b>whose fault</b>	<b>it</b>	<b>really</b>	<b>was.]]</b>
				<i>Pr: VERBAL</i>		<i>Identified</i>	<i>Identifier</i>		<i>Pr: RELATIONAL</i>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Embedded clause</i>			<i>Embedded clause</i>			
<b>And</b>	<b>at the exact same moment</b>	<b>downtown,</b>	<b>Miranda</b>	<b>was preparing to make</b>	<b>the call</b>				
	<i>Circ: time</i>	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>				
<b>[[she</b>		<b>'d been dreading</b>			<b>all day.]]</b>				
<i>Senser</i>		<i>Pr: MENTAL</i>			<i>Circ: time</i>				
<i>Embedded clause</i>									
<u>Explaining the following scenes:</u>									
<ul style="list-style-type: none"> <li>➤ Miranda calls the Chinese restaurant near her house to order some take-out. She is afraid the take-out lady will make fun of her again for always calling to order the same food, dreading the fact she may be in a life rut. When she orders the food, the take-out lady starts giggling again. Miranda hangs up on her.</li> </ul>									
<b>After she hung up,</b>		<b>Miranda</b>	<b>couldn't get</b>		<b>the giggle</b>		<b>out of her head.</b>		
<i>Circ: time</i>		<i>Senser</i>	<i>Pr: MENTAL</i>		<i>Phenomenon</i>		<i>Circ: place</i>		
<b>She</b>		<b>decided to walk</b>			<b>the two blocks</b>				
<i>Actor</i>		<i>Pr: MATERIAL</i>			<i>Scope</i>				
<b>[Ø]</b>	<b>to confront</b>	<b>the woman with the judgmental giggle</b>	<b>who</b>	<b>thought</b>	<b>//she</b>	<b>was</b>	<b>so much better than her.</b>		
					<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Pr: MENTAL</i>	<i>Projected clause</i>				
<u>Explaining the following scenes:</u>									
<ul style="list-style-type: none"> <li>➤ While she was waiting to talk to the take-out lady, Miranda noticed she giggles about everything.</li> </ul>									
<b>Miranda</b>	<b>realized</b>	<b>//the giggle</b>		<b>wasn't</b>		<b>about her at all.</b>			
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Circ: matter</i>				
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>							
<b>It</b>	<b>wasn't</b>	<b>about anything.</b>	<b>It</b>	<b>really</b>	<b>wasn't</b>	<b>the noodles</b>			
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: matter</i>	<i>Identifier</i>		<i>Pr: RELATIONAL</i>	<i>Identified</i>			
<b>[[that</b>	<b>kept</b>	<b>her</b>	<b>coming</b>		<b>back to this particular restaurant.]]</b>				
	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Pr: MATERIAL</i>		<i>Circ: place</i>				
<i>Embedded clause</i>									



Explaining the following scenes:

- Miranda sees Steve, her ex, in the restaurant and goes talk to him. She suddenly notices why she only orders food from that restaurant. It used to be their place.

<b>It</b>	<b>was</b>	<b>the fact</b>	<b>[[this</b>	<b>had been</b>	<b>their place]]</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>
<b>and</b>	<b>it</b>	<b>was</b>	<b>filled with happy memories.</b>		
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		

Explaining the following scenes:

- Charlotte was reading a book when she gets a 4 a.m. visit from Trey, her impotent ex-husband. They have sex. After sex, they have an honest conversation about their marriage, but no decisions are made.

<b>And</b>	<b>uptown,</b>	<b>Charlotte</b>	<b>was</b>	<b>a bit freaked out</b>	<b>as well.</b>
	<i>Circ: place</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	

<b>Unable to sleep and unable to unpack,</b>	<b>she</b>	<b>was spending</b>	<b>time</b>	<b>with the only man</b>
<i>Attribute</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: accompaniment</i>

<b>she</b>	<b>could bring</b>	<b>herself</b>	<b>to tolerate</b>	<b>– the Dalai Lama.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Pr: MENTAL</i>	

<b>It</b>	<b>seems</b>	<b>[[once</b>	<b>Charlotte</b>	<b>swore off</b>	<b>men,]]</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>
	<i>Embedded clause</i>				

<b>this man</b>	<b>couldn't get</b>	<b>enough of her.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

<b>He</b>	<b>wasn't</b>	<b>a rooster</b>	<b>and</b>	<b>it</b>	<b>wasn't</b>	<b>the Bronx,</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>

<b>but</b>	<b>from somewhere deep inside,</b>	<b>Trey's cock</b>	<b>began to crow.</b>
	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>

Explaining the following scenes:

- Carrie keeps thinking about her fight with Miranda.

<b>And</b>	<b>across town,</b>	<b>I</b>	<b>was</b>	<b>still</b>	<b>wide awake.</b>
	<i>Circ: place</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>

<b>I</b>	<b>couldn't get</b>	<b>my fight with Miranda</b>	<b>out of my head.</b>			
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Circ: place</i>			
<b>Turns out</b>		<b>I</b>	<b>was</b>		<b>a woman</b>	
<i>Pr: RELATIONAL</i>		<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>	
<b>[[who</b>	<b>was not</b>	<b>only</b>	<b>capable of obsessing</b>	<b>about my relationships with men;]]</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>	<i>Circ: matter</i>		
<i>Embedded clause</i>						
<b>I</b>		<b>was</b>		<b>a woman</b>		
<i>Carrier</i>		<i>Pr: RELATIONAL</i>		<i>Attribute</i>		
<b>[[who</b>	<b>was</b>	<b>capable of obsessing</b>		<b>about my relationships with women.]]</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Circ: matter</i>		
<i>Embedded clause</i>						
<u>Explaining the following scenes:</u>						
➤ Even though Carrie believes the roosters should have a nice life outside on the roof, and not in some basement, she goes to the animal shelter next door and asks them to do something about the noise they are making.						
<b>I</b>	<b>figured</b>	<b>//if</b>	<b>they</b>	<b>had</b>	<b>a very lovely life,</b>	
			<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>				
<b>I</b>	<b>was</b>		<b>entitled to the same thing.</b>			
<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>			
<u>Explaining the following scenes:</u>						
➤ The pre-op transsexual Samantha had thrown water on from her window comes back and throws eggs at her window.						
<b>He</b>	<b>may have gone away,</b>	<b>the pre-op transsexual,</b>	<b>but</b>	<b>he</b>	<b>came back,</b>	<b>loaded with eggs.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Actor</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>	
<b>Samantha</b>	<b>realized</b>	<b>this</b>	<b>was</b>	<b>one relationship</b>	<b>with a man</b>	
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: accompaniment</i>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>				
<b>[[she</b>	<b>wouldn't be</b>	<b>able</b>	<b>to just</b>	<b>walk away from,]]</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Pr: MATERIAL</i>		
<i>Embedded clause</i>						

<b>because</b>	<b>this man</b>	<b>was</b>	<b>half woman.</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Explaining the following scenes:

- Carrie and Big go to the Boathouse and fall into the pond. They go back to Big's place to dry off and Big hints she can stay a while, but she says she won't stay. She leaves.

<b>And</b>	<b>just like that,</b>	<b>I</b>	<b>realized</b>	<b>Big and I</b>	<b>weren't</b>	<b>'us'</b>	<b>anymore.</b>
	<i>Circ: manner</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Circ: time</i>
				<i>Phenomenon</i>			

<b>We</b>	<b>had become</b>	<b>something else.</b>
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>	<i>Range</i>

<b>What</b>	<b>it</b>	<b>was,</b>	<b>I</b>	<b>had</b>	<b>no idea.</b>
<i>Identified</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
<b>I</b>	<b>had</b>	<b>no idea</b>	<b>where</b>	<b>the chickens</b>	<b>had gone,</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>

<b>but</b>	<b>I</b>	<b>hope</b>	<b>//it</b>	<b>wasn't</b>	<b>the Bronx</b>
	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>
			<i>Projected clause</i>		

<b>and</b>	<b>I</b>	<b>hoped</b>	<b>//they</b>	<b>were</b>	<b>happy.</b>
	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
			<i>Projected clause</i>		

Explaining the following scenes:

- Samantha, in order to make peace with the transsexuals who work outside her apartment window, invites them along with Carrie, Charlotte and Miranda for a roof party. They all get along very well.

<b>The next Saturday,</b>	<b>Samantha</b>	<b>decided to throw</b>	<b>a kiss-and-make-up party</b>	<b>for the 'Up-my-ass Players' and their friends.</b>	
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Beneficiary</i>	
<b>Don't</b>	<b>[Ø]</b>	<b>worry;</b>	<b>they</b>	<b>have</b>	<b>a very lovely life.'</b>
	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

### SATC (Season 4 – Episode 66)

<b>There is</b>	<b>a time of year</b>	<b>in New York</b>	<b>when,</b>	<b>even before the first leaf falls,</b>
<i>Pr: EXISTENTIAL</i>	<i>Existent</i>	<i>Circ: place</i>		<i>Circ: time</i>

<b>you</b>	<b>can feel</b>	<b>the seasons click.</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

<b>The air</b>	<b>is</b>	<b>crisp,</b>	<b>the summer</b>	<b>is</b>	<b>gone.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

<b>For the first night in a long time,</b>	<b>you</b>	<b>need</b>	<b>a blanket</b>	<b>on your bed.</b>
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Circ: place</i>
<b>It</b>	<b>brings up</b>	<b>other needs</b>	<b>as well.</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>		

Explaining the following scenes:

- Carrie calls Big and invites herself over to his apartment so they could keep each other company. When she arrives at his apartment, she notices all his furniture is gone. He tells her he is leaving New York to go live in a farm he bought in Napa, California. She says he can't leave New York. He says he is tired of old New York. They dance to a romantic song and almost kiss. She says he owes her and New York a proper goodbye.

<b>And</b>	<b>downtown,</b>	<b>another woman</b>	<b>was feeling</b>	<b>deserted.</b>
	<i>Circ: place</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>

Explaining the following scenes:

- Samantha is at Richard's apartment waiting for him. She is upset because he kept her waiting for three hours. He explains himself and she gives him a present – a picture with hearts in a frame.

<b>It</b>	<b>was</b>	<b>the closest</b>	<b>Samantha</b>	<b>had come</b>	<b>to</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	
<b>giving</b>	<b>her heart</b>	<b>to a man</b>	<b>in a long, long time.</b>		
<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Beneficiary</i>	<i>Circ: time</i>		

Explaining the following scenes:

- Carrie tells her friends about Big leaving New York. She then drops the question: "Should she sleep with him one last time before he leaves?"
- Samantha says she is infuriated because she is in love with Richard and she doesn't believe this 'love thing' can ever work.

<b>The next morning,</b>	<b>I</b>	<b>broke</b>	<b>the big news.</b>	<b>Later that night,</b>	<b>I</b>	<b>got to thinking</b>	<b>about fate,</b>
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Circ: matter</i>
<b>that crazy concept</b>	<b>t h a t</b>	<b>we</b>	<b>'re not</b>	<b>really</b>	<b>responsible for the course our lives take,</b>		
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>		
<b>that</b>	<b>it</b>	<b>'s</b>	<b>all predestined, written in the stars.</b>				
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>				

<b>Maybe</b>	<b>that</b>	<b>explains</b>	<b>why,</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>
<b>i</b>	<b>you</b>	<b>live</b>	<b>in a city</b>
<b>f</b>			
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>
			<i>Embedded clause</i>
<b>your love life</b>	<b>tends to feel</b>	<b>a little more random.</b>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<b>And even if</b>	<b>our every man, every kiss, every heartache</b>	<b>is</b>	<b>pre-ordered</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
			<i>Circ: place</i>
<b>c</b>	<b>we</b>	<b>still</b>	<b>take</b>
<b>a</b>			
<b>n</b>			
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>
			<i>Pr: MATERIAL</i>
			<i>Circ: place</i>
<b>I</b>	<b>couldn't help (but) wonder:</b>	<b>//</b>	<b>you</b>
		<b>c</b>	<b>make</b>
		<b>a</b>	<b>a</b>
		<b>n</b>	<b>mistake</b>
			<b>and</b>
			<b>miss</b>
			<b>your fate?</b>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>	
<u>Explaining the following scenes:</u>			
<ul style="list-style-type: none"> <li>➤ Charlotte is guiding a tour at the Museum of Modern Art when a man in the group invites her out on a date. She refuses at first, but, when she sees her ex-husband in the museum together with his mother, she changes her mind and agrees to go on a date.</li> </ul>			
<b>Charlotte's fate</b>	<b>led</b>	<b>her</b>	<b>to the Museum of Modern Art.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>
<b>And,</b>	<b>speaking</b>	<b>of</b>	<b>there</b>
		<b>overwhelming</b>	<b>was</b>
		<b>exes,</b>	<b>Charlotte's,</b>
			<b>with his mother, Bunny.</b>
	<i>Pr: VERBAL</i>	<i>Circ: matter</i>	<i>Circ: place</i>
			<i>Pr: RELATIONAL</i>
			<i>Identifier</i>
			<i>Circ: accompaniment</i>
<b>In order to</b>	<b>avoid</b>	<b>her ex,</b>	<b>Charlotte</b>
			<b>ran</b>
			<b>all the way into the Expressionist era.</b>
	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Actor</i>
			<i>Pr: MATERIAL</i>
			<i>Scope</i>

Explaining the following scenes:

- Miranda and her ex-boyfriend, Steve, are putting their soon-to-be-born son's cradle together and they start talking about the baby's name.

<b>And</b>	<b>up on the Upper West Side,</b>	<b>two other exes</b>	<b>were dealing</b>	<b>with A, B and Cs.</b>
	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: matter</i>

Explaining the following scenes:

- Samantha tries to pick up a fight with Richard because she thinks he has someone else.

<b>Samantha, a stranger to love,</b>	<b>didn't do</b>	<b>it</b>	<b>very well.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: manner</i>

Explaining the following scenes:

- Charlotte invites her date home but things go wrong when he sees her huge apartment and freaks out over the fact that she is a rich girl. She then asks him to leave. He leaves.

<b>And</b>	<b>after dinner,</b>	<b>Charlotte</b>	<b>invited</b>	<b>Eric</b>	<b>home</b>	<b>for coffee</b>	<b>and...</b>
	<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: place</i>	<i>Circ: cause</i>	

<b>The 'and'</b>	<b>being</b>	<b>'I</b>	<b>'m</b>	<b>determined</b>	<b>t</b>	<b>move on</b>	<b>from my</b>	<b>sex.</b>
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<b>o</b>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>	

<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>
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<b>Charlotte</b>	<b>realized</b>	<b>she</b>	<b>may be</b>	<b>ready</b>	<b>t</b>	<b>[Ø]</b>	<b>deal</b>	<b>with her marriage past, but not her dating future.</b>
		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<b>o</b>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: matter</i>

<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>
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Explaining the following scenes:

- While Carrie is out on a farewell date with Mr Big, Miranda calls her saying she is in labor and tells her to come to her at the hospital.

<b>That night, after the rain, after the dinner, after the dancing,</b>	<b>I</b>	<b>took</b>	<b>Big</b>	<b>for a ride.</b>
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: cause</i>

<b>One short carriage ride later...</b>		<b>And thus,</b>	<b>with a destroyed pair of Christian Louboutin's,</b>	<b>began</b>	<b>Miranda's delivery.</b>
<i>Circ: time</i>			<i>Circ: manner</i>	<i>Pr: MATERIAL</i>	<i>Actor</i>
<b>And</b>	<b>it</b>	<b>would continue</b>	<b>well into lunch hour the next day.</b>		
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: time</i>		

Explaining the following scenes:

- Unable to trust Richard, Samantha puts on a wig and follows him. She catches him in his apartment having sex with another woman. She is devastated and breaks the picture of hearts she'd given him.

<b>There</b>	<b>she</b>	<b>was,</b>	<b>Miss Sassy</b>	<b>in her shag,</b>	<b>trying to catch</b>	<b>Richard</b>	<b>with his lunch time shag.</b>
<i>Circ: place</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Actor</i>	<i>Circ: manner</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: accompaniment</i>
<b>One cab ride and a breaking-and-entering later,</b>		<b>Samantha</b>	<b>found</b>	<b>herself</b>	<b>at Richard Wright's bedroom door.</b>		
<i>Circ: time</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>		
<b>Turns out</b>		<b>she</b>	<b>was</b>	<b>right</b>	<b>about Wright,</b>		
<i>Pr: RELATIONAL</i>		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: matter</i>		
<b>b u t</b>	<b>now</b>	<b>she</b>	<b>wished</b>	<b>//she</b>	<b>was</b>	<b>wrong.</b>	
				<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
	<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>			

Explaining the following scenes:

- After a long delivery process, Miranda gives birth to her son, Brady.

<b>Turns out</b>		<b>the baby</b>	<b>was</b>	<b>almost</b>	<b>as stubborn as Miranda.</b>		
<i>Pr: RELATIONAL</i>		<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Circ: manner</i>		
<b>And</b>	<b>just like that,</b>	<b>life</b>	<b>comes in</b>	<b>and</b>	<b>things</b>	<b>begin to change.</b>	
	<i>Circ: manner</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>	

Explaining the following scenes:

- Carrie tries to catch Mr Big in his apartment, but he'd already left. On his apartment's floor, she finds a record with a note which reads: 'If you ever feel lonely', and a plane ticket to California with a note which reads: 'If I ever feel lonely'.

<b>It</b>	<b>was</b>	<b>official:</b>	<b>a new season</b>	<b>had begun.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>

<b>Maybe</b>	<b>our mistakes</b>	<b>are</b>	<b>[[what</b>	<b>make</b>	<b>our fate.]]</b>	
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	
	<i>Identified/embedded clause</i>					
<b>Without them,</b>	<b>what</b>	<b>would shape</b>	<b>our lives?</b>			
<i>Circ: accompaniment</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>			
<b>Perhaps if</b>	<b>we</b>	<b>never</b>	<b>veered</b>	<b>off course,</b>		
	<i>Actor</i>		<i>Pr: MATERIAL</i>	<i>Circ: place</i>		
<b>we</b>	<b>wouldn't fall</b>	<b>in love</b>	<b>or</b>			
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>				
<b>have</b>	<b>babies</b>	<b>o r</b>	<b>be</b>	<b>[[who</b>	<b>we</b>	<b>are.]]</b>
				<i>Identified</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>
<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Pr: RELATIONAL</i>	<i>Identified/embedded clause</i>			
<b>After all,</b>	<b>seasons</b>	<b>change.</b>	<b>So</b>	<b>do</b>	<b>cities.</b>	
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Pr: MATERIAL</i>	<i>Actor</i>	
<b>People</b>	<b>come</b>	<b>into your life</b>	<b>and</b>	<b>people</b>	<b>go.</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>		<i>Actor</i>	<i>Pr: MATERIAL</i>	
<b>B u t</b>	<b>it</b>	<b>'s</b>	<b>comforting</b>	<b>to know</b>		
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Pr: MENTAL</i>		
<b>[[the ones</b>	<b>you</b>	<b>love</b>	<b>are</b>	<b>always</b>	<b>in your heart.]]</b>	
<i>Phenomenon</i>	<i>Senser</i>	<i>Pr: MENTAL</i>				
<i>Identifier/embedded</i>			<i>Pr: RELATIONAL</i>		<i>Circ: place</i>	
<b>And, if</b>	<b>you</b>	<b>are</b>	<b>very lucky,</b>	<b>a plane ride away.</b>		
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: place</i>		

### SATC (Season 5 – Episode 74)

<b>In this ever-expanding galaxy called New York City,</b>	<b>there are</b>	<b>certain heavenly bodies</b>	<b>[[one</b>	<b>orbits</b>	<b>around</b>	<b>everyday.]]</b>
<i>Circ: place</i>	<i>Pr: EXISTENTIAL</i>	<i>Existent</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Circ: time</i>
<i>Embedded clause</i>						



Explaining the following scenes:

- Carrie and her friends are at a piano bar watching a celebrity friend play and sing. The friend, Bobby Fine, comes talk to them later and introduces his fiancée to them, announcing he’s getting married. They are all very surprised because they all think he is gay.

<b>And then,</b>	<b>there are</b>	<b>those stars</b>	
	<i>Pr: EXISTENTIAL</i>	<i>Existent</i>	
<b>[[whose gravitational pull</b>	<b>one</b>	<b>drifts</b>	<b>in and out of over the years.]]</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: time</i>
<i>Embedded clause</i>			

Explaining the following scenes:

- Another day, Carrie and her friends meet a restaurant. She shows them the invitation she received to Bobby’s wedding, showing it is official. Then, they start discussing why they are getting married since he’s obviously gay.
- Carrie, assuming they’re getting married for companionship, asks her friends how one sustains a relationship without the *zsa zsa zsu*, that butterflies-in-your-stomach thing that happens when you really like someone.

<b>That night,</b>	<b>I</b>	<b>thought</b>	<b>//about what it takes to make a relationship work ‘till death do us part’.</b>		
<i>Circ: time</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Projected clause</i>		
<b>Most singles</b>	<b>have</b>	<b>more long-term success</b>		<b>with friends.</b>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Circ: accompaniment</i>	
<b>So, maybe</b>	<b>it</b>	<b>is</b>	<b>a better strategy</b>	<b>[[to marry</b>	<b>a friend.]]</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Embedded clause</i>	
<b>However,</b>	<b>in the absence of sex –</b>	<b>whether</b>	<b>that</b>	<b>‘s</b>	<b>the arrangement or</b>
	<i>Circ: accompaniment</i>		<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>
<b>just</b>	<b>what</b>	<b>happens</b>	<b>after a few years –</b>		
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: time</i>		
<b>what</b>	<b>distinguishes</b>		<b>this companion</b>	<b>from your many other companions?</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Goal</i>	<i>Circ: manner</i>	
<b>When</b>	<b>it</b>	<b>comes to</b>	<b>[[saying</b>		<b>‘I do’,]]</b>
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Embedded clause</i>		<i>Verbiage</i>

<b>is</b>	<b>a relationship</b>			<b>a relationship</b>	<b>without the zsa zsa zsu?</b>	
<i>Pr: RELATIONAL</i>		<i>Carrier</i>		<i>Attribute</i>	<i>Circ: accompaniment</i>	
<b>Or,</b>	<b>in Samantha's case,</b>	<b>how much</b>	<b>is</b>	<b>a woman</b>	<b>due</b>	<b>for surviving the zsa zsa zsu?</b>
	<i>Circ: matter</i>		<i>Pr: RELATIONAL</i>	<i>Carrier</i>	<i>Attribute</i>	<i>Circ: cause</i>

Explaining the following scenes:

- Samantha calls her ex-boyfriend Richard telling him that she is going to use his summer house in the Hamptons as a settlement for the time they were together.
- Miranda arrives home and finds her ex-boyfriend and father of her son, Steve, taking a nap on her bed. He is there to take care of the baby while she is at work. They end up having sex.

<b>A couple of weeks later,</b>		<b>another couple of exes</b>			<b>were working out</b>		<b>their summer share.</b>
<i>Circ: time</i>		<i>Actor</i>			<i>Pr: MATERIAL</i>		<i>Goal</i>
<b>Miranda</b>	<b>wasn't</b>	<b>sure</b>	<b>if</b>	<b>it</b>	<b>was</b>	<b>the smell of the lilacs, the smell of the baby or the smell of Steve's skin,</b>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	
<b>but,</b>	<b>that afternoon,</b>	<b>Steve</b>		<b>went</b>		<b>from ex to sex.</b>	
	<i>Circ: time</i>	<i>Actor</i>		<i>Pr: MATERIAL</i>		<i>Circ: place</i>	

Explaining the following scenes:

- On their way to the Hamptons wedding, Miranda tells Carrie she and Steve had sex.
- Carrie runs into Jack, a man she is really interested in, at a fast-food restaurant on the way to the Hamptons. She invites him to the party Samantha is throwing at Richard's beach house.

<b>Miranda</b>	<b>admitted</b>	<b>//they</b>	<b>were</b>	<b>somewhere between friends and lovers</b>	<b>somewhere between Manhattan and the Hamptons.</b>	
		<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: place</i>	<i>Circ: place</i>	
<i>Sayer</i>	<i>Pr: VERBAL</i>	<i>Projected clause</i>				
<b>The next morning,</b>	<b>Samantha</b>	<b>prepared</b>		<b>her borrowed beach house</b>	<b>for the big bash.</b>	
<i>Circ: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Goal</i>	<i>Circ: cause</i>	

Explaining the following scenes:

- Jack arrives at the party and Carries gets really excited. She goes talk to him.

<b>Moments later,</b>	<b>among the butterflies,</b>	<b>I</b>	<b>felt</b>	<b>butterflies.</b>		
<i>Circ: time</i>	<i>Circ: place</i>	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>		

Explaining the following scenes:

- Carrie and Jack sit under a tree and start talking about their previous relationships. However, a little later in the conversation Jack freaks out, hops on his motorcycle and leaves her alone at the party.

<b>The man</b>	<b>could not get away</b>	<b>from me</b>	<b>fast enough.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: place</i>	<i>Circ: manner</i>
<b>Apparently,</b>	<b>it</b>	<b>'s</b>	<b>a short road from commiseration to misery.</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Explaining the following scenes:

- Samantha gets really upset with two girls who crash her party, saying they are Richard's friends. At a certain point, she loses control and throws a cantaloupe on them, but the cantaloupe hits a glass door instead and breaks it to pieces.

<b>Evidently,</b>	<b>people</b>	<b>[[who</b>	<b>borrow</b>	<b>glass houses]]</b>	<b>shouldn't throw</b>	<b>cantaloupes.</b>
	<i>Actor</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>
		<i>Embedded clause</i>				

Explaining the following scenes:

- Miranda and Carrie are at Stanford and Marcus' house. Their gay friends are taking care of Brady, Miranda's son, while the girls have brunch.

<b>The next morning,</b>	<b>while</b>	<b>Stanford and Marcus</b>	<b>had</b>	<b>Brady,</b>	<b>Miranda and I</b>	<b>had</b>	<b>brunch.</b>
<i>Circ: time</i>		<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

Explaining the following scenes:

- Everybody is at Bobby's wedding now. While Bobby and his bride are saying their vows, his friends start questioning their distrust in the couple's real love.

<b>Perhaps</b>	<b>we</b>	<b>were</b>	<b>all</b>	<b>much too cynical.</b>	<b>Perhaps</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>	
<b>somehow,</b>	<b>despite the odds,</b>	<b>Bobby and Bitsy</b>	<b>had found</b>	<b>something real.</b>	
<i>Circ: manner</i>	<i>Circ: contingency</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	

Explaining the following scenes:

- Charlotte and Harry are dancing when she tells him she may be falling in love with him. He tells her he's been in love with her since the moment he met her, but he also says he is Jewish and has to marry a Jewish girl. Charlotte is Episcopalian. They don't know what to do, but, for the moment, they decide to just dance.

<b>Apparently,</b>	<b>Charlotte</b>	<b>had</b>					<b>the zsa zsa Jew.</b>
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>					<i>Identified</i>
<u>Explaining the following scenes:</u>							
➤ Jack shows up at the wedding reception, asks Carrie to dance and apologizes to her for running away the way he did. They decide to give it another try and agree to go on a real date.							
<b>When</b>	<b>it</b>	<b>comes to</b>	<b>relationships,</b>				<b>maybe</b>
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>				
<b>we</b>	<b>'re</b>	<b>all</b>	<b>in glass houses</b>				<b>and</b>
<i>Identifier</i>	<i>Pr: RELATIONAL</i>		<i>Circ: place</i>				
<b>shouldn't throw</b>	<b>stones,</b>	<b>because</b>	<b>you</b>	<b>can</b>	<b>never</b>	<b>really</b>	<b>know.</b>
<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Senser</i>				<i>Pr: MENTAL</i>
<b>Some people</b>	<b>are settling down.</b>		<b>Some people</b>			<b>are settling.</b>	
<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Actor</i>			<i>Pr: MATERIAL</i>	
<b>And</b>	<b>some people</b>		<b>refuse to settle</b>			<b>for anything less than butterflies.</b>	
	<i>Actor</i>		<i>Pr: MATERIAL</i>			<i>Circ: cause</i>	

## SATC (Season 6 – Episode 94)

<u>Explaining the following scenes:</u>					
➤ Carrie moved to Paris with Alek, her famous boyfriend. She is at a restaurant with Alek's ex-wife. They arranged that lunch for him to introduce Carrie to her, but he fails to show up. He calls his ex-wife on her cell phone and says he had an emergency at the museum where he is about to exhibit his latest work.					
<b>After two weeks</b>	<b>in Paris,</b>	<b>it</b>	<b>was</b>	<b>time</b>	<b>for the ultimate in sophisticated French <i>faire</i> – meeting your lover and his ex-wife for lunch.</b>
<i>Circ: time</i>	<i>Circ: place</i>	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified</i>	<i>Circ: cause</i>
<u>Explaining the following scenes:</u>					
➤ Because of Alek's very busy routine, Carrie finds herself alone most of the time and starts regretting having quit her job and left her friends behind to move to Paris to be with Alek.					
➤ Miranda and Steve decide to take his mother to go live with them. His mom is having serious health problems and has been unable to take care of herself. Miranda then starts feeling real love for her.					
➤ Samantha finally lets her guard down and admits to be completely in love with Smith after seeing how					

supportive and present he has been since she found out she has breast cancer.

- Charlotte and Harry finally succeed in adopting a child. They receive a letter from China saying they'll have a baby girl in six months.
- In the end, Mr Big decides to go to Paris and try to win Carrie back. He runs into her immediately after she breaks up with Alek. She starts crying. She tells him what happened. He then tells her what she always wanted to hear: that she is the one. They kiss and come back together to New York. Finally, Carrie meets her best friends, Charlotte, Miranda and Samantha at a restaurant. They all start screaming of excitement because she is back now. Big calls Carrie on her cell phone and tells her he put his house in California on the market and is moving back to New York to be with her.

<b>Later that day,</b>		<b>I</b>	<b>got to thinking</b>		<b>about relationships.</b>				
<i>Circ: time</i>		<i>Senser</i>	<i>Pr: MENTAL</i>		<i>Circ: matter</i>				
<b>There are</b>		<b>those</b>	<b>[[that</b>	<b>open</b>	<b>you</b>	<b>up</b>	<b>to something new and exotic,]]</b>		
				<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Circ: cause</i>		
<i>Pr: EXISTENTIAL</i>		<i>Existent Actor</i>	<i>Embedded clause</i>						
<b>those</b>	<b>[[that</b>	<b>are</b>	<b>old and familiar,]]</b>		<b>those</b>	<b>[[that</b>	<b>bring up</b>	<b>lots of questions,]]</b>	
		<i>Pr: RELATIONAL</i>	<i>Attribute</i>				<i>Pr: MATERIAL</i>	<i>Goal</i>	
<i>Existent Carrier</i>	<i>Embedded clause</i>				<i>Existent Actor</i>	<i>Embedded clause</i>			
<b>those</b>	<b>[[that</b>	<b>bring</b>	<b>you</b>	<b>somewhere unexpected ]]</b>	<b>those</b>	<b>[[that</b>	<b>bring</b>	<b>you</b>	
		<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>			<i>Pr: MATERIAL</i>	<i>Goal</i>	
<i>Existent Actor</i>	<i>Embedded clause</i>				<i>Existent Actor</i>	<i>Embedded clause</i>			
<b>far from</b>	<b>where</b>	<b>you</b>	<b>started,]]</b>	<b>and</b>	<b>those</b>	<b>[[that</b>	<b>bring</b>	<b>you</b>	<b>back.]]</b>
	<i>Circ: place</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>						
<i>Circ: place</i>							<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: place</i>
<i>Embedded clause</i>					<i>Existent Actor</i>	<i>Embedded clause</i>			
<b>B u t</b>	<b>the most exciting, challenging and significant relationship of all</b>	<b>is</b>	<b>[[the one</b>	<b>you</b>	<b>have</b>	<b>with yourself.]]</b>			
				<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Circ: accompaniment</i>			
	<i>Identifier</i>	<i>Pr: RELATIONAL</i>	<i>Identified/embedded clause</i>						

<b>And if</b>	<b>you</b>	<b>find</b>	<b>someone</b>	<b>t o</b>	<b>love</b>	<b>the you</b>	<b>t h a t</b>	<b>you</b>	<b>love,</b>
		<i>Pr: MATERIAL</i>	<i>Goal</i>		<i>Pr: MENTAL</i>	<i>Phenomenon</i>	<i>Embedded clause</i>		
	<i>Actor</i>		<i>Senser</i>	<i>Circ: cause/embedded clause</i>					
<b>well,</b>	<b>that</b>	<b>'s</b>			<b>just fabulous.</b>				
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>			<i>Attribute</i>				

# **APPENDIX II**

## INSTANCES OF THE OCURRENCES IN SEASON 1 – EPISODE 12

### MATERIAL PROCESSES:

- 1) My friend Miranda **was dating** Thomas John Anderson, an up-and-coming New York playwright.
- 2) Immediately after sex, he'd **go out** of bed and **shower**.
- 3) And suddenly, there he was **wearing** Armani on Sunday, Mr. Big.
- 4) She **took** some drastic action.
- 5) In her effort to help, Miranda had accidentally **detonated** some kind of Catholic guilt bomb.
- 6) Miranda and I **would go** for eggs.
- 7) Also, he wanted to **show off** his new boyfriend, Allane.
- 8) She **took** a cab to a part of town never mentioned in 'The New Yorker.'
- 9) I **stayed up** all night

### MENTAL PROCESSES:

- 1) Miranda suddenly **realized** she was dating 'Catholic guy.'
- 2) I **thought** he only **believed** in the Yankees.
- 3) Samantha was preparing to **see** God.
- 4) I **think** I **fell** a little bit more **in love** with him.
- 5) Charlotte **berated** herself for being so foolish.

### BEHAVIORAL PROCESSES:

- 1) As I **watched** people leaving church,
- 2) Samantha said a little prayer that he **was kidding**.
- 3) After he left, I **cried** for a week.

### VERBAL PROCESSES:

- 1) Single people in New York rarely **ask about** their dates' religious backgrounds.
- 2) I **admit** it was kind of a shock.
- 3) Charlotte left us all behind **telling** us she had another party to go to.

### RELATIONAL PROCESSES:

- 1) Things **were going** great,
- 2) New York **is** a city filled with places to worship,
- 3) Samantha, who was never a believer in relationships, suddenly **became** a convert.

### EXISTENTIAL PROCESSES:

(No occurrences found)



## INSTANCES OF DYNAMIC PARTICIPANTS IN SEASON 1 – EPISODE 12

### WOMEN:

- 1) **My friend Miranda** was dating Thomas John Anderson, an up-and-coming New York playwright.
- 2) **She** took some drastic action.
- 3) In her effort to help, **Miranda** had accidentally detonated some kind of Catholic guilt bomb.
- 4) **Miranda and I** would go for eggs.
- 5) **She** took a cab to a part of town never mentioned in ‘The New Yorker.’
- 6) **I** stayed up all night

### MEN:

- 1) Immediately after sex, **he**’d go out of bed and shower.
- 2) And suddenly, there **he** was wearing Armani on Sunday, **Mr. Big**.
- 3) **he** only believed in the Yankees
- 4) **he** was kidding.
- 5) **Stanford** invited everyone he knew
- 6) **he** wanted to show off his new boyfriend, Allane.

### WOMEN AND MEN:

- 1) **someone** who would be sure that I was the one.

### OTHERS:

- 1) **that exact same speech** would find its way into Thomas John Anderson’s hit off-Broadway play, ‘Shower of Shame.’
- 2) **The plan** was simple.
- 3) **all the withholding** would stop.

## INSTANCES OF PASSIVE PARTICIPANTS IN SEASON 1 – EPISODE 12

### WOMEN:

- 1) Samantha decided to treat **herself** to a night of great music.
- 2) She made an appointment to see **Noanie Stine**
- 3) Charlotte berated **herself** for being so foolish.
- 4) ‘I love **you**.’

### MEN:

- 1) My friend Miranda was dating **Thomas John Anderson**, an up-and-coming New York playwright.

- 2) She decided to confront **Thomas John Anderson** as soon as he died off.
- 3) she was dating '**Catholic guy.**'
- 4) he wanted to show off **his new boyfriend, Allane**
- 5) She didn't ask **him** home.
- 6) I watched **Mr. Big** standing quietly

#### WOMEN AND MEN:

- 1) I decided to check out **some more traditional religious types**
- 2) Stanford invited **everyone he knew**

#### OTHERS:

- 1) She took **some drastic action.**
- 2) In her effort to help, Miranda had accidentally detonated **some kind of Catholic guilt bomb.**
- 3) She took **a cab** to a part of town never mentioned in 'The New Yorker.'
- 4) And suddenly, there he was wearing **Armani** on Sunday, Mr. Big.
- 5) that exact same speech would find **its way** into Thomas John Anderson's hit off-Broadway play, 'Shower of Shame.'
- 6) The plan was **simple.**

#### NONE:

- 1) Miranda and I would go for eggs.
- 2) I stayed up all night
- 3) Immediately after sex, he'd go out of bed and shower.
- 4) he was kidding.
- 5) all the withholding would stop.

### **INSTANCES OF CIRCUMSTANCES IN SEASON 1 – EPISODE 12**

- 1) Things were going great, **except for one thing.** (contingency)
- 2) **Immediately after sex,** he'd go out of bed and shower. (time)
- 3) She decided to confront Thomas John Anderson **as soon as he died off.** (time)
- 4) Single people **in New York** rarely ask about their dates' religious backgrounds. (place)
- 5) the only time I ever heard anyone mention going into one was **for a singles mixer.** (cause)
- 6) **there** he was wearing Armani on Sunday, Mr. Big. (place)
- 7) I thought he only believed **in the Yankees.** (matter)
- 8) they walked and talked **for blocks.** (time)
- 9) She didn't ask him **home.** (place)
- 10) The idea that Samantha could possibly get married **before she did** (time)
- 11) Charlotte had heard about Noanie **through a sorority sister** (manner)
- 12) Meanwhile **downtown,** Samantha was preparing to see God. (place)
- 13) Miranda and I would go **for eggs.** (cause)

## INSTANCES OF THE OCURRENCES IN SEASON 2 – EPISODE 30

### MATERIAL PROCESSES:

- 1) Another choice is how to **deal** with an ex-boyfriend.
- 2) Miranda **was sitting** at home enjoying a biscotti and a paper, when...
- 3) Charlotte's relationship with Taddy **ended** sadly
- 4) I **used to make** our lunch reservation in Big's name,
- 5) she **attempted to go riding**.
- 6) Steve and Miranda **began to explore** their new-found friendship.
- 7) Charlotte **was making** a new friend as well.
- 8) She had decided she and Pal **were moving** too fast.
- 9) maybe I **didn't break** Big.

### MENTAL PROCESSES:

- 1) I **got to thinking** about the 'X' factor.
- 2) Charlotte **wondered** if maybe it was time to get back in the saddle again.
- 3) Then I **remembered**: Big had caller ID.
- 4) An hour later, I **had solved** the unsolvable friendship equation.
- 5) she **had loved** his cute white spots.

### BEHAVIORAL PROCESSES:

- 1) something that **fits** nice and easily onto the friendship shelf
- 2) Miranda was sitting at home **enjoying** a biscotti and a paper, when...

### VERBAL PROCESSES:

- 1) The next day I **had promised** to hold Charlotte's hand.
- 2) I could stand and **ask** him the question that, if I **didn't ask**, would haunt me the rest of my life.

### RELATIONAL PROCESSES:

- 1) A plus B equals X.
- 2) she **hadn't been** on a horse since.
- 3) Maybe some women **aren't meant to be** tamed.

### EXISTENTIAL PROCESSES:

(No occurrences found)

## INSTANCES OF DYNAMIC PARTICIPANTS IN SEASON 2 – EPISODE 30

### WOMEN:

- 1) **Miranda** was sitting at home enjoying a biscotti and a paper, when...
- 2) **I** used to make our lunch reservation in Big's name,
- 3) **she** attempted to go riding.
- 4) **Charlotte** was making a new friend as well.
- 5) **She** had decided she and Pal were moving too fast.
- 6) maybe **I** didn't break Big.
- 7) **I** got to thinking about the 'X' factor.
- 8) **Charlotte** wondered if maybe it was time to get back in the saddle again.
- 9) Then **I** remembered: Big had caller ID.
- 10) An hour later, **I** had solved the unsolvable friendship equation.
- 11) **she** had loved his cute white spots.
- 12) The next day **I** had promised to hold Charlotte's hand.
- 13) **I** could stand and ask him the question that, if **I** didn't ask, would haunt me the rest of my life.
- 14) **Miranda** was sitting at home enjoying a biscotti and a paper, when...
- 15) **she** hadn't been on a horse since.
- 16) Maybe **some women** aren't meant to be tamed.

### MEN:

- 1) **Her father** properly sold Taddy
- 2) **he** couldn't break me.
- 3) **Big** was nervous.

### WOMEN AND MEN:

- 1) **Steve and Miranda** began to explore their new-found friendship.
- 2) who **you** marry
- 3) In mathematics, **we** learn that X stands for the unknown.

### OTHERS:

- 1) **Charlotte's relationship with Taddy** ended sadly
- 2) **something** that fits nice and easily onto the friendship shelf
- 3) **A plus B** equals X
- 4) **what plus what** equals friendship with an ex?
- 5) Is **this** an unsolvable equation?
- 6) **That's** what friends do.
- 7) **The new friendship part of me** felt incredibly compassionate
- 8) **the old girlfriend part of me** felt incredibly smug.
- 9) **Cosmopolitans plus Scotch** equals friendship with an ex.
- 10) Turns out **it** was a very friendly drink.

## INSTANCES OF PASSIVE PARTICIPANTS IN SEASON 2 – EPISODE 30

### WOMEN:

- 1) he couldn't break **me**.

### MEN:

- 1) Another choice is how to deal with **an ex-boyfriend**
- 2) maybe I didn't break **Big**.
- 3) Samantha took up **Mr. Cocky** on his offer of a friendly drink.

### WOMEN AND MEN:

- 1) **who** you marry
- 2) they find **someone**

### OTHERS:

- 1) Big had **caller ID**.
- 2) Her father properly sold **Taddy**
- 3) Big was **nervous**
- 4) Steve and Miranda began to explore **their new-found friendship**.
- 5) A plus B equals **X**
- 6) That's **what friends do**.
- 7) The new friendship part of me felt incredibly **compassionate**
- 8) the old girlfriend part of me felt incredibly **smug**.
- 9) Cosmopolitans plus Scotch equals **friendship with an ex**.
- 10) Turns out it was **a very friendly drink**.

### NONE:

- 1) Charlotte's relationship with Taddy ended sadly
- 2) something that fits nice and easily onto the friendship shelf
- 3) what plus what equals **friendship with an ex?**

## INSTANCES OF CIRCUMSTANCES IN SEASON 2 – EPISODE 30

- 1) Life is **all about making choices**. (matter)
- 2) Some women handle it **coolly**. (manner)
- 3) **Later that night**, I got to thinking about the 'X' factor. (time)
- 4) **In mathematics**, we learn that X stands for the unknown. (place)
- 5) something that fits **nice and easily** onto the friendship shelf (manner)
- 6) Miranda was sitting **at home** (place)

- 7) she hadn't been **on a horse** (place)
- 8) **Meanwhile**, across town, Samantha was about to see a stallion of her own. (time)
- 9) I used to make our lunch reservation **in Big's name**. (role)
- 10) Samantha took up Mr. Cocky **on his offer of a friendly drink**. (matter)
- 11) And **just like that**, Samantha made her very first male friend. (manner)
- 12) She had decided she and Pal were moving **too fast**. (manner)
- 13) until they find someone just as wild to run **with**. (accompaniment)

## INSTANCES OF THE OCURRENCES IN SEASON 3 – EPISODE 48

### MATERIAL PROCESSES:

- 1) since Charlotte **had flown** the co-op
- 2) the ex's **seem to be moving on**
- 3) she'd **have to test** just how effective a PR professional she was.
- 4) Later that day, I met Miranda at my favorite thrift store to **dig** for buried treasure.
- 5) I **was gonna call** her,
- 6) She decided to walk the two blocks to **confront** the woman
- 7) Charlotte **swore off** men,

### MENTAL PROCESSES:

- 1) you never **know** who is just around the corner.
- 2) I **got to thinking** about men and women and relationships.
- 3) how women feel men **disappoint** them in relationships.
- 4) Then, a radical, almost earth-shattering thought **popped** into my head
- 5) the call she'd **been dreading** all day.

### BEHAVIORAL PROCESSES:

- 1) We **had become** something else.

### VERBAL PROCESSES:

- 1) I wasn't quite sure what to **say**

### RELATIONAL PROCESSES:

- 1) she **was** so much better than her.
- 2) I realized Big and I **weren't** 'us' anymore.
- 3) Miranda and I **had** our first big fight.
- 4) It was the fact this **had been** their place
- 5) she **wouldn't be** able to just walk away
- 6) I hoped they **were** happy.
- 7) they **have** a very lovely life.

## EXISTENTIAL PROCESSES:

- 1) In life, **there are** all sorts of wake-up calls,

## INSTANCES OF DYNAMIC PARTICIPANTS IN SEASON 3 – EPISODE 48

### WOMEN:

- 1) since **Charlotte** had flown the co-op
- 2) **she**'d have to test just how effective a PR professional **she** was.
- 3) Later that day, **I** met Miranda at my favorite thrift store to dig for buried treasure.
- 4) **I** was gonna call her,
- 5) **She** decided to walk the two blocks to confront the woman
- 6) **Charlotte** swore off men,
- 7) **I** got to thinking about men and women and relationships.
- 8) how **women** feel men disappoint them in relationships.
- 9) the call **she**'d been dreading all day.
- 10) **I** wasn't quite sure what to say
- 11) **she** was so much better than her.
- 12) **I** realized Big and I weren't 'us' anymore.
- 13) **Miranda and I** had our first big fight.
- 14) **she** wouldn't be able to just walk away
- 15) **I** hoped they were happy.

### MEN:

- 1) **the ex's** seem to be moving on
- 2) **they** were happy.
- 3) **they** have a very lovely life.

### WOMEN AND MEN:

- 1) **you** never know who is just around the corner.
- 2) **We** had become something else.
- 3) **Big and I** weren't 'us' anymore.

### OTHERS:

- 1) Then, **a radical, almost earth-shattering thought** popped into my head
- 2) **this** had been their place
- 3) there are **all sorts of wake-up calls**
- 4) **It** was my own fault, really.
- 5) **That's** the thing about New York
- 6) **It** was our first Saturday morning breakfast together
- 7) what if **everything** isn't the man's fault.
- 8) **the problem** isn't the last boyfriend

## INSTANCES OF PASSIVE PARTICIPANTS IN SEASON 3 – EPISODE 48

### WOMEN:

- 1) I met **Miranda**
- 2) I was gonna call **her**
- 3) She decided to walk the two blocks to confront **the woman**
- 4) how women feel men disappoint **them** in relationships.

### MEN:

- 1) Charlotte swore off **men**
- 2) There they were – **Samantha’s friendly neighborhood pre-op transsexual hookers**

### WOMEN AND MEN:

- 1) Big and I weren’t **‘us’** anymore.

### OTHERS:

- 1) since Charlotte had flown **the co-op**
- 2) **the call** she’d been dreading all day.
- 3) I wasn’t **quite sure** what to say
- 4) Miranda and I had **our first big fight**.
- 5) she wouldn’t be **able to just walk away**
- 6) I hoped they were **happy**
- 7) they have **a very lovely life**.
- 8) We had become **something else**.
- 9) this had been **their place**
- 10) That’s **the thing about New York**
- 11) It was **our first Saturday morning breakfast together**
- 12) what if everything isn’t **the man’s fault**.
- 13) the problem isn’t **the last boyfriend**

### NONE:

- 1) the ex’s seem to be moving on
- 2) Then, a radical, almost earth-shattering thought popped into my head
- 3) there are all sorts of wake-up calls
- 4) you never know who is just around the corner.
- 5) I got to thinking about men and women and relationships.
- 6) how women feel men disappoint them in relationships.
- 7) Samantha decided that if she was ever gonna get a good night’s sleep again
- 8) Samantha always knew how to get her way with men
- 9) Miranda realized the giggle wasn’t about her at all.



## INSTANCES OF CIRCUMSTANCES IN SEASON 3 – EPISODE 48

- 1) **In life**, there are all sorts of wake-up calls (place)
- 2) It was our first Saturday morning breakfast **together** (accompaniment)
- 3) I got to thinking **about men and women and relationships**. (matter)
- 4) Or **more to the point**, how women feel men disappoint them in relationships.. (manner)
- 5) **Then**, a radical, almost earth-shattering thought popped into my head: (time)
- 6) Samantha always knew how to get her way **with men** (accompaniment)
- 7) **Later that day**, I met Miranda (time)
- 8) And **right there, next to the two-for-\$5 bin**, Miranda and I had our first big fight. (place)
- 9) Miranda would've left an apology **on my machine**. (place)
- 10) the call she'd been dreading **all day**. (time)
- 11) the noodles that kept her coming **back to this particular restaurant**. (place)
- 12) And **uptown**, Charlotte was a bit freaked out as well. (place)

## INSTANCES OF THE OCURRENCES IN SEASON 4 – EPISODE 66

### MATERIAL PROCESSES:

- 1) The next morning, I **broke** the big news.
- 2) if you **live** in a city where you can't even see the stars,
- 3) Charlotte's fate **led** her to the Museum of Modern Art.
- 4) Charlotte **invited** Eric home for coffee
- 5) Charlotte realized she may be ready to **deal** with her marriage past,
- 6) life **comes** in
- 7) things **begin to change**.
- 8) what **would shape** our lives?
- 9) People **come** into your life and people **go**.

### MENTAL PROCESSES:

- 1) you **can feel** the seasons click.
- 2) where you can't even **see** the stars,
- 3) I **couldn't help but wonder**:
- 4) but now she **wished** she was wrong.
- 5) But it's comforting to know the ones you **love** are always in your heart.

### BEHAVIORAL PROCESSES:

(No occurrences found)

### VERBAL PROCESSES:

- 1) And, **speaking** of overwhelming exes, there was Charlotte's, with his mother, Bunny.

### RELATIONAL PROCESSES:

- 1) There she **was**, Miss Sassy in her shag,
- 2) your love life tends to **feel** a little more random.
- 3) Maybe our mistakes **are** what make our fate.

### EXISTENTIAL PROCESSES:

- 1) **There is** a time of year in New York when, even before the first leaf falls, you can feel the seasons click.

## INSTANCES OF DYNAMIC PARTICIPANTS IN SEASON 4 – EPISODE 66

### WOMEN:

- 1) The next morning, **I** broke the big news.
- 2) **Charlotte** invited Eric home for coffee
- 3) **Charlotte** realized she may be ready to deal with her marriage past,
- 4) **I** couldn't help but wonder:
- 5) but now **she** wished she was wrong.
- 6) There **she** was, Miss Sassy in her shag,
- 7) **she** may be ready
- 8) **she** was right about Wright

### MEN:

- 1) **the baby** was almost as stubborn as Miranda.

### WOMEN AND MEN:

- 1) if **you** live in a city where **you** can't even see the stars,
- 2) **People** come into your life and people go.
- 3) **you** can feel the seasons click.
- 4) But it's comforting to know the ones **you** love are always in your heart.
- 5) **we**'re not really responsible for the course our lives take
- 6) who **we** are
- 7) **the ones you love** are always in your heart.
- 8) **you** are very lucky

### OTHERS:

- 1) **The air** is crisp
- 2) **the summer** is gone.
- 3) **Charlotte's fate** led her to the Museum of Modern Art.
- 4) **life** comes in
- 5) **things** begin to change.

- 6) **what** would shape our lives?
- 7) **your love life** tends to feel a little more random.
- 8) There is **a time of year in New York**

## INSTANCES OF PASSIVE PARTICIPANTS IN SEASON 4 – EPISODE 66

### WOMEN:

- 1) There she was, **Miss Sassy in her shag**,
- 2) Charlotte's fate led **her** to the Museum of Modern Art.

### MEN:

- 1) Charlotte invited **Eric** home for coffee
- 2) It was the closest Samantha had come to giving her heart **to a man**

### WOMEN AND MEN:

- 1) **the ones** you love are always in your heart.
- 2) **who** we are

### OTHERS:

- 1) The next morning, I broke **the big news**.
- 2) Charlotte realized she may be **ready** to deal with **her marriage past**,
- 3) but now she wished she was **wrong**.
- 4) she was **right** about Wright
- 5) the baby was almost **as stubborn as Miranda**.
- 6) you can't even see **the stars**,
- 7) we're not really **responsible** for the course our lives take
- 8) you can feel **the seasons click**
- 9) you are **very lucky**
- 10) The air is **crisp**
- 11) the summer is **gone**.

### NONE:

- 1) I couldn't help but wonder
- 2) but now she wished she was wrong
- 3) People come into your life and people go.
- 4) life comes in
- 5) things begin to change.
- 6) There is a time of year in New York

## INSTANCES OF CIRCUMSTANCES IN SEASON 4 – EPISODE 66

- 1) There is a time of year **in New York** (place)
- 2) you need a blanket **on your bed**. (place)
- 3) And **downtown**, another woman was feeling deserted. (place)
- 4) It was the closest Samantha had come to giving her heart to a man **in a long, long time**. (time)
- 5) **The next morning**, I broke the big news. (time)
- 6) I got to thinking **about fate** (matter)
- 7) And, speaking **of overwhelming exes** (matter)
- 8) two other exes were dealing **with A, B and Cs**. (matter)
- 9) Samantha, a stranger to love, didn't do it **very well**. (manner)
- 10) Charlotte invited Eric home **for coffee** (cause)
- 11) I took Big **for a ride**. (cause)
- 12) And it would continue **well into lunch hour the next day**. (time)
- 13) There she was, Miss Sassy **in her shag** (manner)

## INSTANCES OF THE OCURRENCES IN SEASON 5 – EPISODE 74

### MATERIAL PROCESSES:

- 1) So, maybe it is a better strategy to **marry** a friend.
- 2) just what **happens** after a few years
- 3) Steve **went** from ex to sex.
- 4) The next morning, Samantha **prepared** her borrowed beach house for the big bash.
- 5) Evidently, people who **borrow** glass houses **shouldn't throw** cantaloupes.
- 6) Bobby and Bitsy **had found** something real.
- 7) And some people **refuse to settle** for anything less than butterflies.

### MENTAL PROCESSES:

- 1) That night, I **thought** about what it takes to make a relationship work 'till death do us part'.
- 2) I **felt** butterflies.
- 3) you can never really **know**.

### BEHAVIORAL PROCESSES:

(No occurrences found)

### VERBAL PROCESSES:

- 1) When it comes to **saying** 'I do',
- 2) Miranda **admitted** they were somewhere between friends and lovers

### RELATIONAL PROCESSES:

- 1) Most singles **have** more long-term success with friends.
- 2) Miranda **wasn't** sure if it was the smell of the lilacs,
- 3) Stanford and Marcus **had** Brady

### EXISTENTIAL PROCESSES:

- 1) In this ever-expanding galaxy called New York City, **there are** certain heavenly bodies one orbits around everyday.
- 2) And then, **there are** those stars whose gravitational pull one drifts in and out of over the years.

## INSTANCES OF DYNAMIC PARTICIPANTS IN SEASON 5 – EPISODE 74

### WOMEN:

- 1) The next morning, **Samantha** prepared her borrowed beach house for the big bash.
- 2) That night, **I** thought about what it takes to make a relationship work 'till death do us part'.
- 3) **I** felt butterflies.
- 4) **Miranda** admitted they were somewhere between friends and lovers
- 5) **Miranda** wasn't sure if it was the smell of the lilacs,

### MEN:

- 1) **Steve** went from ex to sex.
- 2) **Stanford and Marcus** had Brady

### WOMEN AND MEN:

- 1) So, maybe it is a better strategy to marry a friend.
- 2) Evidently, **people** who borrow glass houses shouldn't throw cantaloupes.
- 3) **Bobby and Bitsy** had found something real.
- 4) And **some people** refuse to settle for anything less than butterflies.
- 5) **you** can never really know.
- 6) When it comes to saying 'I do',
- 7) **they** were somewhere between friends and lovers
- 8) **Most singles** have more long-term success with friends.

### OTHERS:

- 1) just **what** happens after a few years
- 2) there are **certain heavenly bodies** one orbits around everyday.
- 3) there are **those stars** whose gravitational pull one drifts in and out of over the years.

## INSTANCES OF PASSIVE PARTICIPANTS IN SEASON 5 – EPISODE 74

### WOMEN:

(No occurrences found)

### MEN:

- 1) Stanford and Marcus had **Brady**
- 2) Charlotte had **the zsa zsa Jew**.

### WOMEN AND MEN:

- 1) So, maybe it is a better strategy to marry **a friend**.
- 2) what distinguishes **this companion** from your many other companions?

### OTHERS:

- 1) Miranda wasn't **sure** if it was the smell of the lilacs,
- 2) I felt **butterflies**.
- 3) So, maybe it is **a better strategy** to marry a friend.
- 4) Evidently, people who borrow **glass houses** shouldn't throw cantaloupes.
- 5) Bobby and Bitsy had found **something real**.
- 6) When it comes to saying '**I do**',
- 7) Most singles have **more long-term success** with friends.
- 8) The next morning, Samantha prepared **her borrowed beach house** for the big bash.

### NONE:

- 1) That night, I thought about what it takes to make a relationship work 'till death do us part'.
  - 1) Steve went from ex to sex.
  - 2) And some people refuse to settle for anything less than butterflies.
  - 3) you can never really know.
  - 4) they were somewhere between friends and lovers
  - 5) just what happens after a few years
  - 6) there are certain heavenly bodies one orbits around everyday.

## INSTANCES OF CIRCUMSTANCES IN SEASON 5 – EPISODE 74

- 1) **In this ever-expanding galaxy called New York City**, there are certain heavenly bodies (place)
- 2) **That night**, I thought about what it takes to make a relationship work 'till death do us part'. (time)
- 3) Most singles have more long-term success **with friends**. (accompaniment)

- 4) what happens **after a few years** (time)
- 5) is a relationship a relationship **without the zsa zsa zsu?** (accompaniment)
- 6) how much is a woman due **for surviving the zsa zsa zsu?** (cause)
- 7) Steve went **from ex to sex.** (place)
- 8) Samantha prepared her borrowed beach house **for the big bash.** (cause)
- 9) it's a short road **from commiseration to misery.** (place)
- 10) **The next morning**, while Stanford and Marcus had Brady, (time)
- 11) Perhaps somehow, **despite the odds**, Bobby and Bitsy had found something real. (contingency)
- 12) maybe we're all **in glass houses** (place)
- 13) And some people refuse to settle **for anything less than butterflies.** (cause)

## INSTANCES OF THE OCCURRENCES IN SEASON 6 – EPISODE 94

### MATERIAL PROCESSES:

- 1) There are those that **open** you up to something new and exotic,
- 2) those that **bring up** lots of questions,
- 3) those that **bring** you somewhere unexpected, those that **bring** you far from where you **started**, and those that **bring** you back.
- 4) And if you **find** someone

### MENTAL PROCESSES:

- 1) I **got to thinking** about relationships.
- 2) someone to **love** the you that you **love**,

### BEHAVIORAL PROCESSES:

(No occurrences found)

### VERBAL PROCESSES:

(No occurrences found)

### RELATIONAL PROCESSES:

- 1) it **was** time for the ultimate in sophisticated French *faire*
- 2) those that **are** old and familiar,
- 3) But the most exciting, challenging and significant relationship of all **is** the one you **have** with yourself.

### EXISTENTIAL PROCESSES:

- 1) **There are** those that open you up to something new and exotic,

## INSTANCES OF DYNAMIC PARTICIPANTS IN SEASON 6 – EPISODE 94

### WOMEN:

- 1) **I** got to thinking about relationships.

### MEN:

(No occurrences found)

### WOMEN AND MEN:

- 1) But the most exciting, challenging and significant relationship of all is the one **you** have with yourself.
- 2) And if **you** find someone
- 3) someone to love the you that **you** love,

### OTHERS:

- 1) There are **those** that open you up to something new and exotic,
- 2) **those** that bring up lots of questions,
- 3) **those** that bring you somewhere unexpected, **those** that bring you far from where you started, and **those** that bring you back.
- 4) But **the most exciting, challenging and significant relationship of all** is the one you have with yourself.

## INSTANCES OF PASSIVE PARTICIPANTS IN SEASON 6 – EPISODE 94

### WOMEN:

(No occurrences found)

### MEN:

(No occurrences found)

### WOMEN AND MEN:

- 1) And if you find **someone**
- 2) someone to love **the you** that you love,
- 3) There are those that open **you up** to something new and exotic,
- 4) those that bring **you** somewhere unexpected, those that bring **you** far from where you started, and those that bring **you** back.



OTHERS:

- 1) it was **time**
- 2) But the most exciting, challenging and significant relationship of all is **the one you have with yourself**.
- 3) those that bring up **lots of questions**,
- 4) those that are **old and familiar**
- 5) that's just **fabulous**.

NONE:

- 1) I got to thinking about relationships
- 2) There are those that open you up to something new and exotic,
- 3) those that bring you somewhere unexpected, those that bring you far from where you started, and those that bring you back.

**INSTANCES OF CIRCUMSTANCES IN SEASON 6 – EPISODE 94**

- 1) **After two weeks** in Paris, it was time for the ultimate in sophisticated French *faire* (time)
- 2) After two weeks **in Paris**, it was time for the ultimate in sophisticated French *faire* (place)
- 3) After two weeks in Paris, it was time **for the ultimate in sophisticated French *faire*** (cause)
- 4) I got to thinking **about relationships**. (matter)
- 5) There are those that open you up **to something new and exotic**, (cause)
- 6) those that bring you **somewhere unexpected**, (place)
- 7) those that bring you **far from where you started**, (place)
- 8) and those that bring you **back**. (place)
- 9) But the most exciting, challenging and significant relationship of all is the one you have **with yourself**. (accompaniment)