

Fábio Alexandre Silva Bezerra

**LANGUAGE AND IMAGE IN THE FILM *SEX AND THE CITY*:  
A MULTIMODAL INVESTIGATION OF THE  
REPRESENTATION OF WOMEN**

Tese submetida ao Programa de Pós-Graduação em Inglês da Universidade Federal de Santa Catarina para a obtenção do Grau de Doutor em Letras.

Orientadora: Dr.<sup>a</sup> Viviane Heberle (UFSC)

Orientador: Professor James Martin (USYD)

Co-orientadora: Monika Bednarek, PhD (USYD)

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REPRESENTATION OF WOMEN**

Esta Tese foi julgada adequada para obtenção do Título de “Doutor em Letras” e aprovada em sua forma final pelo Programa de Pós-Graduação em Inglês da Universidade Federal de Santa Catarina.

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---

Dr.<sup>a</sup> Susana Bornéo Funck  
Coordenadora do Curso

**Banca Examinadora:**

---

Dr.<sup>a</sup> Viviane M. Heberle  
Orientadora e Presidente  
Universidade Federal de Santa Catarina

---

Professor James Martin  
Orientador  
University of Sydney

---

Monika Bednarek, PhD  
Co-orientadora  
University of Sydney

---

Dr.<sup>a</sup> Rossana de Felipe Böhlke  
Universidade Federal do Rio Grande

---

Dr. Marcos Antonio Morgado de Oliveira  
Universidade Federal de Santa Catarina

---

Dr.<sup>a</sup> Débora de Carvalho Figueiredo  
Universidade Federal de Santa Catarina



To the women in my life, without whom I would not have become half the man I am today.



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And there, in the same city where they met as girls, four New York women entered the next phase of their lives dressed head to toe in love. And that's the one label that never goes out of style.

Carrie Bradshaw, 2008



## ABSTRACT

Over the past decade, an increasing number of studies have explored the structure and role of multimodal texts in contemporary society (Böhlke, 2008; Ferreira, 2011; Heberle & Meurer, 2007; Iedema, 2001; Kress & van Leeuwen, 1996; 2006; Thibault, 2000). Following the early focus on still images, more recent research has addressed the dynamic text (O'Halloran, 2004). In this context, the present research investigates the identities of women (Butler, 1990, 1993, 2004; Benwell & Stokoe, 2006) construed in the first film *Sex and the City* (2008) in terms of both verbal language (Halliday, 1994; Halliday & Matthiessen, 2004; Martin, Matthiessen & Painter, 2010) and the dynamic image (Bateman, 2007, 2009; Bednarek, 2010; Böhlke, 2008, Iedema, 2001; O'Halloran, 2004; Thibault, 2000; Tseng, 2009; van Leeuwen, 1991, 1999) as well as their intermodal complementarity (Painter & Martin, in press), focusing on coupling and commitment (Martin, 2008a, 2008b, 2010). Verbal language is addressed in terms of ideational meanings by means of transitivity analysis (Halliday & Matthiessen, 2004) and the analysis of the dynamic image is carried out by following the multi-level procedures proposed by Baldry and Thibault (2005). Regarding the film text, overall results show that it affords more meanings than the still images in systemic functional terms, which has contributed to more effective intermodal complementarity. Considering the identities of women construed, data analysis has demonstrated that the coupling of meanings committed suggests that (young) women's main pursuit in life is fashion labels and heteronormative love. Additionally, overall results also reveal that women are mostly involved in processes of 'action' as dynamic participants, which highlights the space in the filmic text for the 'doings', 'happenings' and 'behaviors' in which women take on the active role. However, as in Bezerra (2008), the discourse analysis (Fairclough, 2003; van Leeuwen, 2008) of women's social actions has shown that they are considerably constrained to the domestic, non-specialized field (Martin, 1992). These results seem to confirm the role of the media in maintaining dominant and ideologically invested representations of women (Bhabha, 1992), which need to be continuously challenged, since identities should always be seen as unstable and impermanent (Bauman, 2004).

**Keywords:** Multimodality. Dynamic Image. Identities of Women. Discourse and Culture.





## RESUMO

Durante a última década, um número crescente de estudos têm explorado a estrutura e o papel de textos multimodais na sociedade contemporânea (Böhlke, 2008; Ferreira, 2011; Heberle & Meurer, 2007; Iedema, 2001; Kress & van Leeuwen, 1996; 2006; Thibault, 2000). Depois do foco inicial em imagens estáticas, pesquisas mais recentes têm abordado o texto dinâmico (O'Halloran, 2004). Neste contexto, a presente pesquisa investiga as identidades das mulheres (Butler, 1990, 1993, 2004; Benwell & Stokoe, 2006) no primeiro filme *Sex and the City* (2008) em termos da linguagem verbal (Halliday, 1994; Halliday & Matthiessen, 2004; Martin, Matthiessen & Painter, 2010) e da imagem dinâmica (Bateman, 2007, 2009; Bednarek, 2010; Böhlke, 2008, Iedema, 2001; O'Halloran, 2004; Thibault, 2000; Tseng, 2009; van Leeuwen, 1991, 1999), bem como da sua complementaridade intermodal (Painter & Martin, no prelo), concentrando-se no acoplamento e na calibragem de significados (Martin, 2008a, 2008b, 2010). A linguagem verbal é investigada quanto aos significados ideacionais por meio de análise de transitividade (Halliday e Matthiessen, 2004), ao passo que a análise da imagem dinâmica segue os procedimentos propostos por Baldry e Thibault (2005). Em relação ao texto fílmico, resultados gerais mostram que ele constrói mais tipos de significados do que as imagens estáticas, o que contribuiu para uma complementaridade intermodal mais eficaz. Considerando-se as identidades das mulheres, o acoplamento de significados cometidos sugere que mulheres (jovens) focam suas buscas na moda (grifes) e no amor heteronormativo. Além disso, resultados gerais revelam que as mulheres estão principalmente envolvidas em processos de 'ação' como participantes dinâmicos, o que evidencia o espaço no texto fílmico para os 'fazer', 'acontecimentos' e 'comportamentos' nos quais as mulheres assumem papel ativo. No entanto, como em Bezerra (2008), a análise do discurso (Fairclough, 2003; van Leeuwen, 2008) das ações sociais das mulheres mostrou que elas estão consideravelmente restritas à esfera doméstica, não especializada (Martin, 1992). Estes resultados parecem confirmar o papel da mídia na manutenção de representações dominantes e ideologicamente investidas das mulheres (Bhabha, 1992), que precisam ser continuamente desafiadas, já que as identidades devem ser sempre vistas como instáveis e impermanentes (Bauman, 2004).

**Palavras-chave:** Multimodalidade. Imagem Dinâmica. Identidades das Mulheres. Discurso e Cultura.



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## LIST OF ABBREVIATIONS

### [ACTION]

D – Dynamic (movement)

ND – Non-dynamic (no movement)

MD – Mid-dynamic (subtle movement)

### [CHARACTERS]

MN – Mannequin

WA1 – Woman 1 / WA2 – Woman 2

WE – Women

M1 – Man 1 / M2 – Man 2 / M3 – Man 3

C – Carrie

CH – Charlotte

MR – Miranda

SM – Samantha

M4 – Man 4 / M5 – Man 5 / M6 – Man 6 / M7 – Man 7 / M8 – Man 8

TR – Trey

HR – Harry

LL – Lily

ST – Steve

BR – Brady

SH – Smith

MB – Mr. Big

JG – Judge

WT – Waitress/Waiter

AN – Anthony

RS – Rose

SF – Stanford

AU – Audience

DM – Doorman

WE1 – Women 1 / WE2 – Women 2 / WE3 – Women 3

### [DEPICTION]

F – Full depiction

P – Partial depiction



## LIST OF SYMBOLS

: (of)

> (when process of action = performing / when process of perception, cognition, desideration, emotion or saying = nothing)

/ (and)

< (at/to/any preposition required for a transitive process/no preposition required for a transitive process)

# (according to)

- - (is/are related to)

Examples:

P:M3>D running = Partial depiction of Man 3 performing the dynamic action of running

F:W2/C>gazing<each other = Full depiction of Woman 2 and Carrie gazing at each other

P:WA1#weight, color, age, dress, accessories = Partial depiction of Woman 1 according to weight, color, age, dress and accessories.

C - - CH (symmetry for comparison/co-classification / side by side for affinity) = Carrie is related to Charlotte in terms of 1) symmetry to construe comparison and co-classification as well as of 2) side-by-side arrangement to construe affinity.





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# CHAPTER I

## INTRODUCTION

The premature insistence on a stable subject of feminism, understood as a seamless category of women, inevitably generates multiple refusals to accept the category. These domains of exclusion reveal the coercive and regulatory consequences of that construction, even when the construction has been elaborated for emancipatory purposes. (Butler, 1990, p. 7)

In contemporary society, there are diverse ways in which gender identities can be construed, reinforced and challenged. In this context, media representations are arguably powerful resources through which varying discourses are produced about what it means to 'be a woman'. Butler (1990), from a post-structuralist perspective, warns us against a 'politics of identity' in terms of which each and every woman could be understood. In postmodern times, where identities are often seen as transient (Bauman, 2000, 2004), it is important to address the extent to which media representations set forth images of women that either fit into a broader spectrum of possibilities or maintain fixed limits for gender performativity.

This discussion of gender identities produced by the media, more specifically the identities of women in the film *Sex and the City* (SATC), represents the main goal of the present study. This particular film has been chosen due to 1) the fact that it is a continuation of the world famous<sup>1</sup> homonymous TV series, which has been recognized as a pervasive cultural product, 2) the fact that its four main characters are women, and 3) the considerable number of academic studies that have addressed the series in varying theoretical perspectives (Akass, 2004; Akass & McCabe, 2004; Bezerra, 2008; Bubel, 2006; Bubel, 2011; Di

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<sup>1</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.

Mattia, 2004; Henry, 2004; Montemurro, 2004; Paltridge, Thomas and Liu, 2011; Turner, 2004).

In this chapter, with this first premise in mind that there is no monolithic, pre-discursive category of women, general information is given about the context of investigation in which the analysis carried out is located as well as the significance of this research. It has been an informed decision not to extend much on theoretical concepts at this point, as this is thoroughly done in the next chapter. The focus here is on providing a glimpse of the theory as well as a brief overview of the research emphasis, objectives and research questions. Special attention is given to the method in this study, as the analysis of the dynamic image has proved to require extra work in designing the focus of analysis and the steps to be followed, since it might turn out to be an overwhelming task if one does not know precisely what to examine and how to do so due to the great amount of data that can be drawn from it.

## 1.1 CONTEXT OF INVESTIGATION

Over the past decade, there has been increasing academic interest in the role of semiotic systems other than verbal language as meaning-making resources (Böhlke, 2008; Ferreira, 2011; Heberle & Meurer, 2007; Iedema, 2001; Kress & van Leeuwen, 1996; 2006; Thibault, 2000), notably the visual one. In this context, “the focus of early studies in multimodality has primarily been directed towards the analysis of static texts” (O’Halloran, 2004, p. 110). However, more recent research “is increasingly turning towards the analysis of the dynamic text<sup>2</sup>” (ibid, p. 110).

Exploring this shift from a greater focus on verbal language towards the attention to varied meaning-making resources, Kress and van Leeuwen’s (1996; 2006) have proposed their ‘Grammar of Visual Design’ (GVD), which provides the analyst with tools to investigate this interplay of meanings. For these authors, one should explore the resources found in multimodality, a term that has been “introduced to highlight the importance of taking into account semiotics other than language-in-use, such as image, music, gesture, and so on” (Iedema, 2003, p. 33).

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<sup>2</sup> Dynamic multimodal texts are “film and video texts which display different and constantly varying configurations of sound, image, gesture, text and language as the text unfolds in time” (O’Halloran, 2004, p. 110).

In such context, the main goal of the present research is to investigate the identities of women represented in the first film SATC in terms of the meanings construed by the verbal language and the dynamic image in the Intro (opening sequences) and the Outro (closing sequences) as well as by their intermodal complementarity (Painter & Martin, *in press*), with special attention to the film voiceover, as “it speaks over and across what we see in the picture, and tries to dictate to us what we see on the picture level” (Stigel, 2001, p. 340).

For the analysis of verbal language, this study draws on Systemic Functional Linguistics (SFL), more specifically Systemic Functional Grammar (Halliday, 1994; Halliday & Matthiessen, 2004; Martin, Matthiessen & Painter, 2010). The focus of the analysis is on the context of situation, more specifically on the register variable of field, and the corresponding ideational meanings, since the aim is to understand how language is used to construe representations of women in the film.

For the analysis of the dynamic image, this research adapts and expands the framework proposed by Painter and Martin (*in press*) for the investigation of still images in children’s picture books (Painter, Martin & Unsworth, 2012). The authors refer to the work of Kress and van Leeuwen (1996, 2006) but design their own terminology and categories, which are more clearly related to the terms used in Systemic Functional Grammar (SFG). The decision to use their framework as well as the adaptation and expansion proposed are thoroughly presented and explained in Chapter 2 (section 2.2).

The main challenge in the present investigation lies in the fact that most systemic-functional multimodal research done hitherto has addressed still images, leaving the dynamic image as a semiotic resource rather unexplored. However, some important contributions regarding the analysis of moving images have been produced in recent years (Bateman, 2007, 2009; Bednarek, 2010; Böhlke, 2008; Iedema, 2001; O’Halloran, 2004; Thibault, 2000; Tseng, 2009; van Leeuwen, 1991, 1999). Therefore, besides unveiling the identities of women construed in the film SATC, this research also aims to offer a description of the meaning potential of the dynamic image, thus making a contribution to understanding such semiotic resource as well as its intermodal relations with verbal language.

In order to further develop the textual analysis, as well as to investigate the discursive and social practices, interconnected concepts of Critical Discourse Analysis (CDA), Gender Studies and (Feminist) Film Studies are also drawn upon. Finally, developments in the area of

Cultural Studies are addressed in order to discuss how cultural circulation may influence local discursive and social practices.

Before moving on to a brief overview of the theory used in this research, it is important to highlight the prolific work that has been done in Brazil based on SFL, CDA and multimodality in order to emphasize the need to explore other semiotic resources in our context. Among the many and diverse studies carried out so far, we can mention: an analysis of thematic structure in translation studies (Siqueira, 2000), another of discursive relations between consumers and a public company (Bezerra, 2003), an investigation of gender identities in school contexts (Lima, 2007), a study of logical relations in genres (Motta-Roth & Lovato, 2008), another one of the use of technology to enhance student participation (Motta-Roth et al, 2007) and research addressing multimodality in academic genres (Nascimento, 2002) and the visual grammar (Motta-Roth & Nascimento, 2009). Besides these individual studies, two special issues of important Brazilian journals have explored Systemic Functional Linguistics – *Ilha do Desterro* (n. 46, organized by Heberle & Meurer, 2004) and *DELTA* (n. 25). Also, an issue of the journal *Cadernos de Linguagem e Sociedade (Papers on Language and Society)* is dedicated to recent studies in Critical Discourse Analysis (Silva, 2011). Among the many institutions that develop work based on SFL, CDA and/or multimodality in Brazil are: UFSC, UFMG, PUC/SP, PUC/Rio, UFSM, UECE, UFPB, UFPE, UFRN, USP, UnB, UFC and UFSJ.

Additionally, among the topics of studies conducted by Master's and/or doctoral students of the *Programa de Pós-Graduação em Inglês (PPGI)* at *Universidade Federal de Santa Catarina (UFSC)* are: textual and contextual parameters of editorials in women's magazines (Heberle, 1997), translation quality assessment (Vasconcelos, 1997), interpersonal meanings in male violence (Mendonça, 1998), courtroom questioning (Machado, 1998), judicial discourse on rape (Figueiredo, 2000), lexicogrammatical/visual analyses of magazines (Fontanini, 2000; Bernardon, 2005), teacher discourse in a dialogue journal (Reichmann, 2001), discursive investigation of teacher reflectivity (Dellagnelo, 2003), MOOD and register in EFL classes (Carvalho, 2005), SFL and CDA in a classroom environment (Gonzaga, 2006), interpersonal meanings in national anthems (Souza, 2006), toy advertisements (Almeida, 2006), multimodality in comic books (Veloso, 2006), discourse and identity in urban youth and rap (Morgado, 2007), genre classification (Hedges, 2008), gender representation in the media (Bezerra, 2008; Böhlke, 2008), teacher's discourse on the internet



(Santiago, 2008), gender interaction on the internet (Martins, 2009), interlingual re-instantiation in translation studies (Souza, 2010), SFL and translation (Espindola, 2010) and semiotic changes in magazine ads (Ferreira, 2011).

Having explained the productive context in which this research is located, next is an overview of what is done in the specific foci of each chapter. In the analysis of verbal language, the identities of women construed are revealed in terms of the processes, participants and circumstances committed as described in the Hallidayan system of TRANSITIVITY (Halliday & Matthiessen, 2004). The same components are analyzed in the dynamic image by using the framework (see Tables 1 and 2 in Chapter 2) proposed by Painter and Martin (in press), which creates a sort of equivalence between the terms already used for verbal language in SFG. This same framework is used to address the intermodal complementarity between verbal language and dynamic image as it allows the analyst to see what types of meaning each semiotic resource has committed in specific parts of the text as well as the extent to which they do so individually or by sharing the semantic load.

In addition to this textual analysis of verbal language and the dynamic image based on SFL and studies on multimodality, the present investigation also explores concepts of CDA (Fairclough, 2003), since visual representations “are bound up with the interests of the social institutions within which the pictures are produced, circulated and read” (Kress & van Leeuwen, 1996, p. 45). As such, besides being descriptive, CDA aims to interpret and explain social events, i.e. not only are the meanings construed in the text described, but the corresponding discursive practices are also interpreted and the social practices are explained in face of relations of power and concepts of ideology and hegemony.

Finally, in order to discuss how culture permeates the making of discursive and social practices (Fairclough, 1992), the present investigation also brings reflections about the contributions in the area of Cultural Studies. The unveiling of the ways in which culture influences how we produce and perceive representations in the media is stressed by Montoro (2006) when she argues that “stereotypes tend to naturalize the symbolic frontiers which they establish, operating whenever there is an unequal power relation” (p. 24). So, aiming to denaturalize our understanding of gender relations, the present study addresses how these ‘ways of meaning’ are made available in culture.

## 1.2 SIGNIFICANCE OF THE RESEARCH

In contemporary society, women are represented in varied forms as well as through diverse means, among which TV and film take a central role (Bordwell & Thompson, 1997). In this context, SATC has proved to be a very successful show worldwide, achieving further prominence with its translation onto the big screen<sup>3</sup>, as is the case with some of the best known shows<sup>4</sup> in USA TV history. Additionally, the investigation of the representation of women in this film can be seen as relevant for the fact that it is a development from “a television series that operates as a key cultural paradigm through which discussions of femininity, singlehood, and urban life are carried out” (Negra, 2004, p. 1). Akass and McCabe (2004) also stress the need to investigate “how the female narrative voice is engaged in the uneasy process of creating new discourses” (p. 198) in SATC, which is part of the focus of the present study.

As stated by 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. 23). With that in mind, the present multimodal investigation also manages to shed light on the representation of women in the cinema. The role of research on multimodality is also stressed by Lemke (2002) when he states that:

A more balanced multimodality is potentially more politically progressive, whether in the deliberate juxtaposition of texts and images that never quite tell the same story and force us to more critical analysis than either might do alone, or in the representation of issues of ‘race’, gender/sexuality, social class, culture, etc. in multidimensional ways as matters of degree and possibility rather than category and constraint (p. 322).

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<sup>3</sup> *Sex and the City – The Movie* premiered on May 30 (2008) in the USA and on June 6 (2008) in Brazil.

<sup>4</sup> The following are some of the most famous USA TV shows which turned into movies, as informed in Wikipedia – The Free Encyclopedia ([http://en.wikipedia.org/wiki/List\\_of\\_TV\\_shows\\_made\\_into\\_films](http://en.wikipedia.org/wiki/List_of_TV_shows_made_into_films)): Batman, MacGyver, Scooby-Doo, The Simpsons, South Park, SpongeBob SquarePants, Star Trek, Twin Peaks, The X-Files and Sex and the City.

Therefore, acknowledging the long struggle of women in order to find and occupy their place in a historically sexist society, this research, as previously put, investigates their representation construed in the film SATC through the use of verbal and visual resources. Additionally, a major goal of this investigation is to integrate concepts of gender studies, (feminist) film studies and cultural studies into the linguistic analysis of the verbal/visual representation of women in order to foreground the complex net of social and cultural elements that play a role in the construal of gender representations in the media (Benwell & Stokoe, 2006; Butler, 1990, 1993, 2004; West, Lazar & Kramarae, 1997).

### 1.3 OBJECTIVES AND RESEARCH QUESTIONS

The aims of the present research are threefold: a) to analyze the multimodal representation of women construed in the film *Sex and the City* by means of its verbal and visual resources as well as their intermodal complementarity; b) to offer a description of the meaning potential of the dynamic image in systemic-functional terms; and c) to explore the identities of women construed by unveiling the ideologies and power relations at play as well as the cultural elements that inform the discursive and social practices that constitute the text.

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

1. How is the representation of women lexicogrammatically and visually construed in terms of ideational meanings (Chapter 3)?
2. How is the representation of women intermodally construed in terms of ideational meanings (Chapter 4)?
3. How are discourse, social action and culture interrelated in the multimodal construal of the representation of women (Chapter 5)?
4. What contributions can the analysis of the dynamic image offer systemic-functional multimodal research and theory as well as gender studies in general (Chapter 6)?

### 1.4 METHOD

In this section, detailed information is given about the data, the transcription procedure and the analysis itself, with its focus on verbal language, the dynamic image, intermodality as well as gender, discourse and culture.

### 1.4.1 The data

As previously mentioned, the object of this investigation is the film *Sex and the City* (2008), with a further delimitation that only two macrophases (Baldry & Thibault, 2005), the Intro and the Outro<sup>5</sup>, are analyzed in terms of the representation of women construed by the interrelation of verbal and visual resources, with special attention to the voiceover.

This USA film is intended to be the continuation of the story in the homonymous HBO TV series about the lives of four friends, Carrie (newspaper columnist and book writer), Samantha (public relations executive), Miranda (lawyer) and Charlotte (ex-art dealer, now full-time wife and mother) four years after its last episode was aired (2004). The four main characters are successful upper middle class educated white women in their forties and fifties living heterosexual relationships in Manhattan, Brooklyn and Los Angeles. The main themes of the film, as in the TV series, are romance and sexuality.

The choice to focus on the Intro and the Outro is based on the relevance of these two macrophases for the development of the narrative in the film. First, the Intro bridges the events in the TV series and the events that are shown in the film, thus reminding viewers of the series of the most important facts in each of the four main characters' lives leading up to the film as well as serving as a summary of the series for those who were not frequent viewers but that are now interested in seeing the motion picture. Second, the Outro seems to offer a resolution to the problems (complication) that arose in the film narrative, which closes the story with some sort of lesson (coda).

Therefore, as the present investigation aims at analyzing the representations of women construed in this film, these two macrophases, for what they show about women's social action, character depiction and relations, are particularly important to be addressed as the Intro summarizes what the TV series is all about, thus allowing the film to be understood better as a continuation of that previous story, and the Outro suggests what should be seen as the lesson to be learned.

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<sup>5</sup> For a good overview of forms and functions of title sequences in film, see Stanitzek and Aplevich (2009).

### 1.4.2 The transcription

The transcription procedure for verbal language is rather simple. The voiceover and the characters' lines that appear in the Intro and in the Outro were typed onto a Word file and were later broken down in clauses (Halliday & Matthiessen, 2004; Martin, Matthiessen & Painter, 2010) as can be seen in full in Appendices A and B.

A basic color system was used to differentiate between what is voiceover and what are characters' lines in the tables. The cells of the tables that correspond to the voiceover are colored gray (text and analysis), while the cells referring to the characters' lines are orange (text) and default white (analysis). Even though the whole text (Intro and Outro) is placed in the tables, only the parts that have to do with the TRANSITIVITY system are analyzed (participants, processes and circumstances).

The transcription of the dynamic images is considerably more demanding. The first step is to determine the levels of analysis that will be used, which depends on how detailed the investigation is supposed to be. As one of the aims of this study is to offer a description of the meaning potential of the dynamic image in systemic-functional terms, the analysis is carried out by accessing all six levels proposed by Baldry and Thibault (2005): visual transitivity frames, shots, subphases, phases, macrophases and the whole text. These terms are explained in Chapter 2 and illustrated in Figure 18.

After deciding the levels of analysis to be accessed, the visual text needs to be broken down in terms of what each levels means. First, the Intro and the Outro were watched several times so that its phases could be identified. Second, each phase was repeatedly watched again in order to determine how many subphases each one of them contained. After that, each subphase was broken down into different shots by using software for video editing (*ELAN* and *FastStone Player* in the present research) to capture the visual transitivity frames that each one contains, which allowed this research to “highlight the different semiotic choices visually and view the impact of such choices” (O’Halloran, 2004, p. 113).

This division of the Intro and the Outro into specific phases, subphases, shots and visual transitivity frames is also organized in a Word file vertically (see Appendices A and B) so that the images can be seen in sequence, thus allowing the reader to still maintain some of the visual stimuli offered by the dynamic image. Also, the display of the

images vertically in the Word file allows for the analysis of each individual shot to be placed alongside them.

In order to be able to appreciate not only the images that make up each subphase but also the length of that specific part of the text, additional information on time is also provided (hours:minutes:seconds) showing the beginning and end of each subphase, which may be indicative of a greater or lesser importance of any subphase when the whole of the phase is taken into account.

The analysis of the images is presented in more practical terms as abbreviations, which can be fully understood in the List of Abbreviations with accompanying examples from the data. The analysis is abbreviated in order to allow for a quicker reading of what each shot is construing in terms of processes, character (depiction and relations) as well as circumstances. This same abbreviated analysis is used in the tables showing the intermodal complementarity discussed in Chapter 3, which serves, in that case, to be more visually arresting for the understanding of what each separate semiotic resource is committing, thus providing information on how much each of them contributes to the overall meanings being construed.

### **1.4.3 The analysis**

As previously stated, after being transcribed, each clause of the verbal text was analyzed in terms of the processes, participants and circumstances committed and of what these revealed as far as the identities of women construed in the text are concerned. The results of the analysis of each main component of the clauses were displayed in tables and their significance was discussed. The same procedure was followed for the display of the results of the analysis of the dynamic image. After that, results of the analysis of both verbal language and dynamic image were displayed in tables together for the investigation of intermodal complementarity.

Then, based on these previous steps, women's social actions are discussed in terms of what they reveal as far as the construal of gender performativity is concerned. Finally, these results are discussed further in regard to the discursive and social practices within which those actions are located as well as with respect to cultural aspects that impact on the significance of the meanings construed in the text.

## 1.5 OUTLINE OF THE DISSERTATION

This dissertation is organized in six chapters. Chapter 1 provides a brief overview of the theoretical background of the investigation and of its significance. It also states the research objectives, research questions and method. Chapter 2 offers a detailed explanation of the theory by focusing on the specific concepts and categories used from Systemic Functional Linguistics, Multimodality, Critical Discourse Studies, Gender Studies and Cultural Studies.

Chapter 3 focuses on one of the main contributions of this research to the understanding of the filmic text in a systemic-functional tradition: it offers a description of the meaning potential of the dynamic image by adapting and expanding the framework proposed by Painter and Martin for the analysis of still images in children's picture books (in press). This adapted and expanded framework is then used for the analysis of the dynamic image as well as verbal language, with the results displayed in tables.

Chapter 4 addresses the intermodal complementarity between verbal language and the dynamic image by exploring further the comparative affordances of the framework aforementioned in order to access and discuss the extent to which each semiotic mode commits meanings and how much of the overall meanings committed are shared by both, all in terms of what the data reveals about the identities of women being construed.

Chapter 5 explores the significance of the social action in which women are construed to be more dynamically involved as far as gender issues are concerned. For that, van Leeuwen's (2008) network of visual social actors is integrated with Martin's (1992) classification of fields, thus creating an adapted and expanded network for the purpose of the analysis of the dynamic image (see Figure 30).

Finally, Chapter 6 summarizes the main achievements of the present research by discussing the extent to which its three main objectives were achieved. Then, each research question is revisited in order to highlight the main findings of the analysis carried out. Finally, possible limitations of the study are addressed, suggestions for future research are given and some pedagogical implications are raised.









## CHAPTER II

### THEORETICAL FOUNDATIONS

I have also made a case for a transdisciplinary way of working in textual analysis in which one attempts to maintain a dialogue with social theoretical and research perspectives and to develop and enhance textual analysis by seeking to operationalize within it categories and insights from these perspectives. (Fairclough, 2004, p. 119)

In this chapter, I review complementary theoretical perspectives for the discussion of how language, society and culture permeate the construal of gender representations in the myriad of multimodal texts we routinely encounter in the media. As previously mentioned, this kind of research finds relevance in the fact that we live in a world where “communication is increasingly multimodal” (Christie, 2005, p. 123) and that, consequently, growing attention is being paid to how different semiotic resources (van Leeuwen, 2005) are used to either maintain or challenge social roles and power relations.

In the social semiotic perspective adopted in the present research (Halliday, 1978), the first part of this chapter concerns the systemic functional paradigm, with a focus on the context of situation (Malinowski, 1923), more specifically on the register variable of field, since I am concerned with how language is used to represent the world around and within us. Besides, I discuss how concepts of Cultural Studies (see section 2.5) may contribute to accounting for the context of culture (ibid) of my object of study, highlighting the influence of cultural circulation in the discursive and social practices (Fairclough, 1992, 2003). This additional focus on culture is due to the fact that “culture is the site of conflict and negotiation within social formations dominated by power and traversed by tensions having to do with class, gender, race, and sexuality” (Stam, 2000, p. 228).

In section 2.2, I present the theoretical perspective on multimodality adopted in this investigation, with a specific focus on the

framework I propose for the analysis of dynamic<sup>6</sup> images as well as their intermodal relations with verbal language (adapted from Painter & Martin, in press). Particularities of the multimodal analysis of film texts are also addressed (Baldry & Thibault, 2005).

Since the textual analysis developed in this study acknowledges the inextricable link between language and society, concepts of Critical Discourse Analysis (CDA) are also drawn upon (see section 2.3) in order to unveil how verbal language and images, as elements of social life, are used to create discourses of femininity in the film SATC.

Additionally, being the film SATC a cinematic production with “too large an audience and potential cultural influence” (Weitz, 2010, p. 20), this multimodal investigation of the representation of women reviews gender and feminist film studies (see section 2.4) that may shed light on the understanding of the gender identities being construed through the interconnected use of the semiotic resources under analysis.

## 2.1 SYSTEMIC FUNCTIONAL LINGUISTICS

In an SFL perspective, language is understood as a system of choices (Halliday, 1994; Halliday & Matthiessen, 2004). In other words, the systemic-functional viewpoint “foregrounds the organisation of language as options for meaning (...) rather than rules for ordering structures” (Martin & Rose, 2008, p. 21). This meaning potential is discussed in the present investigation according to four complementary dimensions (Halliday & Matthiessen, 2004): axis, stratification, metafunction and instantiation.

### 2.1.1 Axis and stratification

In SFL, as already mentioned, prominence is given to the paradigmatic axis, as opposed to the syntagmatic axis, i.e. in the analysis of texts, the focus is on which options were made out of the meaning potential of language, instead of on how elements are said to occupy a certain position in the structure of the clauses.

Systemic theory gets its name from the fact that the grammar of a language is represented in the

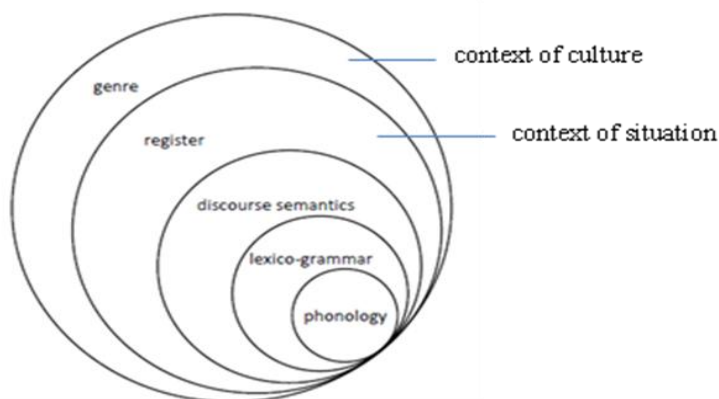
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<sup>6</sup> According to O’Halloran (2004), dynamic multimodal texts are “film and video texts which display different and constantly varying configurations of sound, image, gesture, text and language as the text unfolds in time” (p. 110).

form of system networks, not as an inventory of structures. Of course, structure is an essential part of the description; but it is interpreted as the outward form taken by systemic choices, not as the defining characteristic of language. A language is a resource for making meaning, and meaning resides in systemic patterns of choice. (Halliday & Matthiessen, 2004, p. 23)

Based on this premise, SFL models language and context in a relationship of stratification/realization (see Figure 1), according to which both language and social context are described in terms of different strata, i.e. different levels of abstraction, with phonology/graphology at the lowest level of linguistic realization, followed by lexicogrammar (relations within and between clauses) and then by discourse semantics (discourse organization as text) at the most abstract level in the language system (Martin, 1992). Following Martin's stratified model of context (see Figure 1), there are also two further levels of abstraction in that hierarchy comprising register and genre, as opposed to a single stratum of context (Halliday and Matthiessen, 2004).

Figure 1: Stratification/realization (adapted from Martin, 2010).



The extrapolation of the linguistic sphere to include the context in which language is used is based on Malinowski (1923), who referred to the immediate context where language is being used as *context of situation*, so as to “broaden (...) the notion of context (...) beyond that of the utterance to the situation” (Baldry & Thibault, 2005, p. 2). Also,

considering a broader context which would encompass a number of contexts of situation, Malinowski (1935) coined the term *context of culture* “to connect language to the activities through which human needs are satisfied and the forms of cultural organisation giving rise to these activities” (Baldry & Thibault, 2005, p. 2).

The importance of these two concepts lies in the fact that, for an actual understanding of language in use, we must acknowledge that the meanings produced are to be understood in their immediate context – *context of situation* –, but also taking into consideration that this immediate context relates to a greater one, which, in turn, corresponds to the sum of all possible contexts of use in a certain society – *context of culture*<sup>7</sup>.

In Figure 1, we see the language system and the social system placed in strata. In the stratum of expression, the analyst may choose to focus either on writing (graphology) or on speaking (phonology). At this level, matters of intonation would be addressed, for example. In the immediate next two outer layers – the lexicogrammar and the semantics –, attention would be given, respectively, to the form of the content and to the substance of the content (Hjelmslev, 1961 [1943]). In other words, through the analysis of the lexicogrammar, one investigates how the content of the message is materially expressed, whereas through the semantics, one discusses the discursive meanings these material realizations have in specific social contexts of use.

However, it is also important to highlight that texts are not only constituted by these contexts of use, but they also constitute them. In this sense, “texts are thus inseparable parts of the meaning-making activities in which they take part” (Baldry & Thibault, 2005, p. 3). That is why I account for the context of situation and the context of culture in the present investigation, especially because “context is not extrinsic to semiotic form and function; rather, it is an integral part of it on all levels of textual organisation” (ibid, p. 2).

### 2.1.2 Register and metafunctions

In his functional grammar, Halliday (1994) describes the elements that constitute the context of situation. These elements are referred to as register variables by Martin (1992) – field, tenor and mode –, and they

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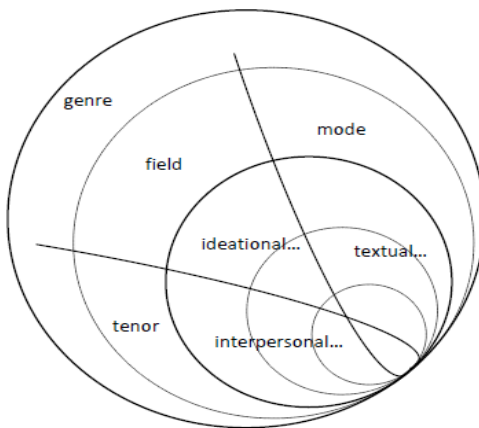
<sup>7</sup> Halliday and Matthiessen (2004, p. 28) understand context of culture as related to context of situation in terms of instantiation – i.e. context of situation is to context of culture as instance is to potential and text is to system.

are reflected in the choices we make in the language system at the discourse semantic and lexicogrammatical levels.

Each of these register variables is related to functional resources that construe<sup>8</sup> a certain kind of reality, deriving three semantic domains: ideational, interpersonal and textual (see Figure 2). The field of discourse is realized by choices in the ideational metafunction, the tenor of discourse is realized by choices in the interpersonal metafunction and the mode of discourse is realized by choices in the textual metafunction.

Ideational resources are concerned with construing experience: what's going on, including who's doing what to whom, where, when, why and how and the logical relation of one going-on to another. Interpersonal resources are concerned with negotiating social relations: how people are interacting, including the feelings they try to share. Textual resources are concerned with information flow: the ways in which ideational and interpersonal meanings are distributed in waves of semiosis, including interconnections among waves and between language and attendant modalities (action, image, music etc.). (Martin & White, 2005, p. 7)

Figure 2: Register variables and metafunctions (from Martin, 2010).



<sup>8</sup> Halliday and Matthiessen (1999) explain that “the word ‘construe’ is used to suggest an intellectual construction” (p. 511).

As my analysis is focused on the representation of women, I investigate only the register of field, which concerns the goings-on in which people are involved and is reflected in choices in the ideational metafunctional component. This ideational component of the semantic stratum, in turn, concerns the propositional content, which is realized by choices in the system of TRANSITIVITY<sup>9</sup>.

The system of TRANSITIVITY, which realizes ideational meanings, deals with the clause as a way of representing reality. The clause is made up of (a) participant(s), a process and any associated circumstances. This can be illustrated by the following example from the film SATC, with one material process, one participant (Actor) and three circumstances. In this example, we see women doing something in certain circumstances, which may, as far as gender issues are concerned, generate revealing discussions as to the importance and the impact of their actions in their social group.

<b>Year after year,</b>	<b>twenty-something women</b>	<b>come</b>	<b>to New York City</b>	<b>in search of the two ‘L’s’: labels... and love.</b>
<i>Circ: location: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>	<i>Circ: cause</i>

Intro: Phase 1

Halliday (1994) describes the meanings realized by the system of TRANSITIVITY in terms of six process types (material, mental, behavioral, existential and relational), their corresponding participants and associated circumstances.

Material processes are those of ‘doing’ and of happenings that bring about some change in the material world (Martin, Matthiessen & Painter, 2010), as is the case in the example provided before. Mental processes concern how we sense the world, i.e. our internal world, and they involve processes of cognition (e.g. think), desideration (e.g. wish), emotion (e.g. love) and perception (e.g. see).

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<sup>9</sup>Among studies in transitivity conducted by PPGI students are Heberle (1997), Fontanini (2000), Bernardon (2005), Gonzaga (2006), Bezerra (2008), Böhlke (2008), Santiago (2008) and Martins (2009).



<b>we</b>	<b>forget</b>	<b>[[to look</b>	<b>past the label,</b>	<b>to the person.]]</b>
		<i>Pr: MENTAL</i>	<i>Circ: extent</i>	<i>Scope</i>
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon/Embedded clause</i>		

Outro: Phase 3

Behavioral processes share traits of material, mental and verbal processes – but they are necessarily carried out by a conscious (human or human-like) being. Behavioral processes that are closely related to material ones are those that refer to physiological (e.g. shiver, sweat) and social processes (e.g. hug, play). They can also share semantic characteristics with either mental or verbal processes when they construe ‘sensing’ (e.g. listen, watch) or ‘saying’ (e.g. chat, gossip), respectively, but, in this case, these processes are construed as activities (Martin, Matthiessen & Painter, 2010).

<b>I</b>	<b>concentrated on</b>	<b>my search for love.</b>
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>	<i>Scope</i>

Intro: Phase 2

Verbal processes, as can be inferred, refer to verbs or verbal groups that realize ‘saying’ in its many forms, even metaphorically.

<b>Like</b>	<b>I</b>	<b>said.</b>
	<i>Sayer</i>	<i>Pr: VERBAL</i>

Outro: Phase 1

Relational processes bring about relations between participants in the clause by assigning them either attributes or values.

<b>I</b>	<b>'m</b>	<b>a writer.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Intro: Phase 3

Existential processes are similar to Relational ones “in that they construe a participant involved in a process of being, but differ from relational ones in that there is only one participant” (Martin, Matthiessen & Painter, 2010, p. 108).

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

(S3E48)<sup>10</sup>

Alongside those processes, the clause also construes the participants that either act or are acted upon, i.e. participants are “the entities who are represented in the process, people, objects, actions, which are realized by the nominal group” (Heberle, 1997, p. 102). Each process type has specific participants that are involved in them. They are: Actor, Goal, Client/Recipient and Scope (material processes); Senser and Phenomenon (mental processes); Behaver and Scope (behavioral processes); Sayer, Verbiage, Target and Receiver (verbal processes); Carrier, Attribute, Token and Value (relational processes); and Existent (existential processes).

In the present research, the role that women play as participants in the clauses and shots analyzed is very important as far as the construal of gender identities is concerned. This issue of agency has been proposed by authors such as Hopper and Thompson (1980), Hasan (1985) and Thompson (2008). In Hopper and Thompson’s (1980) terms, agency “can be shown to be a continuous property” (p. 287) according to which clauses are “assigned scores of 1 to 4, the highest A (3rd pers. Human Pronoun) receiving 4, and the lowest (Inanimate N) receiving 1” (p. 287). Therefore, participants involved, for instance, in a material process can be said to have different values in regard to agency depending on how they “effect a transfer of an action” (p. 252).

This idea of agency is further explored by Hasan (1985) in her proposal of a cline of dynamism in terms of which participants can be analyzed vis-à-vis the degree in which they are dynamic in the respective clauses. For instance, in a study of teachers’ and students’ discourse in a social network forum, Santiago and Meurer (2008) have found that “teachers’ acting on human Goals, the students, confers them a higher degree of dynamism than their acting on inanimate Goals” (p. 334).

Thompson (2008), adapting Hasan’s (1985) cline of dynamism, groups the participant roles in the clauses in six regions, each having numerical values ranging from -2 (minus 2) to 3 (three), where the

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<sup>10</sup>As there are no instances of existential processes in my data, this example is from the data used in my Master’s thesis about the TV series ‘Sex and the City’, more specifically episode number 48, third season.

negative values along the cline mean less dynamism in the roles attributed to participants.

This brief review of relevant work in SFL that addresses dynamism in transitivity analysis serves to position the specific way in which I address the concept of dynamism in the present investigation. Differently from these previous perspectives, my focus is simply to reveal the number of instances in which women have been construed to participate in the *-er* role as opposed to *-ed* role, using Hasan's (1985) superordinate participant roles. Therefore, whenever the terms 'dynamic participation' and 'passive participation' are used, they simply refer to the participants who occupy, respectively, the *-er* position and the *-ed* position in the clauses analyzed.

In sum, I do not aim to address the nuances in dynamism in the terms proposed by Hopper and Thompson (1980), Hasan (1985) and Thompson (2008). In other words, my concern is not with "*the semantic value of the various -er roles*" (Hasan, 1985, p. 45). Instead, my goal is simply to investigate the frequency in which women have been represented in an active role in the clauses/shots analyzed, and then discuss the implications of their involvement in such actions.

Additionally, in the discussion of participant roles in the clauses and shots analyzed, I also use the term *Others* to refer to any participant that is not a human being, ranging from feelings and places to objects and the like.

The other possible element of a clause, in the system of TRANSITIVITY, is the circumstance in which the process occurs. They are realized by adverbs, 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 being represented in the clause. They construe information about time, space, manner, cause, contingency, role, matter, accompaniment and angle of the representation, which can be seen in some of the clauses provided as examples.

Having described the system of TRANSITIVITY, located at the lexicogrammatical stratum, which realizes the ideational metafunction, I now provide some information about the context of situation and its corresponding register variables. Even though, as previously stated, I focus on only the register of field, I also address, at this moment, the other two variables, aiming to provide an overview of the general context of situation of the object of analysis in this study.

Addressing the register variable of field, which is concerned with what is going on in a certain text, one should know that SATC is a USA

film (2008) based on the homonymous hit HBO TV series about the lives of four female friends: Carrie, Samantha, Miranda and Charlotte – upper-middle class, educated, professional, single/married women in their 40s/50s living in New York City and dealing openly with, mostly, romance and sexuality. The storyline is basically about Carrie and Mr. Big’s decision to get married and their wedding. There are also the events involving the other three main characters: Charlotte’s pregnancy, Miranda’s breakup with her husband Steve after he tells her he had cheated on her and Samantha’s urge to be with other men and struggle to stay in her relationship with TV star Smith Jerrod, her partner for five years.

Also in reference to the film’s field, it is important to state that the TV series SATC, of which the film is a development, had a run of six seasons (1998-2004) and was based on the book compiled from the *New York Observer* column ‘Sex and the City’ by Candace Bushnell. Additionally, demonstrating the interest in the TV series SATC in Brazil, we can mention three recent publications: *Sex and the City* (BestBolso, 2008), where Candace Bushnell includes all original texts upon which the TV show is based; *Os Diários de Carrie* [Carrie’s Diaries] (Galera Record, 2010), where Candace Bushnell brings stories of the four main characters in their teenage years; and *A Nova York de Sex and the City* [The New York of Sex and the City] (Arx, 2008), where “the journalist Tetê Ribeiro put together the coolest addresses that appear in the TV series” (Farano, 2010, p. 1).

The register variable of TENOR concerns the analysis of the social roles of the participants of the specific social event, and it is reflected in the interpersonal metafunctional component, which is realized by choices in the system of MOOD. In this film, we would, for instance, analyze the speech and image roles present, the exchange structure, the expression of attitude and/or the interpersonal relations. The speech role in the present study is that of narrator and the relationship is asymmetrical, since there is no chance of response from the viewers at the time of the screening. However, this asymmetry is somewhat diminished by the conversational tone of the voiceover in order to forge a closer relationship between Carrie and the film viewers, who, as opposed to the narrator, are unseen and unknown. The frequency of encounters was, at first, determined by movie rooms screening the film, and, later, DVDs could be rent at any time.

The register variable of mode, in turn, concerns the role assigned to language and the image for structuring the text. What we would discuss, at this point, for example, is the fact that the role of the

language and the images is partly constitutive, since representations are made in the film, the medium of communication used is spoken language and moving images<sup>11</sup>, the channel is both phonic and graphic – since I focus on the voiceover, characters’ lines and the co-occurring images –, the process sharing is monologic – or pseudo-dialogic, as the narrator attempts to create an impression of dialog between herself and the viewers –, and the mediation of the communicative event is made through the screen, as opposed to, for instance, a face-to-face conversation.

### 2.1.3 Context of culture

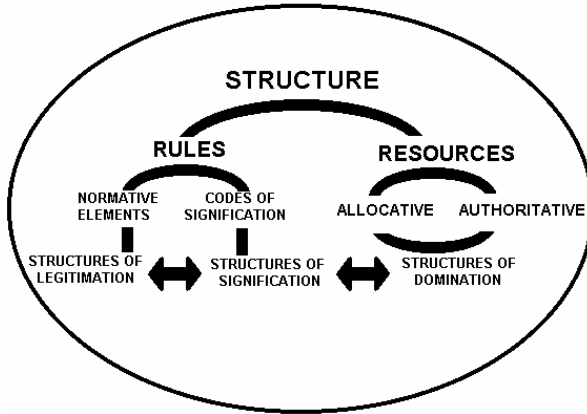
Having briefly discussed the register variables, which constitute the context of situation, I now turn to the broader context of culture. Although the context of situation has been more often explored by Halliday (1994) and Halliday and Matthiessen (2004), as well as by research extending their work, the same is not true about the context of culture. Some attempts, however, have been made to account for the ways in which culture influences how specific situations are shaped in our everyday life. One of these is genre theory developed by Martin (1992), according to which cultures are “a large but potentially definable set of genres” (Martin & Rose, 2007, p. 17), which, in turn, are “staged goal oriented social processes” (ibid, p. 6). Therefore, we can see how culture influences the making of texts in the patterned uses we make of the system in order to produce them (see Figure 1).

The other attempt to deal with the context of culture is the one proposed by Meurer (2004), which, based on Giddens’ structuration theory, offers a framework for the discussion of how the rules and resources we have in society shape, and are shaped by, the varied texts we encounter and produce (see Figure 3). Being concerned with the social element in text production and consumption, Meurer (2004) uses a social theory to account for the element of culture in the analysis of the discursive and social practices.

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<sup>11</sup>For a working definition, Carroll (1996) “argue[s] that *x* is a moving image (1) only if it is a detached display and (2) only if it belongs to the class of things from which the impression of movement is technically possible” (p. 66).

Figure 3: Rules and resources (from Meurer, 2004, p. 94).



As an additional attempt to consider how elements of culture may influence the patterns of register patterns (i.e. patterns of field, tenor and mode), I include concepts of Cultural Studies (see section 2.5) in the investigation, for I believe that the understanding of how societies embody their culture, and of how these cultures are strongly influenced by others, should provide an interesting outlook on their textual productions. A connection between this proposal and Meurer's (2004) is that concepts of Cultural Studies and Gender Studies may be understood as codes of signification, whereby meanings are construed in society and expressed through structures of signification, such as that of cinema.

### 2.1.4 Instantiation

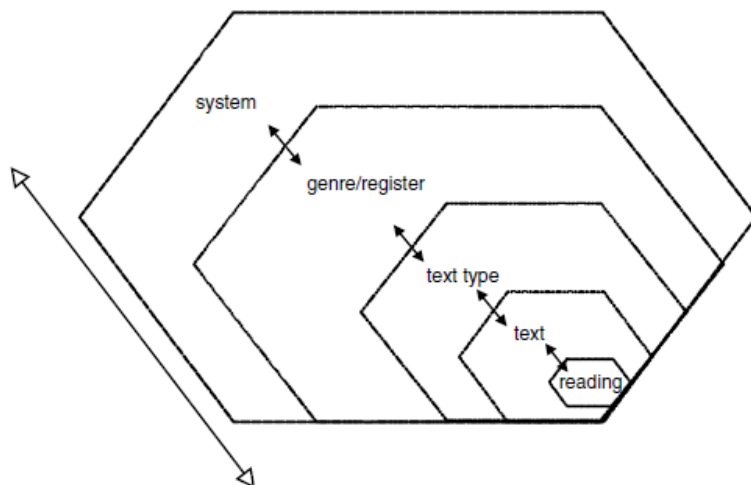
The last SFL dimension that informs the analysis in the present investigation is that of instantiation, which concerns the relationship between the system potential as a whole and the actual instances of texts (see Figure 4). In other words, whereas realization, as previously pointed out, is a hierarchy of abstraction, instantiation is a hierarchy of generality, i.e. the focus is on "all of the meanings a semiotic system allows in relation to their sub-potentialization as instances of language use" (Martin, 2010, p. 17).

This relation between instance and system in the cline of instantiation is further explained by Halliday's classic 'climate vs. weather' analogy.

Climate and weather are not two different phenomena; rather, they are the same phenomenon seen from different standpoints of the observer. What we call ‘climate’ is weather seen from a greater depth of time – it is what is instantiated in the form of weather. The weather is the text: it is what goes on around us all the time, impacting on, and sometimes disturbing, our daily lives. The climate is the system, the potential that underlies these variable effects. (Halliday & Matthiessen, 2004, p. 26-27)

Thus, the weather is the actual instance of the whole potential that the climate represents. Or as Matthiessen, Teruya and Lam (2010) put it, “the **instance** is the weather that we can observe, and the **potential** is the climate we can postulate as a generalization based on representative samples of weather” (p. 121-122).

Figure 4: Instantiation (from Martin, 2010, p. 18).



In this perspective, stratification and instantiation are complementary hierarchies, as “all strata along the realisation hierarchy instantiate” (Martin, 2009, p. 558). The former allows the analyst to explore the linguistic event and its re-codification into more abstract levels of signification, while the focus in the latter is on the actual instance of language use (text) and its relation to the system potential.

In sum, the dimension of stratification allows the analyst to explore the text in terms of how meanings are realized at increasingly more abstract linguistic and contextual levels. The dimension of instantiation, in turn, proves especially useful in the present research for the discussion of intermodal meanings (see subsection 2.2.1), as I address the intermodal relations between verbal language and image in terms of the extent to which each semiotic resource contributed to the overall making of the text by mobilizing their respective system potential.

Instantiation is still “a relatively underdeveloped hierarchy in SFL” (Martin, 2010, p. 19), and, for that reason, one of the aims of the present research is to contribute to its development by carrying out analysis based on two interrelated concepts proposed by Martin (2008a, 2008b, 2010): coupling and commitment<sup>12</sup>, which are discussed in the next subsection with reference to relevant research. This choice to investigate intermodal relations in light of the hierarchy of instantiation is further addressed in subsection 2.2.1., where terminology becomes clearer as additional examples from the data are provided.

### **2.1.5 Coupling and commitment**

Martin (2010) defines coupling and commitment in the following terms. Coupling “refers to the way in which meanings combine – across strata, metafunctions, ranks, and simultaneous systems (and across modalities)” (p. 19), while commitment concerns “the degree of specificity of the meaning instantiated in a text” (p. 20).

In this research, I explore the relations between different modalities (verbal and visual) by describing how much of the meaning potential of each modality is actually mobilized in the text (commitment) and then by discussing to what extent the meanings committed couple together, creating either ‘convergence’ or ‘divergence’ (coupling). In that regard, Martin (2010) stresses that coupling and commitment “are crucial concepts in multimodal discourse analysis, where synergies between modalities of communication are concerned” (p. 20).

Previous studies have demonstrated the usefulness of both concepts in different contexts and for different objectives. Hood (2008),

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<sup>12</sup> The use of the term *calibragem*, used in the *Resumo* of this research, as a translation for ‘commitment’ is proposed by Ladjane Souza (personal communication).



in a research of summary writing in academic contexts, refers to commitment as “the degree of meaning potential instantiated in one instance or another” (p. 356). The author goes on to state that “related instances of language can be said therefore to commit more or less meaning potential” (ibid, p. 356). Among her findings is the fact that student writers have to deal with a complex task of re-instantiating ideational meanings in order to produce a quality summary, which involves “a sophisticated level of control of commitment of multiple systems of meaning making” (ibid, 361).

In another research, Caple (2009) examines shifts in the meanings construed in image-nuclear news stories by means of re-instantiation vis-à-vis the concept of commitment. She argues that “the intersemiotic play goes through a process of de-commitment of the interpersonal meaning and re-commitment of the ideational meaning” (p. 210). The author goes on to claim that for “the analysis of meaning-making at the intersection of different semiotic resources, instantiation, commitment and coupling are proving to be crucial concepts” (p. 230).

In our graduate program at UFSC, the first contribution to developing the hierarchy of instantiation by addressing the concepts of coupling and commitment has been given by Souza (2010). By discussing interlingual re-instantiation, she proposes a model for systemic functional work on translation.

In order to contribute to further developing the understanding of the hierarchy of instantiation and of intermodal complementarity, the present study addresses the concept of commitment to analyze how the specific text (instance) under analysis mobilizes the overall meaning potential of both verbal language and the dynamic image. Besides, the degree of specificity of such meanings is also addressed by drawing comparisons among the parts and subparts of the film that make up the data in terms of how much each system contributes to the meanings being construed as far as their specific sub-potentials are concerned.

## 2.2 MULTIMODALITY

The role of semiotic resources other than verbal language has been the focus of varied studies in contemporary society (Bateman, 2007, 2009; Bezerra, Nascimento & Heberle, 2010; Böhlke, 2008; Heberle & Meurer, 2007; Iedema, 2001; Kress & van Leeuwen, 2006 [1996]; O’Halloran, 2004; Thibault, 2000). It is in this context of increasingly multimodal textual practices that the present investigation aims to

analyze both verbal and visual resources in the construal of specific identities of women in the film SATC.

Multimodality encompasses a number of theoretical and methodological perspectives greatly due to the multidisciplinary nature of studies carried out in this field of inquiry. Among those, three main approaches can be highlighted: social semiotic multimodal analysis, systemic-functional approach to multimodal discourse analysis and multimodal interactional analysis (Jewitt, 2009).

The social semiotic approach to multimodal analysis (SSMA), which is the one informing this research, understands language, as well as other semiotic resources, as options for meaning. With that in mind, analysts have a concern for system networks as demonstrative of regularity. However, this work includes to a great extent considerations of contextual parameters, since language needs to be socially situated. In this perspective, the works of Halliday (1978), Kress and van Leeuwen (1996/2006, 2001) and van Leeuwen (2005) are pivotal.

As Jewitt (2009) states, Kress and van Leeuwen have aimed to “describe available choices and visual semiotic resources as having meaning potentials and to show how choices of visual semiotic resources can be used to communicate ideologies and discourses” (p. 29). Therefore, the focus is on exploring the choices afforded by the semiotic resources for meaning-making and the associated social context in order to allow for the discussion of how ideology and power relations shape the discourses that permeate the various texts in our contemporary society.

Another perspective in multimodality is the systemic-functional multimodal discourse analysis (SF-MDA). Like SSMA, SF-MDA also explores system networks, but the former has “less focus on the development of general modal networks and systems” (Jewitt, 2009, p. 30). The main emphasis in SF-MDA is to understand, explore and expand semiotic resources organizational principles, which then allows analysts to design system networks with a clear concern with the text.

Differently from SSMA and SF-MDA, multimodal interactional analysis (MIA) does not address representation and options for meaning described in system networks. Its concern is with the process of interaction in which social actors ‘do’ things. In other words, the focus “mov(es) away from interaction as linguistic to explore how people employ gesture, gaze, posture, movement, space and objects to mediate interaction in a given context” (p. 34).

However, in relation to the understanding of the boundaries among these perspectives, Jewitt (2009) makes the following considerations:

As with any mapping of a complex terrain the boundaries drawn may sometimes prove to be too crude. In addition, any boundary will be contested and remade. Nonetheless boundaries and definitions can provide useful opportunities to cross and transgress, to rethink and to collaborate across – it is with this in mind that the boundaries between these perspectives are drawn here. (p. 29)

Since the main goal in this study is to investigate the representation of women, we clearly do not follow a multimodal interactional approach. Even though I share the concern of SF-MDA with network systems as options of meaning, I am also strongly interested in language users in specific social contexts. That is why the present research is more connected to the social semiotic approach, as it “foregrounds the question of what choices people make (from the resources available to them) and the non-arbitrary and motivated character of the relationship between language and social context” (ibid, p. 30).

The main advantage of such perspective is further clarified in Martin (2010):

As ever in functional linguistics and semiotics, the key to wrestling with the edge of knowledge is to sustain a multi-perspectival stance in which theory deploys complementarities to illuminate our object of study – so we can observe the humanity of our communication processes, not just their form. (p. 1-2)

Broadly speaking, Kress and van Leeuwen’s work “opened the door for multimodality and laid the groundwork for extending and adapting social semiotics across a range of modes” (Jewitt, 2009, p. 29). As an attempt to address how visual texts also present regularities which could be described in terms of a grammar of the visual, Kress and van Leeuwen (1996, 2006) wrote their now-classic ‘Grammar of Visual Design’ (GVD), based greatly on Halliday’s (1994) description of verbal language.

Acknowledging that their GVD is an extrapolation from systemic functional grammar (SFG), Kress and van Leeuwen (1996, 2006) also describe the visual text in terms of three interconnected metafunctions, realizing representational (ideational), interactional (interpersonal) and compositional (textual) meanings. In so doing, the authors “attempt to describe how these depicted images are combined to form a meaningful whole” (McIntyre, 2008, p. 315).

Although the categories used in this study find equivalence in the ones proposed in the GVD for the description of representational (ideational) meanings, I have chosen to follow Painter and Martin (in press) in that they have aligned the terminology used for the analysis of images with the one proposed in SFG for verbal language. This decision “has the advantage of making the semantic domain under focus more transparent for those familiar with the linguistic terminology and of avoiding an overload of terminology for those who are not” (Painter & Martin, in press).

An additional reason to “emphasise the commonality of the general meaning [between the two] (...) semiotic systems” (ibid) is that I have found that the dynamic image affords meanings beyond the ones described by Kress and van Leeuwen (1996, 2006) for the still images in their GVD, and such additional meanings are also found in the description of verbal language. It should be noted that, in the present study, the investigation of the meanings construed by the filmic text in terms of gender focuses on regularities found within shots, which sets it apart from the influential work with film by van Leeuwen (1991) and by Bateman (2007, 2009). This distinction is further elaborated in subsection 2.2.2.

Focusing on the columns ‘visual meaning potential’ and ‘verbal meaning potential’ in Table 1, one can see the process types found in the dynamic image in terminological alignment with the ones found in the verbal language, noticing, then, that only the ‘realizations’ differ as they are about different semiotic modes with particular resources for making meaning. Thus, much of what each process construes in the dynamic image is to be understood similarly with what has been previously explained about the verbal language, with minor differences.

Next, I outline the terminology used for the analysis of the dynamic image. However, in so doing, I refer to the categories found in the GVD when appropriate in order to make it easier for the reader that is more familiar with such work. The following is a description of process, characters/participants and circumstances as well as their corresponding realizations (see Table 1).

Processes of ‘action’ encompass what is referred to as ‘Actional processes’ in the GVD. While in the still images described in the GVD these processes are realized mainly by the presence of a vector, in the dynamic image they are realized by the actual action, since this semiotic mode affords actual movement. To illustrate, in Figure 5, the action of typing on a laptop is not described as being realized by the vector formed by Carrie’s arms and hands placed on the keyboard (as would be the case in a still image), but by the actual movement depicted. As van Leeuwen (1996) asserts, “the language of *moving* images has much in common with that of still images, but it also has some of its own distinctive features” (p. 81), and motion is one of them.

Figure 5: Action.



Figure 6: Saying.



Processes of ‘perception’ are similar to ‘Reactional processes’ in the GVD, though not realized by the vector of the gaze, but by the gaze itself as happening through time in the dynamic image. Processes of ‘cognition’ are like ‘mental processes’ in the GVD, but in the dynamic image, in addition to the use of thought bubbles alone, they can also be realized by face/hand gestures and head movement.

The other process that is found in the still images as described in the GVD and can equally be found in the dynamic image is that of ‘saying’. In the GVD, it is realized by a speech balloon, but in the dynamic image, as described in this study, besides that realization, it can also be construed by means of face/hand gesture and lip movement. As van Leeuwen (1996) states, “in moving images the verbal process is realized by synchronization between the speech and the sayer’s lip movements” (p. 89). Even though, in Figure 6, we cannot hear what Charlotte is saying, we know she is saying something based on the combination of her lip movement and facial expression.

Finally, and most importantly as a contribution of this research, by means of describing the meaning potential of the dynamic image, two other types of meaning, also realizable by verbal language, but not

by still images (Painter & Martin, in press) are also described: desideration and emotion (see Table 1). Importantly, my claim is that the meaning of emotion has not been previously identified to be construed by still images in ideational terms. However, in interpersonal terms, studies on emotion/affect by Caple (2009), Economou (2009) and Tian (2010) can be mentioned.

Among the types of ideational meanings being construed in the dynamic image, the representation of desire and emotion as processes is the one that demands the most dissociation from the way we traditionally think of semiotic resources in verbal language. That is the case because for one to understand how desideration, for instance, can be construed as a process, it is necessary to consider Baldry and Thibault's (2005) argument, regarding the dynamic image, that "simultaneity and spatiality rather than linear succession in time and particulateness (constituency) are important in the realization of experiential event and action configurations" (p. 204).

In other words, instead of expecting to find the construal of desideration by means of a particulate segment (the mental process realizing 'sensing: desideration') in the clause, which is the case in verbal language, the representation of desideration in the dynamic image is achieved by creating a configuration of elements that may appear simultaneously in the 'delimited optic array' (Baldry and Thibault, 2005, p. 226) of the viewer.

In Figure 8, the configuration of the dynamic image, which construes desideration as a process (an event), is made up of a) the man walking past the women, b) the women gazing at the man for a prolonged time (protracted gaze), c) the women's movement turning back to keep looking at the man. Although I can describe the configurative elements here, this can only be fully appreciated by actually seeing the dynamic images, that is, by seeing all those elements working together simultaneously in the spatial configuration created by the filmic text.

Figure 7: Emotion.



Figure 8: Desideration.

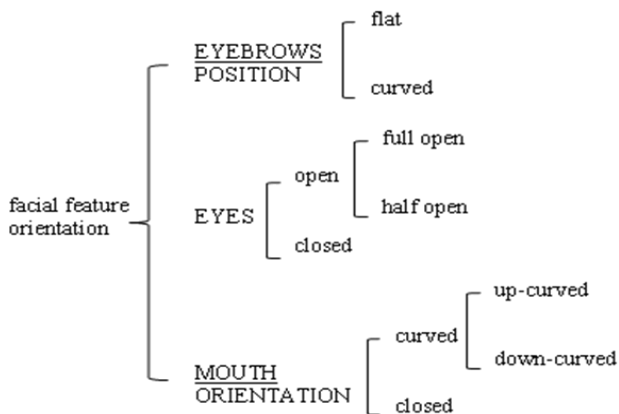


Those elements that bring about the visual realization of desideration in the dynamic image are: the gaze (and the object of the gaze, even if implied) and the facial expression. These elements are the same for the construal of ‘emotion’, as can be seen in Table 1. However, there is an additional aspect that precisely differentiates when the dynamic image is construing either ‘desideration’ or ‘emotion’, and that is protraction, i.e. if the gaze is protracted, there is ‘desideration’.

Importantly, facial expression is an essential element to indicate the kind of emotion being construed (see Figure 7) as well as to ascertain whether or not it is about desideration. That is the case because, understandably, if the facial expression construes a negative meaning, one cannot argue for the case of desideration. Thus, for its obvious relevance in the configuration of elements that make up either the meaning of ‘emotion’ or ‘desideration’, it is necessary to review work on facial expression in order to have a better understanding of the meaning potential of this configurative element.

Tian (2010) provides a detailed system network of facial feature orientation, which is originally based on work with picture books. However, it can be usefully transposed to deal with facial expressions of characters in film, since the features of the system network are all human based. As Tian (2010) asserts, “the eyebrows, eyes and mouth are three essential elements that construe the affect of the face of a represented character” (p. 93). Figure 9 presents the general system network of facial feature orientation used in the present study, for which I provide explanation.

Figure 9: System network of facial feature orientation (adapted from Tian, 2010, p. 105).



Although Tian (2010) provides a detailed description of the meaning potential of facial orientation, including features and a number of sub-features to achieve the level of delicacy that her analysis required, the present study relies on the proposed system network only to the extent to which it is enough to demonstrate that the ‘facial expression’ – in addition to the (protracted) gaze – serves to construe either the meaning of ‘emotion’ or ‘desideration’ as part of the potential of that semiotic mode, with no particular concern for what specific emotion, for instance, is being construed. In other words, for the scope of my research, it suffices to be able to demonstrate that the dynamic image affords the construal of ‘emotion’ or ‘desideration’ as part of the meaning potential being described.

Instead of describing all the features and sub-features of this system network at this moment, I provide only partial explanations to illustrate some of the possible combinations that may indicate that, for example, a positive emotion is being construed through facial feature orientation. The other sub-features are addressed in the analysis section to facilitate their understanding with actual instances from the data.

Before providing some examples, it is useful to bear in mind that, as a community, we share empirical knowledge in regard to which particular facial orientation constitutes the expression of positive or negative emotions. In that regard, Tian (2010) states that “characteristics



of upward and downward curves actually correspond to the emotions as expressed in natural physiognomy” (p. 116).

For instance, the combination of up-curved mouth and full-open eyes are a strong indication that positive emotion is construed (see Figure 9). Conversely, a face with a down-curved mouth and half-open eyes most likely expresses negative emotion. The other sub-features, as they pertain to specific instances, are exemplified in the data, as previously said. Such relationship between configurative elements and emotional state is further supported by Lakoff and Johnson’s claim that “drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state” (2003, p. 15, as cited in Tian, 2010, p. 17).

Table 1 – Process types in ideational meaning systems across dynamic image and language (adapted from Painter & Martin, in press).

<b>IDEATIONAL MEANINGS</b>				
	<b>visual meaning potential</b>	<b>visual realizations</b>	<b>verbal meaning potential</b>	<b>verbal realizations</b>
<b>PROCESS</b>	action	the actual action	doing, happening, behaving	material, behavioral processes
	perception	gaze	sensing: perception	mental perceptive processes
	cognition	thought bubbles, face/hand gestures, head movement	sensing: cognition	mental cognitive processes
	desideration	gaze + facial expression + protracted	sensing: desideration	mental desiderative processes
	emotion	gaze + facial expression	sensing: emotion	mental emotive processes
	saying	speech bubbles, face/hand gestures, lip movement	saying	verbal, behavioral processes

Table 2 brings the summary of the visual/verbal meaning potential for the construal of character/participant as well as circumstances. One

significant difference between the way participant/character attribution and identification is dealt with in the GVD (as well as in SFG) and in the present proposal is that, here, I do not treat it in terms of classificational, analytical and symbolic processes in conceptual representations (Kress & van Leeuwen, 1996, 2006) being realized by processes. Differently, I address this construal of a participant/character being either part of a group, being represented in a part/whole relationship or being depicted as having a symbolic element as part of character representation in terms of a) character description, and b) character relations.

In other words, the choice has been to emphasize character/participant qualities and attributes, as well as the relations among them, instead of the process through which they are brought about. Such a decision seems to work well in the present study where the main focus is precisely on unveiling representations construed in a narrative text – and as such, it is paramount to consider the three main elements of film narrative: the events, the characters and the setting (Bordwell & Thompson, 1997). In the description of the meaning potential of the dynamic image, following Painter and Martin’s (in press) proposal, I address character description as well as character relations.

The realization of character description is achieved through the actual image in the ‘delimited optic array’ (Baldry and Thibault, 2005, p. 226) of the viewer. In other words, we access how characters are construed “in the depicted world that the viewer sees on the screen” (ibid, p. 226) by means of their qualities and attributes (e.g. physical appearance and clothing). We describe the (full or partial) appearance of the character on the screen, which might be useful to look into, since it may reveal something about their (lack of) importance in the narrative being developed. Verbal language, in turn, construes participant classification, attribution and identification through the use of nominal group structures (e.g. *twenty-something women*) and relational transitivity (e.g. *my name is Carrie Bradshaw*).

Table 2 – Character and setting in ideational meaning systems across dynamic image and language (adapted from Painter & Martin, in press).

<b>IDEATIONAL MEANINGS</b>			
<b>visual meaning potential</b>	<b>visual realizations</b>	<b>verbal meaning potential</b>	<b>verbal realizations</b>

CHARACTER	character description	depicted qualities and attributes	participant classification, attribution and identification	nominal group structures, relational transitivity
	character relations	adjacent and symmetrical arrangement of participants (co-classification, comparison, affinity)	participant relations	nominal group structures, relational transitivity
SETTING	circumstantiation	depiction of extent, location (time and place), manner, accompaniment and matter	circumstantiation	specification of extent, location (time and place), manner, cause, contingency, accompaniment, role, matter and angle

Another feature in the system of character is ‘character relations’, through which one can analyze how the placement of characters on the screen may indicate which types of relations are being emphasized. The system network of character relations and their corresponding realizations can be seen in Figure 10 and Table 3, respectively.

Figure 10: System network of character relations (adapted from Painter & Martin, in press).

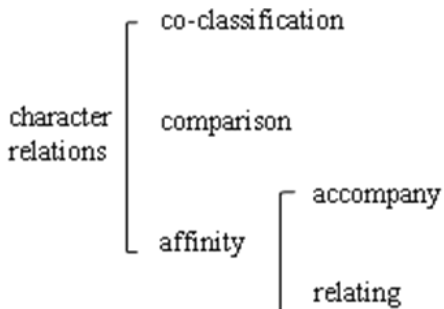


Table 3 – Realization of character relations feature (adapted from Painter & Martin, in press).

<b>CHARACTER RELATIONS</b>		<b>realisation</b>
co-classification		symmetrical display of participants with same spatial orientation
comparison		comparison/contrast in attributes/accessories of characters comparably displayed
affinity:	accompany	affinity suggested by display of participants side by side
	relating	affinity suggested by display of participants face to face

Based on their analysis of children's picture books (Painter, Martin & Unsworth, 2012), Painter and Martin (in press) describe two types of character relations: co-classification and comparison. Besides these two, my data showed an additional type: affinity. Next, I describe these three types of character relations and provide a brief explanation with examples from the data.

Co-classification happens when characters are displayed symmetrically with the same spatial orientation. In Figure 11, we see four women walking together, which, arguably, may be intended to accentuate the fact that all of them are young and thin. This way, the presence of each one of them in the depicted image contributes to their own co-classification as a group.

Likewise, in Figure 12, even though they are co-classifying each other, their individual traits may also be used to show their differences, which are depicted in their clothing and hair color, for instance.

Figure 11: Co-classification



Figure 12: Comparison.



The third type of character relations (Affinity) is not mentioned in Painter and Martin (in press), but it is found in my data. It presents two sub-features: accompany and relating. Accompany is a type of affinity

where characters are displayed side by side, and relating happens when they are displayed face to face.

In Figure 13, Charlotte, Carrie, Samantha and Miranda are displayed side by side, which construes a relation of affinity: accompany. In Figure 14, Mr. Big and Carrie are displayed face to face, thus creating a relation of affinity: relating.

Figure 13: Affinity: accompany.



Figure 14: Affinity: relating.



Besides process types and character/participant description and relations, this framework also addresses circumstantiation as an element of either the clause (in verbal language) or the shot (in the dynamic image), which creates the setting of the representation. The dynamic image has demonstrated potential beyond that of still images in terms of process types, character relations and circumstantiation.

So, comparably, the dynamic image is more closely aligned than the still image with the meaning potential of verbal language. However, there is one aspect in the representation of ideational meanings in which the verbal language is more resourceful: the construal of circumstantial elements. The dynamic image can depict only extent, location (time and place), manner, accompaniment and matter (see Table 2), leaving out cause, contingency, role and angle.

That is the case because, for the dynamic image to be said to construe certain kinds of circumstances, it needs to be able to do so by means of its own resources, i.e. one cannot argue that a circumstance of 'angle', for example, is being construed by the dynamic image if one relies, even if minimally, on verbal language or sound.

As can be seen, concepts of multimodality may allow us to discuss the meanings construed both by dynamic images and by verbal language, focusing, in the case of the present analysis, on its content form (visual grammar) and its content substance (discourse semantics). However, as I also discuss ideational meanings produced at the

intersection of both semiotic resources, the concept of intermodal complementarity (Painter & Martin, in press) is also drawn upon.

### 2.2.1 Intermodality

The importance of analyzing the interaction between verbal language and visual images lies precisely in the fact that “the visual-verbal interface is synergistic, producing a total effect that is greater than the sum of the contributions of each modality” (Unsworth, 2006, p. 61). Therefore, it does not suffice to reveal the ideational meanings produced by each separate semiotic system, as we would be leaving out the meaning potential of their interconnection.

In this context<sup>13</sup>, exploring the notion of intermodal complementarity, Painter and Martin (in press) draw on systemic functional theory, mainly on the dimension of instantiation (see subsection 2.1.4). As previously stated, this dimension relates the overall meaning potential of a semiotic resource and the specific texts that are, in turn, individual materializations of the choices made out of that system of options for making meaning.

Thus, mobilizing this dimension of instantiation, Painter and Martin (ibid) propose to approach intermodal complementarity by means of two main notions: coupling and commitment (see subsection 2.1.5). The authors highlight that their proposal of a framework for the analysis of intermodal relations profits from existing descriptions of the meaning potential of both verbal language (Halliday & Matthiessen, 2004; Martin & Rose, 2007) and images (Kress & van Leeuwen, 2006; Painter, 2007, 2008; Painter, Martin & Unsworth, 2011), but that their main aim is to “provid[e] an analytical framework that may be useful in an educational context” (Painter & Martin, in press).

The main and defining difference between all SFL-based research carried out hitherto on intermodal relations and the perspective put forward by Painter and Martin (in press), which also informs the present investigation, is as follows:

Other SFL approaches to the analysis of bi-modal texts have tended to analogise from the text-

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<sup>13</sup> For a key reading on text-image relations in the dynamic image, see Meinhof (1994). The author carries out a cross-cultural analysis of television news by addressing pictures and texts. The present research, however, is more linguistically oriented.





forming resources of language to explain inter-modality. Such resources as cohesion (Royce, 1998), logico-semantics (Martinec & Salway, 2005), rhetorical structure theory and conjunctive relations (Bateman 2008), information structure (Kress and Van Leeuwen, 2006) and relational transitivity (Unsworth and Cleirigh, 2009) have all been used to theorise the linking of verbal and visual components within a multimodal text. Our approach, however, is to treat inter-modality as different in kind from intramodal texturing and to capture this difference by focussing instead on the SFL dimension of instantiation.

Although the present research also relies on existing systemic functional description of the meaning potential of verbal language, before carrying out the intermodal analysis, I had to provide a description of the system potential of the dynamic image, which, to the best of my knowledge, had hitherto not been described. However, for this description, as previously stated, I relied partially on existing work on still images but extended it, as the dynamic image has proved to afford more types of meaning (e.g. ‘desideration’ as a process, and ‘affinity’ as a type of character relation).

Having been adapted and extended, the following is an instance of the analytical framework proposed by Painter and Martin (in press) in use in the present study.

Table 4 – Coupling and commitment of process types in Phase 1: Subphase 2 of the Intro of the film SATC.

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 2)</b>			
<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
action	F:MN>ND lying down P:M1>D walking P:M2>D walking P:M3>D running	doing, happening, behaving	[Twenty-something women] <i>come</i>
perception		sensing: perception	
cognition		sensing: cognition	
desideration	F:WA1>wishing/	sensing:	

		wanting<labels on the shop window	desideration	
emotion			sensing: emotion	
saying	F:M2>talking		saying	

In Table 4, one can see that almost all meanings are committed by the dynamic image, with the verbal language committing only one instance of process of ‘doing’ (material process). This allows for a number of observations, but here only some are made in order to exemplify how the notion of coupling and commitment may be useful for the discussion of intermodal relations.

What is immediately evident by seeing the results in the framework is that this subphase (see subsection 2.2.2) construes characters in ‘action’, mainly in the dynamic image but also in verbal language. They are involved in the dynamic<sup>14</sup> actions of ‘walking’ and ‘running’ as well as in the non-dynamic action of ‘lying down’ (Bednarek, forthcoming). Besides that, two other types of meaning are committed: ‘desideration’ and ‘saying’ by the dynamic image.

Thus, there is coupling in the meaning of ‘action’, as, in this case, it is being committed by both semiotic modes. Couplings of meaning can be either convergent or divergent, depending on whether or not they are in opposition to each other. If there is convergence, then the ideational meanings being committed are said to be concurrent “resulting in a general amplification of any meaning realized” (Painter & Martin, in press), which is the case in Table 4.

In sum, for the analysis of intermodal complementarity proposed by Painter and Martin (in press), which is adopted in the present investigation, we display the meanings committed by each semiotic mode in the framework (Table 4) and then analyze if there is any coupling as well as if it is convergent (concurrent) or divergent. This way, we can address how much each individual semiotic mode contributes to the overall meaning being committed in the multimodal text, thus revealing its intermodal complementarity.

Therefore, it becomes evident that it is also important to account for the meanings that derive from what separate semiotic modes produce

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<sup>14</sup> The notions of dynamic and non-dynamic actional processes are proposed by Bednarek (forthcoming) in order to deal with nuances of movement.



in their interconnection. Additionally, as my object of study is the dynamic image, I also review some studies on film in an SFL tradition and present the concepts for multimodal analysis of film texts proposed by Baldry and Thibault (2005) which I draw upon.

### **2.2.2 Multimodal analysis of film texts**

Studies on film in an SFL tradition are relatively recent (van Leeuwen, 1991; Iedema, 2001; Baldry & Thibault, 2005; Böhlke, 2008; Bateman, 2007, 2009; Tseng, 2009). Next, I outline the main contributions of these studies and, then, situate the perspective in the present investigation.

Iedema (2001) develops a socio-semiotic analysis of a documentary, proposing specific segmentation of the film text, which is somehow related to the generic stages of the narrative text: orientation, complication, resolution and coda. Additionally, the author calls attention “to issues regarding the sociopolitics of reading position (‘above content’) [and] to the structural importance of subject selection, framing and editing (‘below form’)” (p. 186). Baldry and Thibault (2005) provide useful theoretical concepts and methodological tools for multimodal analysis and transcription, which make up the main analytical foundation of the present study. Also relying extensively on the work developed by Baldry and Thibault (2005), Böhlke (2008) carries out “a discursive-semiotic content analysis of the national<sup>15</sup> version of a 30-second television advertisement for Xenical, a prescription weight-management drug” (p. v), aiming to discuss the construction of gender identities and social relations.

The studies mentioned in the previous paragraph differ from the following ones in that the latter emphasize montage, not the content of shots and sequences. In other words, their main focus is on the meanings that derive from the way different shots (and sequences) are connected to each other. In a classic paper, van Leeuwen (1991) reviews linguistic and filmic accounts of conjunctive relations both intra and intermodally. Bateman (2007, 2009), extending the work by Metz, emphasizes the syntagmatic (and paradigmatic) organization of filmic texts by analyzing montage on the assumption that this offers “a far more amenable foundation for systems of meaning” (2009, p. 8) in opposition to the continuous variation within sequences.

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<sup>15</sup> Brazilian.

The present doctoral research differs from the influential work of Bateman (and Metz) in the sense that, like Tseng (2009), I oppose the argument that the shot is a ‘messy conflation’ of elements, “which are too unlimited to be examined explicitly as a system of codes” (p. 1). Tseng (ibid) uses the linguistic model of cohesion to develop a ‘framework of filmic cohesive reference,’ focusing on how the most significant filmic elements are tracked throughout the filmic text. Even though we both oppose the argument of the ‘messy conflation’ of elements within shots, unlike Tseng (ibid), I do not approach film analysis in terms of textual meanings. My focus, as has been previously stated, is ideational, and I investigate the representations construed within the shots by means of the scalar levels of analysis proposed by Baldry and Thibault as well as by the inherited tradition of language and image description in terms of ideational/representational meanings reviewed in section 2.2.

Since Baldry and Thibault (2005) offer the main theoretical and methodological parameters for the multimodal analysis carried out in this doctoral investigation, I review the main concepts and categories they propose.

In doing multimodal analysis of dynamic texts, the analyst must bear in mind some important differences from the analysis of still images. Addressing the affordances of verbal language and visual images, and, more specifically, of the dynamic image, Baldry and Thibault (2005) state that

the *meaning-compression principle* is a principle of economy whereby patterned multimodal combinations of visual and verbal resources on the small, highly compressed scale (...) provide semiotic models of the larger, more complex realities that individuals have to engage with. (p. 19)

This principle is of considerable relevance for the analysis of dynamic texts, since it allows for the construal of representations in a much more concise, and sometimes more effective, way than verbal language can afford. In Figure 15, this concept of meaning compression is illustrated. In this phase<sup>16</sup>, there are six visual transitivity frames<sup>17</sup>

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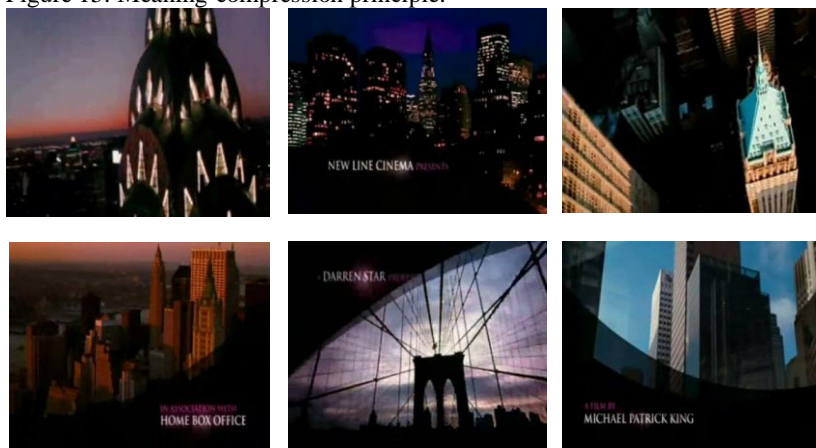
<sup>16</sup>The concept of *phase* is discussed next.

<sup>17</sup>The concept of *visual transitivity frame* is also dealt with in this subsection.

construing, for the viewers of the film, the idea that New York is a modern, glamorous city, with beautiful and luminous skyscrapers. In these few seconds, the visual text construes New York City as the setting for the unfolding of the story in the film. However, we know that this city is much more than glamour and tall buildings; it also has its share of violence, poverty, homelessness, pollution and other problems, which are completely absent from the representation made at the outset of this cinematic production, indicated in the frames of Figure 15.

This finding is in consonance with the fact that the film is about the glamorous life of four female friends in the Big Apple<sup>18</sup>, which, as in the case of the TV series, is widely considered to be the fifth main character of the story. In this sense, as Rowe (1996) points out, we must always bear in mind that “while settings are usually perceived as a signifier of authenticity, the place where the events are happening, they are nevertheless a constructed setting for action” (p. 94). So, it is an integral part of the work of the analyst to problematize especially the imagetic construal that may seem to be commonsensical, as in the case of the international allure of New York as a cosmopolitan city full of opportunities to accomplish the American dream.

Figure 15: Meaning-compression principle.

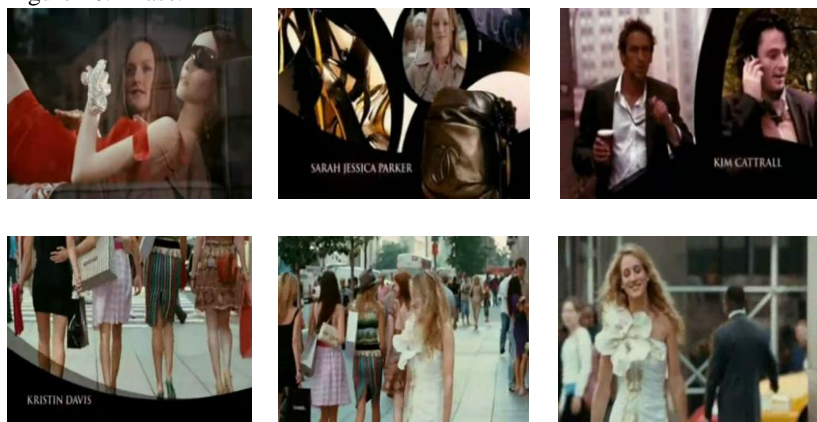


<sup>18</sup>Only Samantha, in the film, lives in Hollywood. However, she is constantly in New York City, which she considers to be home, so much so that she moves back in the end of the film.

Another important concept for the analysis of film texts is the one of *phase*, which is also used in Böhlke's (2008) multimodal study of gender representation in a TV commercial. Baldry and Thibault (2005) explain that "a phase may be defined as a set of copatterned semiotic selections that are co-deployed in a consistent way over a given stretch of text" (p. 47), which makes it an essential tool for the segmentation and analysis of whole dynamic texts. This break of the moving image into analyzable parts is also seen by Mulvey (2004) as potentially enriching for textual analysis when she argues that "the process of slowing down, repeating or stilling the image allows hidden details to emerge within a film sequence or a previously insignificant moment" (p. 146).

Regarding the concept of *phase*, Baldry and Thibault (2005) further claim that it "is characterised by a high level of metafunctional consistency of homogeneity among the selections from the various semiotic systems that comprise that particular phase in the text" (ibid, p. 47). This can be seen in Figure 15, as already mentioned, but it can also be noticed in Figure 16, where each image corresponds to smaller units called subphases, which, in turn, make up one phase. The idea is that a phase is formed by the high level of homogeneity in the topic and actions happening in this stretch of text, from the frame where the girl is looking at the shop-window until the one where Carrie is happily walking the streets of New York City and finding a resemblance between her story and another group of young girls passing by her, which is ratified by the following verbal text in the narration: *Twenty years ago, I was one of them*. Therefore, all these frames, representing individual subphases, make up a phase and give the initial tone to the story, bridging Carrie's history with her best friends and the present time, represented by these other four young girls, showing a cyclical story.

Figure 16: Phase.



As already explained, a phase (Figure 16) is made up of individual subphases. Additionally, another concept is also useful: that of macrophase, which is made up of a number of phases. This notion can be more clearly understood in relation to the concept of ‘generic stages’ referred to in Iedema (2001), according to which “narratives tend to have an orientation, a complication, a resolution and maybe a coda” (p. 189). Figure 18 provides a schematic overview of these concepts.

The idea that a certain number of interconnected frames make up a meaningful whole because they share some elements is put forth by Baldry and Thibault (2005) when they discuss the *visual transitivity frames*. This concept is essential for this investigation, especially for the fact that “in cinema the frame is important because it actively *defines* the image for us” (Bordwell & Thompson, 1997, p. 226). These frames are “configurations of a process, the participant(s) in that process, and any associated circumstances in a visual text” (Baldry & Thibault, 2005, p. 122).

Therefore, they state that “visual transitivity frames are based on the experiential dimension of meaning in visual texts” (ibid, p. 122). This idea of frames and their corresponding participants, process and circumstances is illustrated in Figure 17, where we see four different visual transitivity frames making up part of a subphase. They are four because in each frame, even though the processes (e.g. walk and talk) and the circumstance (a New York City street) are invariants, there is another element that is variant: the participants. The first frame starts with only Carrie being foregrounded, and each subsequent frame

introduces another of her best friends, which is exactly what the verbal text in the voiceover is simultaneously doing.

Figure 17: Visual transitivity frames.



Also according to Baldry and Thibault (2005, p. 122), in this case, each shot corresponds to one visual transitivity frame (*intra-shot transitivity frame*); however, this is not always the case, for, on other occasions, we may have one visual transitivity frame along more than one shot (*inter-shot transitivity frame*), which happens when, even in a different shot, the participants, processes and circumstances remain the same.

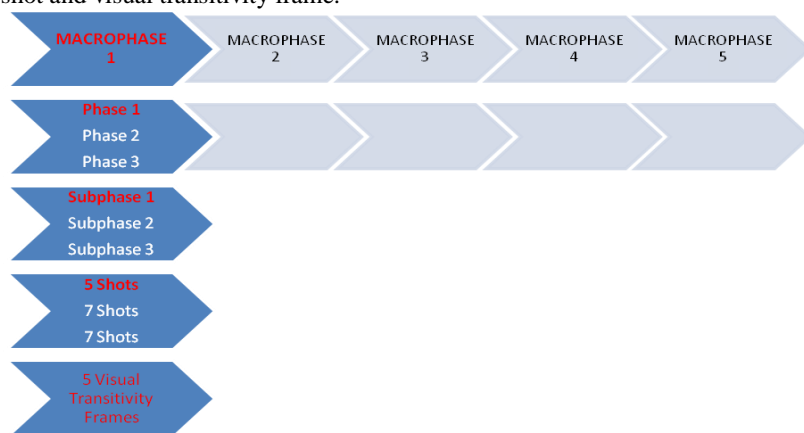
This concept of visual transitivity frames is of primary relevance for this research, since I focus precisely on the ideational meanings construed in the film SATC. Hence, Baldry and Thibault (2005) offer an equivalent to the clause in SFL for the analysis of dynamic texts, which should allow for greater methodological consistence in the parallels I have to establish between the verbal language and the dynamic images.

In sum, for the analysis of TV ads, Baldry and Thibault (2005) “have proposed a number of scalar levels, which have been arranged (...) in ascending order of size (smaller to larger), as follows: *visual transitivity frame*; *shot*; *subphase*; *phase*; *macrophase*; *whole text*” (p. 144). The differentiation between what constitutes a subphase and a phase is determined by observations of subtle selections of semiotic resources. In this respect, the concept of *foregrounding* (Baldry & Thibault, 2005) is useful “when showing which selections from which semiotic resource systems are relevant to the instantiation of a given phase” (p. 47). In other words, the selection from the dynamic text of what constitutes a phase is informed by the prominence of certain elements in the visual image.

A schematic overview of all notions reviewed hitherto is provided in Figure 18. For instance, the data in the present research corresponds to two macrophases in the film SATC: its orientation and resolution/coda. In Figure 18, Macrophase 1 (orientation) is divided into three phases. Phase 1 has three subphases, and Subphase 1 of Phase 1 has 5 shots, which are made up of 5 visual transitivity frames. This is an instance of the detailed segmentation that the scalar levels proposed by

Baldry and Thibault (2005) allows. As one of the goals of this research is to understand how the film text construes gender representations through the resources it can mobilize, I decided to carry out analysis down to low levels (from macrophase to visual transitivity frames).

Figure 18: Schematic overview of the notions of macrophase, phase, subphase, shot and visual transitivity frame.



However detailed the analysis may be, it is also important to consider the argument put forth by Baldry and Thibault (2005) that the aim of the analyst should not be

to write down everything which appears in a given shot, which would be pointless and self-defeating. Rather, the aim should be to note down with a fair degree of parsimony only those items which are strictly relevant to the purposes of the transcription and subsequent analysis. (p. 198)

As a final remark in relation to the multimodal analysis of film texts, Baldry and Thibault (*ibid.*, p. 213) stress the fact that one of the most important features of social semiotic analysis is the attention which must be drawn

to the ways in which a text recontextualizes material social practices and activities from the social world known to television[/film] viewers (...) [doing] so in ways which transform the original social practices in accordance with the

goals and values of the recontextualizing practices.

Therefore, it is essential that, in doing multimodal analysis, the analyst also address the social and cultural implications of the meanings construed by the text. In this respect, van Leeuwen (1996) argues that

Languages (the language of film included) (...) come to life only when people use them to communicate specific messages to specific others for specific purposes, and in the context of a specific social and cultural setting. The study of those languages, too, will come to life only when it includes the study of how they are used, and when combined with the study of the relevant social realities and cultural histories. (p. 105)

The social and cultural implications of language use in society may be discussed through the use of notions of CDA, which is also one of the theoretical perspectives in this study about the representation of women in the film SATC, presented in the next section.

### 2.3 CRITICAL DISCOURSE ANALYSIS

In order to discuss the social implications of texts, i.e. how they are socially constituted, but also constitutive, CDA offers an array of concepts that allow the analyst to understand the interrelation between language and the corresponding contexts of use. Therefore, a critical discourse analysis of the film SATC may prove fruitful, especially for the fact that “images do not simply reflect the social world but are ideological signifiers” (McCabe, 2004, p. 10).

The discursive investigation proposed in this research is strengthened by its association with SFL (cf. Young & Harrison, 2004), since “one of the real strengths of SFL in the context of CDA work is its ability to ground concerns with power and ideology in the detailed analysis of texts as they unfold” (Martin, 2000, p. 275). Thus, analysts can be explicit about meanings construed in texts as SFL “provides critical discourse analysts with a technical language for talking about language” (ibid, p. 275), and such metalanguage can be shared by readers and other researchers.

In Young and Harrison’s (2004) terms, CDA is “*approach towards* (or as some have preferred, a *perspective on*) the examination



of social problems manifested discursively” (p. 2). Thus, in a social semiotic analysis of any modality of communication – written, visual, aural –, it is indispensable to discuss the role the context plays (van Dijk, 1997). In other words, every textual analysis should be carried out in association with a social theory that allows for the discussion of the social, political, cultural and ideological implications of the text.

In regard to these contextual parameters, Fairclough (2003) argues that there are “two causal ‘powers’ which shape texts: on the one hand, social structures and social practices; on the other hand, social agents, the people involved in social events” (p. 22). Put simply, social structures correspond to a ‘set of possibilities’ that inform how social events can be defined, i.e. social structures (e.g. language and social class) embody a potential of structural combinations for specific social events to take place.

However, as Fairclough (2003) asserts, “the relationship between what is structurally possible and what actually happens, between structures and events, is a very complex one” (p. 23). The author explains that this relationship is mediated by what he calls ‘social practices’, which can be understood as “ways of controlling the selection of certain structural possibilities and the exclusion of others” (p. 23). In other words, the analysis of a text should include a) considerations about the language used in respect to the meaning potential as a whole (social structure), b) information about the specific situation where the text is found (social event), and c) the immediately more abstract context that informs which structural possibilities should be mobilized in the making of that specific text (social practice).

Importantly, text makers are not irrevocably subject to the constraints of social structures; there is also room for agency. Or as Fairclough (2003) puts it, “social agents are not ‘free’ agents, they are socially constrained, but nor are their actions totally socially determined” (p. 22). That is a relevant aspect to address when language is thought to have a potential not only for the maintenance of power relations, but also for bringing about change for the better in society.

The increasingly more complex and fluid nature of postmodern<sup>19</sup> society has generated a growing number of interconnected social

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<sup>19</sup> Bhabha (1994) claims that “if the jargon of our times – postmodernity, postcoloniality, postfeminism – has any meaning at all, it does not lie in the popular use of the ‘post’ to indicate sequentiality – *after*-feminism; or polarity – *anti*-modernism. These terms that insistently gesture to the beyond, only

practices across a number of fields (education, technology, health, sports, etc.) that need to be accounted for if one is interested in truly understanding how texts are made and their contextual parameters (Fairclough, 2003). Therefore, in order to describe the fields of action in which women participate dynamically in the film SATC, this investigation addresses the social practices that mediate the social events where the texts under analysis in the present study are found.

The decision to analyze these social practices is supported by the fact that “the capacity to influence or control processes of mediation is an important aspect of power in contemporary societies” (Fairclough, 2003, p. 31). Hence, it is relevant to understand how the film SATC has influenced the social practices it mobilizes, for better or worse, which can be achieved by looking into the representations created.

Part of this process of either influence or control happens through the dissemination of certain ‘assumed meanings’ about what it means to be a woman in today’s society, mainly by the media, which then creates hegemonic discourses of femininity and sexuality. In this regard, Fairclough (2003) warns us that “seeking hegemony is a matter of seeking to universalize particular meanings in the service of achieving and maintaining dominance, and this is ideological work” (p. 58). However, it is important to stress that the audience is an active element in this equation, since “media content is always open to interpretation” (Bubel, 2006, p. 46).

Thus, it is particularly relevant to investigate how specific representations of women in the media, more specifically in the film SATC, rely on assumed meanings that have been universalized, but which can also be contested, in a constant struggle for hegemony. This interrelation between text, discourse and society is also stressed by Meurer (2000) when he asserts that “critical reading implies learning to search for textual clues that lead to the perception of the existing dialectical relationship between language and social practices” (p. 160).

This connection between language and society is highlighted precisely for the fact that, in a systemic functional perspective of language, upon which most work in CDA is based, the assessment of every instance of language use needs to be made in regard to the context of situation and the wider context of culture, as previously discussed in subsection 2.1.1. Such point is also made by Fairclough and Wodak (1997) when they state that “describing discourse as social practice

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embody its restless and revisionary energy if they transform the present into an expanded and ex-centric site of experience and empowerment” (p. 4).

implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s) which frame it” (p. 258). This aspect is, thus, important in our contemporary society, since, through language use, we may contribute to either maintaining or changing existing relations of power.

Foregrounding the fact that CDA “is an approach to discourse analysis which focuses on inequality in society and the ways in which texts are used to realize power and ideology” (p. 275), Martin (2004) goes on to argue that the goals in CDA should actually be twofold: to expose how language and other semiotic modes can be used to maintain power (CDA *realis* – its ‘deconstructive face’), and to reveal how discourses can be indicative of social processes that are in reality constitutive of a better world (CDA *irrealis* – its ‘constructive face’, which is the main objective in the Positive Discourse Analysis proposed by the author).

With that in mind, in the present study, I not only carry out analysis to unveil the meanings construed in both image and verbal language to maintain relations of power and ideologies, but I also aim at identifying discursive work that actually creates change for the better in society. In reference to the film text more specifically, Kuhn (1994) also stresses such characteristic of the analytical work done in research by putting forth that “analysis and intervention (...) are but two sides of the same coin” (p. 5).

Indeed, in a multimodal investigation, discourse “is a useful term to employ with the visual as it gives us a way of discussing its meaning-making power” (Cranny-Francis, 2005, p. 40). In other words, discourse is a concept that can be used to describe and discuss the meanings construed by semiotic modes other than verbal language, be it intramodally or intermodally. In this regard, Martin (2008c) states that “over the past two decades discourse analysis has been transformed by a group of scholars demonstrating that modalities of communication other than language can be comparably described as social semiotic systems” (p. 135).

Having established the conceptual parameters for the analysis of discourse in the present research, next is an outline of the questions that guide such analysis, adapted from Fairclough (2003). But, first, two guiding points need to be made. In order to determine the discourses that a text embodies, one should be able to identify a) “the main parts of the world (...) which are represented — the main ‘themes’” (Fairclough, 2003, p. 129) and b) “the particular perspective or angle or point of view from which they are represented” (ibid, p. 129).

This means that the analyst should describe the elements that constitute the specific social events of which the texts under analysis are part, i.e. what is included and excluded in the representations of women in the film SATC, and, of the elements that were included, which ones are prominent. Besides the considerations about inclusion, exclusion and prominence in the textual representations, the analyst should also bring to the foreground a reflection about how much room for agency is found in the discourses that permeate the text. In other words, as Fairclough (2003) explains, part of the concern in CDA is to discuss and understand “how texts represent agency, e.g. whether actions are represented in ways which specify or conversely elide the agency of actors, and what the social and political significance of this textual ‘choice’ may be” (p. 135).

The following questions, suggested by Fairclough (2003, p. 191-194), summarize the main concerns of the discourse analysis proposed in the present investigation of the representation of women in the film SATC:

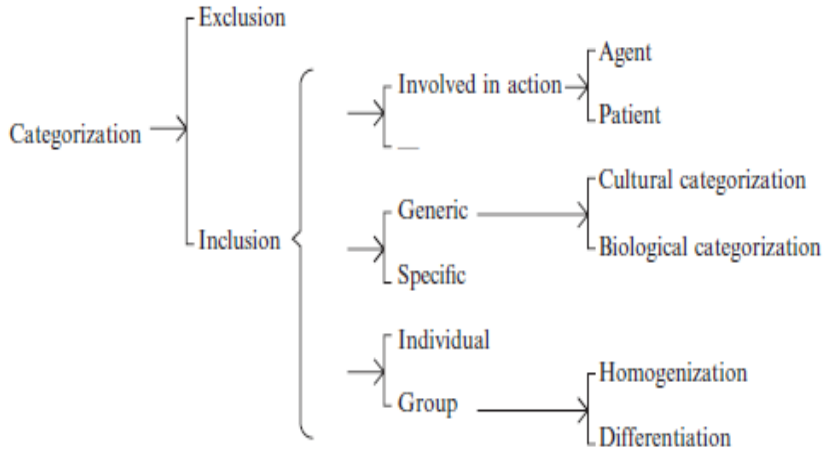
- a) What social event, and what chain of social events, is the text a part of?
- b) What social practice or network of social practices can the events be referred to, be seen as framed within?
- c) What discourses are drawn upon in the text? (...) Is there a significant mixing of discourses?
- d) What elements of represented social events are included or excluded, and which included elements are most salient?
- e) How are processes represented? What are the predominant process types (material, mental, verbal, relational, existential)?
- f) How are social actors represented (activated, passivated)?

These questions guide the discussion of discourse in Chapter 5, since “we cannot take the role of discourse in social practices for granted, it has to be established through analysis” (Fairclough, 2003, p. 205). Another reason for the vital role that discourse analysis plays in the present study is the focus on gender identity and the fact that “discourses as imaginaries may also come to be inculcated as new ways of being, new identities” (ibid, p. 208).

In order to be able to systematize the results from the analysis based on the questions previously mentioned, van Leeuwen’s (2008) system network of visual social actors (see Figure 19) is used, since it provides a way of discussing how choices in representation of social actors can invoke different social and cultural values in terms of the following aspects: a) exclusion or inclusion in the visual representation;

and if included, whether the social actor is depicted b) in actions as agent or patient; depicted in c) generic or specific terms, or depicted as d) an individual or part of a group.

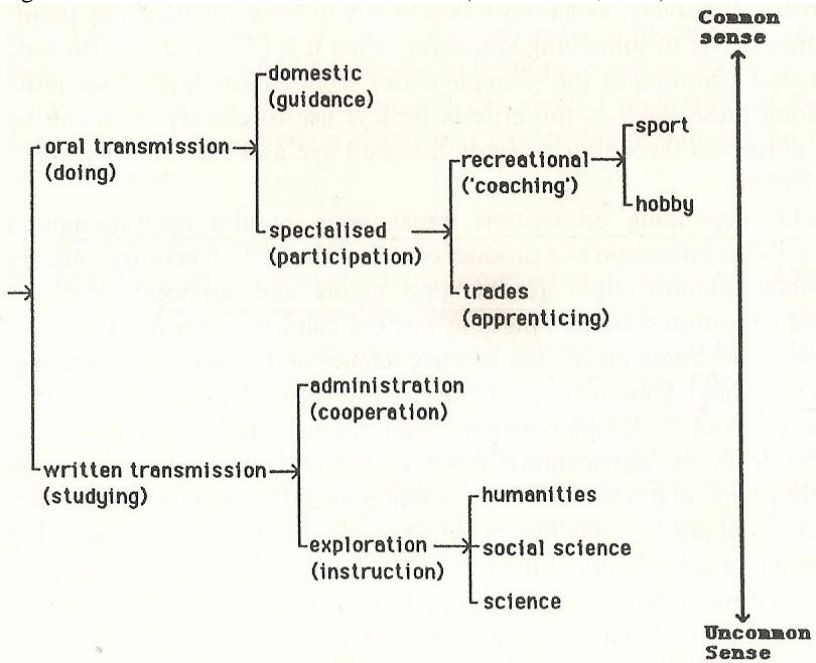
Figure 19: Visual social actor network (from van Leeuwen, 2008).



The present investigation expands this network by creating more levels of delicacy in the feature ‘Involved in action’. However, for practical reasons, the terms of this expansion and the new sub-features are presented and discussed only in Chapter 5, where the system network is used.

Additionally, in order to further discuss the sub-features that were created for the feature ‘Involved in action’ in terms of the types of field in which these actions are found, the present research uses Martin’s (1992) ‘provisional classification of fields’, focusing on the sub-features of domestic and specialized fields – see Figure 20 – in order to discuss the sphere where women’s actions are more frequently present. The objective is to integrate Martin’s and van Leeuwen’s proposals to deal with field in regard to social action in one adapted system network. Like the expanded visual social actor network in the present investigation, this integration of complementary perspectives to address the field of actions is also presented and discussed only in Chapter 5, where the adapted network is used.

Figure 20: Provisional classification of fields (from Martin, 1992).



In the following section (2.4), the interrelation between gender studies and the dialectical relationship between language, discourse and society is discussed.

## 2.4 GENDER STUDIES

The use people make of language and other semiotic resources, that is, the multiple expressions of discourse that permeate people's everyday experiences inform how individuals and groups (re)fashion themselves, i.e. how their identities are continually (re)articulated. In other words, all semiotic resources mobilized in the communication process are pivotal to the development of people's identities and to how these are expressed.

Since this investigation concerns the representation of women in the film SATC, the theoretical foundation for the analysis includes studies in the area of gender, more importantly the ones addressing the role of language in such construal, with special attention to the relations of asymmetry that exist in society, for "to ignore these asymmetries is to

risk reinforcing the stereotypes” (Caldas-Coulthard & Moon, 2010, p. 124).

However, before moving forward into the discussion of these studies, we must specify, from the outset, the definition of (gender) identity in the present research. Benwell and Stokoe (2006) discuss the important distinction between theories that address identity as being something ‘essential’ (people *possess* identities), ‘private’, ‘pre-discursive’ and ‘stable’, and those that see identity as a ‘public’ phenomenon, a ‘performance’, a ‘construction’ (which takes place in discourse). It is the postmodern (discursive) ‘turn’ that relocated identity “from the ‘private’ realms of cognition and experience, to the ‘public’ realms of discourse and other semiotic systems of meaning-making” (ibid, p. 4).

In other words, theories of identity address it as being either ‘reflected’ or ‘constituted’ in discourse, which are similarly referred to as ‘referential’ or ‘performative’ in Swan and Lineham’s (2000) terms (Tann, 2010). In sum, these two perspectives can be termed ‘essentialist’ and ‘constructionist’, respectively. Alongside this dichotomy, there is another one: ‘agency’ (people are free to construct their own identity) vs. ‘structure’ (people are constrained by forces), which is also present in discourse theorizing, as already discussed in section 2.3.

The approach to (gender) identity in this research is from the constituted/performative perspective.<sup>20</sup> Therefore, gender must be understood as a “socially constructed category” (Heberle, 2000, p. 128), opposing the essentialist<sup>21</sup> biological division between male and female. In other words, as argued by Wodak (1997), “the sex/gender concept operates on the principle that (...) the traits assigned to a sex by a culture are cultural constructions” (p. 3). It should, then, be seen as a cultural product, since the roles of men and women are defined in specific contexts, also based on social, cultural, economic and political aspects. Such understanding is afforded by the contributions from the linguistic turn and the post-structuralist theories in the 80s and 90s, a

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<sup>20</sup> Lemke (2009) refers to this perspective as “second-wave identity theory” (p. 147), which “rebelled against the notion of a unitary, integrated coherent identity” (p. 147). For the author, ‘fragmentation is functional’ as “we are different selves in different roles and relationships and settings” (p. 147).

<sup>21</sup> However, we should know that essentialist views of identity are hard to fight against, for “certain codes may, of course, be so widely distributed in a specific language community or culture, and be learned at so early an age, that they appear not to be constructed (...) but to be ‘naturally’ given” (Hall, 1980, 121).

moment in which “each and every dichotomy (...) was peremptorily deconstructed” [my translation] (Costa, 2010, p. 218).

The interconnection between the area of gender studies and discourse has been consolidated since the 1970s, when notions of power, ideology, hegemony and social inequalities started being used to promote discussions about the social variables of sexual orientation, class, religious and political affiliations, ethnicity as well as educational and cultural background. Gender studies, as a central area of inquiry in identity theorizing, “pays particular attention to how these markers of difference work to constitute and reinforce individual and social subjectivities” (Cranny-Francis, Waring & Stavroupoulos, 2003, p. 4).

Nevertheless, we should note that, by the 1970s, this notion of gender as a constructed category was under development, since, at this time, gender still concerned mostly women, or, as stated by de Lauretis (1999), “gender was women’s problem” (p. 259), and most of the discussion centered on sexual difference, with feminists struggling for equal social relations between women and men, trying to articulate their difference from the standard<sup>22</sup> that was ‘man’ in consideration to a ‘sex-gender system’ (Rubin, 1975). Also, in the area of language studies, the focus was mostly on correlations between the biological sex and linguistic traits of interlocutors with the aim to “isolate those dimensions of speech that would differentiate between the language of men and that of women” [my translation] (Costa, 1994, p. 144). This focus on sexual difference became problematic, especially for leaving out of the equation the “social and structural mechanisms that at the same time impose and challenge divisions and boundaries between men and women” [my translation] (Costa, 1994, p. 147). It was only later that Rubin herself separated the categories of sex and gender by arguing that a specific theory of sexuality was needed, apart from the “feminist critique of gender as the social structure of women’s oppression” (de Lauretis, 1999, p. 259).

It was in this context of the specialization of the concept of gender that de Lauretis (1999) wrote *Technologies of Gender*, where she

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<sup>22</sup> Notably, among other things, what prompted this discussion of the place of women in society was “Simone de Beauvoir’s account of why Woman is defined as ‘Other’ [in her book *The Second Sex*]” (McCabe, 2004, p. 3), that ‘other’ only existing in the opposition to the norm represented in ‘Man’. In this context, “second-wave feminists, keen to understand the roots of [and destabilize, I would also add] female oppression, addressed the various implications of [de Beauvoir’s] thinking” (ibid, p. 5).



“argued that gender was not the simple derivation of anatomical/biological sex, but a sociocultural construction, (...) the compounded effect of discursive and visual representations” (p. 259). In her viewpoint, gender becomes ‘real’ when the representations that pervade our social life are such that the individual incorporates that in their own self-representation, that is, when what is represented, for instance, in the media, becomes “a form of one’s social and subjective identity” (ibid, p. 260). Or, as maintained by Gottschall (2002), “as a set of social conventions gender is widely accepted as one of the primary vehicles through which a subject enters and becomes known to itself” (p. 285). That is what Cranny-Francis, Waring and Stavroupoulos (2003) mean when they state that “texts are not only gendered, but are actively engendering” (p. 100).

Also, much of the contemporary discussion of gender representation owes, regardless of how much, to Marxism, precisely in the questioning of unequal social relations and in the unveiling of the forces that build up a system where the asymmetric relations are both generated and maintained. However, over the years, the Marxist theory proved insufficient for a better grasp of how gender relations are actually forged, enacted, enforced, and possibly altered (Rubin, 1994). Gale Rubin’s *Traffic in Women* was somehow a way to propose a discussion of gender relations that was not grounded on the limiting constraints of economic relations of production.<sup>23</sup> The author, relying on Lévi-Strauss, Freud and Lacan, argued that “kinship relations were in the service of compulsory heterosexuality (...) [and] that gender identities were in some sense derived from kinship relations” (1994, p. 66), besides seeing the subject as formed in terms of a subjection to sexual difference.

Nonetheless, later on Rubin acknowledged, in *Thinking Sex*, that seeing the relations of gender solely through the aspects of kinship and heterosexuality was very limiting in the sense that many people were again left out of the equation, among which were black people who did not recognize themselves in the kinship relations described as well as, for instance, gay men and lesbians who were obviously excluded from the heterosexual framings of the theory. This way, as the author herself accepts (1994), this reevaluation of theoretical perspectives clearly

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<sup>23</sup> This change also happened in the field of Cultural Studies, as Stuart Hall (1980) explains: “All that is involved in thinking about the specificity of ‘gender’(...) has moved Cultural Studies away from its tendency to a complex class reductionism” (p. 26).

meant “a movement away from an early structuralist focus on the binary aspects of language, (...) toward the more discursive models of later poststructuralism or postmodernism” (p. 70), which included concerns for alternative sexual practices and sexual variety, for instance. This broader focus is paramount in contemporary society, especially when “the social field is intersected by various layers of subordination (such as race, ethnics, class, sexual orientation, age, religion, nationality, etc.) that cannot be reduced solely to gender oppression” (Costa, 2002, p. 80).

Further addressing this issue, such a movement is described by Costa (2009) when she states that

radical/cultural feminism of the 1970s is more vehemently criticized by feminists of color and lesbian feminists of the 1980s who, in turn, opened way to the poststructural feminism of difference of the 1990s [my translation]. (p. 209)

With gender issues being “increasingly central to some of the academy’s most significant intellectual discussions” (Gottschall, 2002, p. 280), another important characteristic is that it is a multidisciplinary area of inquiry, where contributions from different disciplines help enrich and strengthen the discussions of pressing issues in our contemporary society, such as gender inequalities in the market place, ethnical representation in politics and the social consequences of unfair distribution of wealth.

This characteristic of gender studies contributes greatly to its being easily integrated with SFL and CDA (Bezerra, 2011, 2012), for these theoretical perspectives also assign great value to the social and cultural implications of the context in every instance of language use (discourse), especially when one considers that it is through the understanding of discourse that we are able to question long-lasting gender asymmetries. In this respect, de Lauretis (1994) argues that “it is precisely the intrinsically dialogic and situated character of discourse that makes it possible to intervene in the symbolic order through practices of reappropriation or resignification” (p. 297). Knowing that, we should further acknowledge that a systemic functional approach to gender studies may be very fruitful, for SFL

has become a solid and productive theory of language increasingly applied in different fields of sciences to explain language phenomena in use,

that is, language doing some work in social contexts. (Heberle & Meurer, 2004, p. 9)

Regarding the interconnection between CDA and gender studies, “it is important to highlight that, as a social practice, discourse not only represents the world and the relations in it, but it is also a signifying practice” (Funck, 2008, p. 184). The author draws attention to the fact that the discourses which permeate our lives are not only replications of what has already been said, but they also create new social practices and new ways of meaning. She further claims that “only a critical reading of everyday discourses may prevent us, especially women, from being positioned at the margin of social and cultural processes” (ibid, p. 187). Hence, an investigation of gender-related issues may profit immensely from the contributions that the area of discourse studies has to offer, especially concerning the construal of unequal social relations and the elements that may either help maintain or challenge the *status quo*.

This relevance of investigating gender representations from a discursive perspective has been recently demonstrated by Caldas-Coulthard and Moon (2010, p. 124) in a study of labeling of gender relations in the news, where they found the following:

While men are evaluated in terms of their function and status in society, a woman is evaluated additionally in terms of her appearance and sexuality – even more so in the case of a young woman, whereas young men are evaluated in terms of their behavior.

The characteristic of gender being a constructed category is further argued by West, Lazar and Kramarae (1997) when they state that “as many feminist researchers have shown, that which we think of as ‘womanly’ or ‘manly’ behavior is not dictated by biology, but rather is socially constructed” (p. 119). Also in tandem with the premises of SFL and CDA, the authors further claim that “a fundamental domain in which gender is constructed is language use” (ibid, p. 120). Hence, it becomes evident that an investigation of gender should be greatly favored by a linguistic analysis which also sees the contextual parameters of language use as essential elements for the discussion of representations in our society.

The primary importance of language in this investigation of gender is further stressed by the fact that “language does not merely

reflect a preexisting sexist world; instead, it actively constructs gender asymmetries within specific sociohistorical contexts” (West, Lazar & Kramarae, 1997, p. 120). This aspect refers to the concept that language is not only socially shaped, but it is also socially constitutive, which means that, through the use of language, we may alter our social relations, and even the broader social context.

One of the basic elements in the creation, and maintenance, of unequal social relations is the fact that hegemony (as introduced by Gramsci) implies that power relations are not always imposed; on the contrary, the strength of hegemonic relations lies precisely in the hidden forces of consent. And that is what Butler (2007) argues when she states that the normativity of gender relations is not necessarily founded in violence, which is the case of “social instances when norms operate for other reasons or when the term ‘violence’ does not quite describe the power or force by which norms operate” (p. 184). In this sense, Butler calls for nonviolence, assuming, thus, that there is violence to be resisted in gender relations, but focusing on action that “makes good use of the iterability of those norms and, hence, their fragility and transformability” (p. 185).

The possibility of changing our realities through the discursive representations we make is also discussed by Moita Lopes (2006) when he addresses the fluidity of social identities by arguing that they “are not fixed, that is, they are always being (re)constructed in the social process of the construal of meaning” (p. 137), allowing “the subject a less pure, less unified, ‘ec/centric’ perspective that perceives identity as a place of multiple and varied positions inside the social field” (Costa, 2002, p. 67). In other words, our social identities may vary according to the social context of language use. Therefore, this interconnection between the social roles we play and the related contexts should be a constant reminder of our responsibility to promote social practices that help consolidate more just social relations.

As a further consideration when using theoretical perspectives that travelled through time and space, one should ask oneself how “the analytical categories of feminist theories [are] read in their multiple displacements” [my translation] (Avila & Costa, 2006, p. 731). In other words, we should know that every time we make use of certain theory, we must bear in mind that our reading of the theory is also socially situated, and that this theory has travelled and, thus, been transformed through the re-workings and rethinking proper of the analytical work. Hence, such work of interpretation of ideas “is always already caught up

in relations of power and asymmetries between languages, regions, and peoples” (Costa, 2006, p. 63).

Before we move on to considerations about gender in the context of film studies, we should extend on the work of Judith Butler and its defining relevance in the present investigation as far as the concepts of performativity, gender identity and discourse are concerned, which can be summarized in the idea of the ‘subject-in-process’ (Butler, 1990).

Butler (1990) explores gender identity as being constituted in discourse – perspective also known as the linguistic turn –, which is further reason for why her ideas work well with the perspective of language in this study. She argues that there is no prior subject that uses language as an external element. Conversely, the subject is constituted in the very act of using language, that is, in the discursive reiteration of acts in our daily life. As Salih (2002) states, for Butler “language and discourse ‘do’ gender” (p. 64). Thus, the notion of performativity “has become a key term in anti-foundationalist notions of gender, sexuality and identity” (Pennycook, 2004, p. 7).

It is precisely the idea that we ‘do’ gender through the “repeated performance<sup>24</sup> of acts of gendering” (Cranny-Francis, Waring & Stavroupoulos, 2003, p. 4) that represents the central element in Butler’s reflections about the constitution of the subject. In that respect, Pennycook (2004) argues that the notion of performativity “emphasizes the productive force of language in constituting identity rather than identity being a pre-given construct that is reflected in language use” (p. 13), which means that the subject is constituted in the very acts of discourse.

Proposing an interrelation between SFL and Butler’s theory of performativity, Bednarek (2010) argues that “there is (...) a clear need for linguistic and semiotic approaches to the analysis of identity” (p. 250). In this respect, the author claims that SFL and Butler’s work share some similarities: a) both are constructivist; b) both have temporal dimensions; c) both emphasize the social and intersubjectivity. Such proposal is also corroborated by the analysis in the present study, since language (discourse) is seen as constructing specific gender identities by means of the repeated acts of identity inscribed throughout the text in particular social contexts in terms of the relationship among subjects.

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<sup>24</sup> It should be noted that Butler rejects the reference to ‘performativity’ as ‘performance,’ since gender cannot “be seen simply as choices of roles a person takes on – performance as theatrical” (Pennycook, 2004, p. 95).

Next is an overview of work on (gender) identity in the context of (feminist) film studies, which has clearly been a fertile terrain for conceptual and political developments in the discussion of gender representation.

### 2.4.1 (Feminist)<sup>25</sup> film studies

As previously stated, the 1970s witnessed a decline in the status of Marxism and structuralism, and an increase in the interest towards issues related to minorities that had hitherto been mostly neglected in the design of political and theoretical developments, namely: gay men, lesbians and black women. Notably, this same change also happened in film theory, when “the focus of radical film theory [gradually] shifted away from questions of class and ideology toward other concerns” (Stam, 2000, pp. 169-170).

The early focus of feminism in film was more often on matters of negative representation of women, questioning the skewed view of the media as regards the presence and image of women in society and “its relation to the dominance of the male power structure within a patriarchal society” (Nelmes, 1996, p. 230). Although this criticism was relevant and generated much room, and material, for thought, they were directed only towards the existing negative representations of women and to remediating that situation. They did not question the system that made these images the common sense of the day. This relevant goal was taken over by feminist film theorists like Laura Mulvey, Mary Ann Doane and Teresa de Lauretis, who “took the debates beyond the simple corrective task of pointing out misrepresentations and stereotypes, in order to examine the way dominant cinema engenders its spectator” (Stam, 2000, p. 173), focusing on matters such as the objectification of women and the technological apparatuses that produce gender, among which is the cinema (Boer, 2008; Gallina, 2008; Tulio, 2009).

Laura Mulvey’s groundbreaking essay *Visual Pleasure and Narrative Cinema* started the alternative concern for the analysis of the representation of women in the media, more precisely in the cinema,

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<sup>25</sup> For a broad definition of feminism in the present work, even though it is a ‘many-sided’ enterprise, Annette Kuhn (1994) states that it is “a set of political practices founded in analyses of the social/historical position of women as subordinated, oppressed or exploited either within dominant modes of production (such as capitalism) and/or by the social relations of patriarchy or male domination” (p. 4).

shifting the focus towards the way women are positioned in an objectifying and submissive position by the way the look is built through the cinematic system, “demonstrating the way the unconscious of patriarchal society has structured film form” (Mulvey, 1992, p. 22). Based on her readings of Freud and, more importantly, Lacan – which were significant for the emergence of a feminist film theory –, she addressed how the woman is made the object of the male look and how the woman as spectator is also constrained to a masculinist positioning, generating both a pleasure in looking at the object of desire (scopophilia) and in identifying with the represented image in the film (narcissism) – a dichotomy between libido and ego proper of Freudian theory. Her suggestion was, then, a radical denial of pleasure in film production, since this pleasure had been hitherto attainable only through the objectification of women. However, this viewpoint was almost puritanical, “throw[ing] out the baby of pleasure with the bathwater of ideology [and creating] at times (...) an immense gap between cultural critique and those it purports to serve” (Stam, 2000, p. 314).

Although Mulvey was strongly criticized – and criticized herself – for not acknowledging the fact that women are also able to have a subversive reading of the cinematic text, and thus escape that male look, she made us see that, in order to foster change in gender representations, it is not enough to create new representations or to have women as main characters, we ought to look deeper into the very system that generated those negative representations in the first place. In other words, Mulvey (1992) helped “advance our understanding of the status quo, of the patriarchal order in which we are caught” (p. 23).

In her work *The Desire to Desire*, Mary Ann Doane argues that having a woman as the main character in a film is not necessarily emancipating. She claims that “although they foreground women characters, [the films she analyzed] ultimately circumscribe and frustrate their desire, leaving them with nothing to do but ‘desire to desire’” (Stam, 2000, p. 175), especially because “access to the gaze (...) is very carefully regulated” (Doane, 1987, p. 3).

The fact that women, as well as men, can adopt a non-preferred, subversive reading of a film is also corroborated by Weitz (2010) when the author suggests that films which produce images of women that are negative can be criticized and questioned, since “audiences neither blindly nor passively adopt these portrayals” (p. 18).

Further advancing feminist film theory, from a focus on sex opposition to a discussion of “a subject en-gendered in the experiencing of race and class, as well as sexual, relations; a subject, therefore, not

unified but rather multiple, and not so much divided as contradicted” (1987, p. 2), de Lauretis proposed that, besides investigating the different ways in which women and men were represented in the media, it was also necessary to pay closer attention to the differences among women themselves. Drawing upon the Althusserian theory of the ideological state apparatuses, the author argued in *Technologies of Gender* that gender identities are the product of technologies, but, now questioning Althusser, she sees the subject as not completely dominated by ideology. For de Lauretis, there is room for agency, which resonates with the conceptual parameters in the present investigation (see section 2.3).

Besides Althusser, de Lauretis, in her considerations about gender representation, also discusses the work of Foucault and his theory of the constitution of the subject through discourse – the subject as a product of discourse. Like Butler (1990, 1993), de Lauretis (1987) also believes that discourse has a defining role in the constitution of the subject; however, both authors put forth that awareness of the ideology can allow the subject to alter its condition, i.e. there is a capacity to wield agency into the constitution of the subject in the ability to see and explore “the space-off, the elsewhere, of those discourses” (de Lauretis, 1987, p. 26). In this respect, according to de Lauretis (1987),

gender (...), both as representation and as self-representation, is the product of various social technologies, such as cinema, and of institutionalized discourses, epistemologies, and critical practices, as well as practices of daily life (p. 2).

Therefore, by acknowledging the effect of agency in the subject as well as by unveiling the technologies that sustain power relations, such development in the theoretical underpinnings of feminist film theory serves to demonstrate that understanding the representation of women in film is a far more complex task than placing them as sexual objects and submissive subjects to the male look. There are plenty of examples of women in film who play an active role and do not conform to the patriarchal mold. But, importantly, even in these films that have more positive representations of women, one cannot deny that “there need not necessarily be a direct link between media representations of women and their changing place in society” (Nelmes, 1996, p. 233). This fact can be further illustrated by the point made by Kuhn (1994)



when she maintains that even the representation of women as glamorous, gorgeous, fashionable and successful – as in the case of SATC – can actually be ‘oppressive’ if we consider that this representation “proffers an image which many women feel it is important to live up to and yet is at the same time unattainable for most” (pp. 5-6).

Hence, by the end of the 1970s, gender representations were not seen as being as clear-cut as the structuralist perspective had intended. The attempt to explain subject identities and their place in face of the way society was structured was no longer accepted, and this view was attacked especially by those who were left out of the legitimized system: gay men, lesbians and black women. It was then that a new way to address the social positioning of individuals and the corresponding historical and cultural implications of such representations came to be known as post-structuralism, which was strongly impacted by Derridean deconstruction, showing a “thoroughgoing distrust of any centered, totalizing theory” (Stam, 2000, p. 180), and undermining long-standing binarisms, such as female/male, black/white and heterosexual/homosexual.

According to Stam (2000), the analyst should understand that much of the meaning potential of a film text lies precisely in the spaces of rupture and instability. That is why a post-structuralist viewpoint, which also informs the present research, “undermin[ing] any sense of grounded stability, [uses] words like ‘fluidity,’ [and] ‘hybridity’” (p. 180). These notions are discussed in the next section, with special attention to contributions from Hommi Bhabha, Zygmunt Bauman, Stuart Hall and Judith Butler for the assessment of the importance of cultural aspects in understanding gender representations in a context where “[p]ostmodernity, globalisation and transnationalism, digital technologies and new medias [sic] continue to pose fresh questions for film feminism” (McCabe, 2004, p. 2).

### **2.4.2 Studies on *Sex and the City***

As mentioned in Chapter 1, there has been considerable research on SATC, and these have been carried out in varying theoretical perspectives. To the best of my knowledge, all previous investigations on SATC have addressed the TV series. The present research, therefore, aims to fill a gap in that it analyzes the representation of women in the first film, which explores the lives of the four main characters four years after the end of the TV show.

Di Mattia (2004) addresses how the pursuit for Mr Right is embodied in SATC in uneasy terms, since postmodern society offers an array of possibilities for what this man could be like, especially when in contrast with the longstanding concepts in romantic fiction. Akass and McCabe (2004), in turn, raise the issue of whether women are questioning these narratives that construe the idealized strong man who is supposed to come to their rescue eventually. The authors argue that, despite the fact that women seem to still favor the fairy-tale idea of romance, they also claim that these same women are starting to change this status quo by being able to talk and laugh about sex and relationships in a rather open manner.

Arguably showing another example in which the representations of women in SATC may have started to offer material for questioning the assumed naturalness of motherhood, for instance, Akass (2004) explores Miranda as a character who does not fit into the preconceived idea of the maternal self. On the contrary, Miranda's experience of (unplanned) motherhood serves to show that it is "a learned behavior rather than as one that is instinctual to all women" (ibid, p. 1).

By claiming that SATC includes "possibilities of gender performance beyond conventional heteronormative routes of marriage, children, and monogamous partnering" (p. 1), Turner (2004) offers a perspective that contrasts with the more frequent argument that the TV series has favored heteronormativity and the private sphere, especially married life (Bezerra, 2008). Like Bezerra (2008), Henry (2004) also acknowledges that, even though heteronormativity and marriage are still central to the TV series, it also "depicts motherhood in all its ambivalence" (p. 3).

The matter of motherhood and married life in contrast with the main characters' professional lives is also dealt with by Montemurro (2004). The author argues that "*Sex and the City* allows for a more 'realistic' or in-depth story to be told" (p. 2) when it allows women to experience married life without having to abandon their work.

All these previous studies on SATC, which attest to its cultural and academic significance, have been carried out in the areas of media, film and cultural studies. There is, therefore, a clear need for linguistically informed research. This is another gap the present investigation aims to address, especially by taking a social semiotic approach, since I investigate how verbal language and the dynamic image have been used in specific social contexts as semiotic resources for construing representations of women.

Also contributing to filling in this gap are the studies by Bubel (2011) and by Paltridge et al (2011). By taking a conversation-analytical approach, Bubel (2011) investigates how friendship is formed among the four main characters and how viewers perceive such construal through talk.

Even though Paltridge et al (2011) also take on a cultural studies approach to the analysis of the series SATC, there is a linguistic element in that the authors explore casual conversation as a genre, which may include “the sub-genres of story-telling, anecdotes, chat or gossip” (p. 254). For the authors, the women in SATC do “gender (and many other identities) as they negotiate, clarify and extend their multiple gendered identities in their conversations” (p. 262).

It is in the context of such previous studies that the present research aims to address the representation of women in the first film SATC, thus addressing two main gaps in investigations carried out hitherto about this cultural product: the need for 1) extending the reflections about the TV series SATC to include first film; 2) developing linguistically informed research about gender, especially in a social semiotic perspective.

## 2.5 CULTURAL STUDIES

In such postmodern context, where considerations about social and cultural elements become vital for any discussion of gender representations, the present investigation also addresses contributions in the area of cultural studies<sup>26</sup> so as to demonstrate how culture permeates the making of discursive and social practices (Fairclough, 1992, 2003). The relevance and the implication of cultural studies for the analysis of contemporary TV and cinema<sup>27</sup> is stressed by Corseuil (2000, pp. 13-14) when she states that

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<sup>26</sup> The decision to include reflections from cultural studies in this investigation is strongly based on Robert Stam’s (2000) claim that, as opposed to film semiotics, “the movement which came to be known as cultural studies was more interested in embedding media like the cinema in a larger cultural and historical context” (p. 223).

<sup>27</sup> According to Mains (2004), “[c]inema in particular has become an important context for exploring the ways in which images of people and places are (re)produced” (p. 254).

with its questioning of the frontiers that separate the many disciplines, [Cultural Studies] allows for an interpenetration between different areas of knowledge, by redirecting discussions over the canon and the alleged separation between elite culture and popular culture toward issues that are more connected to the hybridity of forms, discourses, and genres, which constitute our contemporary cultural reality. [my translation]

Also in this respect, Mendonça (2006) emphasizes the “perspective which considers culture and cultural production as central elements for the understanding of contemporary societies” (p. 153), thus the relevance of investigating how women are represented in a film whose four main characters are female. Corroborating such view, Kuhn (1994) states that “the ‘cultural’ (images, representations, meanings, ideologies) is a legitimate and important area of analysis and intervention for feminists” (p. 4).

In this perspective, the present study aims to demonstrate that the meanings construed in the film SATC cannot be sufficiently understood solely from a textual perspective, for films are products of a broader cultural context, which needs to be integrated in the analysis of the representations made. Since this investigation concerns a multimodal analysis of verbal and visual resources, this claim is further corroborated by Hall (1980c) when he states that “evidence remains that even apparently ‘natural’ visual codes are culture-specific” (p. 121). In this view, films are understood as “signifying, meaning-making agents, which not only reproduce reality, but also define it” (Montoro, 2006, p. 22) in contemporary society, where “subjectivity is inextricably interwoven with media representations of all sorts” (Stam, 2000, p. 225).

Focusing on the role of discourse and its workings in society, Mendonça (2006) also claims that, in order to analyze cultural products, the element of power has to be taken into consideration, with “power being exerted not only in the strict political sense, but also in relations of class, gender, ethnicity and others” (p. 159). This aspect confirms the relevance of integrating notions of CDA and discussions from cultural studies into the analysis of gender related issues, especially for the fact that, according to Kuhn (1994, p. 4),

one of the major theoretical contributions of the women’s movement has been its insistence on the

significance of cultural factors, in particular in the form of socially dominant representations of women and the ideological character of such representations.

The discussion of the ways in which culture influences how we produce and perceive representations in the media is also stressed by Montoro (2006) when she argues that “stereotypes tend to naturalize the symbolic frontiers which they establish, operating whenever there is an unequal power relation” (p. 24). In this regard, Bhabha (1992) states that “the stereotype (...) is a form of knowledge and identification that vacillates between what is always ‘in place’, already known, and something that must be anxiously repeated” (p. 312). So, aiming to denaturalize the ways in which we understand gender relations, it is important to address how these ‘ways of meaning’ are made available in culture, especially in face of today’s concern with “the role which the media play in the circulation and securing of *dominant* ideological definitions and representations” (Hall, 1980a, p. 105).

It is also relevant to highlight that there is a historical interrelation between cultural studies, media studies and gender studies (Strinati, 1995). And, as the present study concerns the analysis of the representation of women in the media, it is important to specify the strand of feminism with which my research is aligned so that we can understand how gender has been discussed in terms of media representations and feminist agendas.

Among the strands of feminism reviewed by Strinati (1995), the one that informs the present investigation is the cultural studies feminist approach, as it is a more contemporary alternative which attributes more complex reasons for gender inequalities, among which one can include markers of difference such as age, social class, educational background, political and religious affiliations. This approach acknowledges that the stereotypical roles assigned to men and women are undoubtedly reinforced, or even produced, by the media, but they are not believed to “exist unambiguously elsewhere, and then come to be distorted by popular culture” (Strinati, 1995, p. 192).

Since the 80s/90s, other perspectives, such as discourse analysis and post-structuralism, have strengthened the claims of cultural studies feminist approach. Among the feminist theorists of this time, and which has been influential up to the present time, is Judith Butler. Her work, as previously stated, provides the main conceptual foundation for the discussion of gender identity in the present study.

Butler's (1990, 1993) relationship with 'feminist cultural studies' is an aspect that makes her reflections about gender and culture relevant for the present investigation, since her work "allows us to navigate better the complex ways in which popular culture, in a post-feminist environment, (...) works to reconsolidate gender norms" (McRobbie, 2005, p. 70). In this sense, McRobbie (*ibid*) argues that Butler's work "provides a (...) template for feminism 'after the second wave', after Marxism and at what Butler calls the 'juncture of cultural politics, a period that some would call post-feminist' (Butler, 1990, p. 5)" (*ibid*, p. 76).

In postmodern times, Butler offers a perspective to look at gender identity as something that is never fully attainable and always transient; and that is precisely the reason why her work has been so fruitful for feminism, as we live in a time when people no longer accept to be prescribed rigid roles. In this regard, Bauman (2004) puts forth that we have recently become "aware that 'belonging' and 'identity' are not cut in rock, that they are not secured by a lifelong guarantee, that they are eminently negotiable and revocable" (p. 11).

In this context of the provisional status of individual, social and cultural identities, Butler (1990) makes trouble for feminism in that she challenges the category of woman which has informed much of this movement's political agenda, precisely because she is against the notion of a politics of identity. Such politics "tends to compartmentalize and objectify the diversified and contradictory character of lived experience inside categories of identity" [my translation] (Costa, 2010, p. 206). In other words, "rather than assuming that identities are self-evident and fixed as essentialists do, Butler's work traces the processes by which identity is constructed within language and discourse" (Salih, 2002, p. 10).

Butler (1990) argues that there is not a monolithic notion of woman that encompasses all women on the planet. Thus, it is necessary to have in mind which women we are talking about when discussing gender representations in the media, especially in a postfeminist era when they are trying to extrapolate the inequality agenda of second-wavers to live their experiences acknowledging that different women in diverse cultural and socioeconomic situations may have different goals. Such an argument is also corroborated by Benedetto Vecchi in the introduction to Bauman (2004) when he asserts that

in a society that has made social, cultural and sexual identities uncertain and transient, any

attempt to 'firm up' that which has become liquid through a politics of identity would inevitably lead critical thought up a blind alley. (p. 6)

Another important aspect in the considerations about identity in postmodern times is that of the frailty of human bonds. This aspect is relevant in the present investigation, since it deals with a film that mainly concerns the romantic life of four USA women living in the 21<sup>st</sup> century. Bauman (2000) argues that, in postmodern times, “the search for identity is the ongoing struggle to arrest or slow down the flow, to solidify the fluid, to give form to the formless” (p. 82). And, in this search, relationships also tend to represent a possibility to arrest the ever-moving world of possibilities that the single life affords.

However, when in a relationship, Bauman (2000) also asserts that “in no time assets may become liabilities” (p. 162) and the once desired partner may now prove to be a burden, especially when the array of choices that wait outside of the relationship are brought into the equation. This highlights that not only identities are provisional, but also human bonds, since we live in a society that praises choice – the more, the merrier. The author goes on to conclude that

What follows is that the assumed temporariness of partnerships tends to turn into a self-fulfilling prophecy. If the human bond, like all other consumer objects, is not something to be worked out through protracted effort and occasional sacrifice, but something which one expects to bring satisfaction right away, (...) then there is not much point in (...) suffering discomfort and unease in order to save the partnership. (p. 164)

Interestingly, Bauman (2000) addresses human bonds and consumerism<sup>28</sup> from the same angle, and his considerations encompass what we see both in the media and in our everyday life. He argues that the more choices we (seem to) have, “the more overwhelming becomes the desire to taste, if only for a fleeting moment, the bliss of choosing” (p. 88). This notion proves useful for the discussion of how human

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<sup>28</sup> Caldas-Coulthard and Iedema (2008) also argue that “increasingly, we face fragmented and uncertain identity projects, as is evident from our concern with lifestyle, consumer choice, social and organizational participation, and so forth” (p. 1).

bonds (relationships) and consumerism (shopping) are portrayed in the film SATC, for these are arguably the two main reasons why this cinematic production has achieved its global reach – its focus on relationships and fashion.

A final remark about the importance to account for cultural aspects of media representation, namely of gender identities, regards the need to “move beyond the restrictive frameworks of monoculture” (Shohat & Stam, 2003, p. 1). In other words, Homi Bhabha, discussing the concept of hybridity in his postcolonial theory, claims that the interrelation of cultures must be considered when analyzing any cultural product, since culture cannot be understood as a monolithic notion, especially when one wants to deconstruct the stereotypes that circulate in society. In this regard, Bhabha (1994) asserts that “postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order” (p. 171). Therefore, it is the role of the critical analyst to bring these stereotypes to the foreground in order to question their very foundation.

According to Huddart (2006), Bhabha proposes an interesting way to look at culture, which “can be understood in terms of the *parallax*, meaning an apparent change in the position of an object when the person looking at the object changes position” (p. 83). So, in the case of the present study, culture is the object that is being looked into from different perspectives as one moves through the diverse theoretical perspectives that permeate this research.

Therefore, it is important to take into consideration how different cultures interact and penetrate one another whenever discussions about gender representations are developed in interconnection with social, political and cultural aspects, especially because “we are increasingly aware of the fact that we inhabit cultural spaces and, therefore, need to become cultural polyglots, both literally and figuratively” [my translation] (Costa, 2009, p. 208).

Lastly, as this research concerns not only the construals of verbal language, but also of dynamic images, we should highlight the importance of understanding and discussing how semiotic resources, mainly the visual, need to be decoded in terms of their cultural environment. In this regard, Hall (1980b) offers a useful discussion of encoding and decoding as processes through which readers construct and deconstruct meanings by means of the resources available in specific socio-cultural contexts.



Hall (1980b) warns us that the ‘natural’ appearance of visual images in construing representations, especially in the media, “has the (ideological) effect of concealing the practices of coding which are present” (p. 121). For the author, this applies to any sign, but, in his viewpoint, “iconic signs are (...) particularly vulnerable to being ‘read’ as natural because visual codes of perception are very widely distributed and because this type of sign is less arbitrary than a linguistic sign” (p. 122).

Therefore, it is the role of the critical analyst to lay bare how meanings are construed in the text by revealing the processes of encoding and decoding. Part of this objective is achieved in the next chapter, where the filmic text is discussed in terms of its meaning potential and possible realizations in face of the data analyzed from the film SATC.

## 2.6 INTERWEAVING AND DEPLOYMENT OF THE THEORIES

The previously discussed concepts from the theories informing the present research all interrelate for the investigation of the representation of women in the film SATC. These connections can be understood as follows.

SFL and Multimodal Studies provide the theoretical underpinning for the analysis at the textual level. The main concepts in SFL are: realization and instantiation; transitivity; coupling and commitment. By exploring the dimension of realization, I address, for instance, how ideational meanings are realized by means of the resources available in the system of transitivity. This is achieved in the analyses of the clauses that make up the data in this study in terms of their participants, processes and circumstances, which gives clues as to how women are construed as social actors, for example.

Besides analyzing how meanings are materialized in terms of the available resources of transitivity, I also investigate how much of the meaning potential of both verbal language and the dynamic image are mobilized for the construal of the specific text under analysis, which is done by addressing the dimension of instantiation. This is done in terms of the concepts of coupling and commitment, by means of which 1) I analyze how much of the meaning potential of each semiotic resource is actually mobilized throughout the text as well as the degree of delicacy in which this happens in different systems, and 2) I then discuss if and how the meanings committed by each semiotic mode couple together, creating either convergent or divergent meanings.

Having addressed this textual level, I then consider the discourse and social practices within which the text under analysis is framed. For that, I explore concepts of CDA, namely social structure, social practice, discursive practice, social event, ideology, power and social action. Importantly, all considerations about the text as well as the discursive and social practices with which they are associated are also permeated by the concern of the present investigation with gender issues, since its main goal is to unveil and discuss the identities of women construed.

Such concern with gender issues unfolds as the representation of women revealed by the transitivity and discourse analysis is based on the premise that identity is constituted in discourse and that attention has to be given to the repeated acts of gendering that are found in the data as expressions of performativity. This discussion is closely related to the view of language found in SFL and CDA as existing discourse in society, which foregrounds the importance of taking into account the contextual parameters of the text.

It is precisely this relevance given to context that motivates the considerations made in the present research about the cultural aspects of the film under analysis. Such discussion is carried out, in the end, by addressing the implications of the media in a post-structuralist society where the instability of identity and human bonds as well as issues like consumerism and cultural hybridity are highlighted.

In sum, based on the previously mentioned concepts and categories from SFL, Multimodal Studies, CDA, Gender Studies and Cultural Studies, the following are the main theoretical aspects that inform data analysis: 1) ideational meanings in verbal language by means of the system of TRANSITIVITY (Halliday & Matthiessen, 2004); 2) ideational meanings in the dynamic image in terms of its meaning potential (adapted from Painter & Martin, in press; Painter, Martin & Unsworth, 2012; Baldry & Thibault, 2005); 3) coupling and commitment of intermodal meanings (adapted from Painter & Martin, in press); and 4) women's social action vis-à-vis discourse, ideology and power (Fairclough, 2003), gender performativity (van Leeuwen, 2008; Martin, 1992; Butler, 1990, 1993) as well as identity and cultural representation (Bauman, 2000, 2004; Bhabha, 1994; Hall, 1980b).

## CHAPTER III

### GENDER REPRESENTATION IN THE FILMIC TEXT

The transcription and analysis of multimodal discourse events and texts are closely related notions. Transcription is a way of revealing both the codeployment of semiotic resources and their dynamic unfolding in time along textually constrained and enabled pathways or trajectories. Analysis synthesises the results of transcription in order to ground statements about textual meaning in a principled and replicable way. (Baldry & Thibault, 2005, xvi)

In this chapter, first, recent work with the dynamic image and the filmic text is addressed and, then, the results of the multimodal analysis are presented and discussed.

There are different approaches to the analysis of film in an SFL tradition: a) van Leeuwen's (1991) perspective on conjunctive relations; b) Iedema's (2001) socio-semiotic analysis; c) Baldry and Thibault's (2005) work on multimodal transcription and analysis; d) Bateman's (2007, 2009) focus on film montage; and e) Tseng's (2009) framework of filmic cohesive reference. In the following section, these perspectives are briefly explained in order to contextualize the one that informs the present study.

#### 3.1 SFL AND THE FILMIC TEXT

As discussed in section 2.2, multimodality has been established as a productive field of inquiry in the last decade. However, most of its focus has been on the description of the meaning potential of still images and their analysis.

The work with dynamic images, conversely, has only begun to be explored. In this context, a number of studies have attempted to address the ways meanings are construed in the filmic text in order to explore its resources. They can be divided in two main perspectives: on the one hand, there are researchers who focus only on film montage and the paradigmatic and syntagmatic relations that derive from it (van Leeuwen, 1991; Bateman, 2007, 2009); on the other hand, there are those who explore the patterns of meaning that arise from the content of sequences and shots (Iedema, 2001; Baldry & Thibault, 2005; Böhlke,

2008; Tseng, 2009). The present investigation is aligned with the latter perspective.

In 1991, in a seminal paper, van Leeuwen reviews linguistic and filmic accounts of conjunctive relations both intra and intermodally, and then proposes a framework for the study of meaning-making in the filmic text. Nevertheless, his focus is on the description of system networks based on the concept of montage in film studies. In other words, the author does not explore the patterns of meanings that arise from what is found inside shots. He explores precisely how individual shots are put together to form meaningful sequences, i.e. montage, which is a technique used in film editing to create a sequence by putting together separate shots condensing information in time and space by means of, for instance, fades, wipes, dissolves and cuts.

Bateman (2007, 2009), in more recent work, also addresses only filmic montage. Since his proposal is currently influential among researchers investigating filmic texts and following an SFL tradition, it is important to clarify how the present investigation differs from what Bateman proposes for film analysis.

The basic difference between Bateman's (2007, 2009) approach to film analysis and the one proposed here is that, by extending the work of Metz, he focuses on the syntagmatic (and paradigmatic) organization of filmic texts by analyzing montage on the assumption that this offers "a far more amenable foundation for systems of meaning" (2009, p. 8) in opposition to the continuous variation within sequences.

Bateman (2009, p. 8)) specifies three basic steps for this analysis: a) 'isolating autonomous sequences'; b) 'breaking these down into shots'; and c) 'classifying these according to Metz's categories'. It is precisely in the last step that our foci differ. He analyzes how the transitions (which he generalizes as 'cuts') between shots happen, and how each sequence is connected syntagmatically to the previous ones thus forming filmic constructions. Differently, I believe that the continuous variation found within shots and sequences is also worthy of attention in a more systematic way, precisely by seeing them as ultimately also forming constructions in the terms proposed by Baldry and Thibault (2005), having in mind that in dynamic images "simultaneity and spatiality rather than linear succession in time and particulateness (constituency) are important in the realization of experiential event and action configurations" (p. 204).

Thus, my analysis is focused precisely on these configurations of actions (in addition to the related characters and circumstances) within shots (and phases), addressing them as spatial configurations that can be

depicted in varied ways but that will share those particular elements, which, in turn, do not occur in linearity. In other words, these elements occupy the space of the ‘delimited optic array’ (Baldry & Thibault, 2005, p. 191) of the viewer as recognizable clusters that realize a certain ‘action’, for instance.

Importantly, the suggestion here is not to address the recognition of these clusters only by means of a theory of schemata, as proposed by Bordwell (1985). Like Bateman (2009), besides acknowledging that schemata play a role in the interpretation of a film sequence, I also believe that, as functional linguistics, we need “to go further and address how such schemata are established and developed” (p. 5).

However, as already mentioned, instead of doing that by means of a syntagmatic (and paradigmatic) account of montage, I address how such schemata are actualized by the recognition of clusters of elements in the shot, and even in specific ‘visual transitivity frames’ (Baldry & Thibault, 2005). Moreover, besides the analysis of the constructions found within shots, I eventually also address transitions between shots, but with the specific aim of understanding which additional meanings such transitions may bring to the ones already discussed in the separate shots. In other words, after discussing what happens in every specific shot by means of a systematic analysis of constructions (simultaneity and spatially in terms of processes, characters and setting), I also deal with transitions in terms of, for example, the rhythm and tone they might add to the overall meanings already discussed in the smaller filmic units as well as in the larger ones, such as the phase.

Bateman (2009) also argues that “discourse (including film) is essentially a richly structured semiotic: complex representations are thus developed via structural unfolding” (p. 5). I agree with his argument but only diverge in the fact that I believe there is structure within shots as well by means of configurations. For instance, imagine a film shot where all the following things happen: A smiling at B > B smiling back at A > then B talking to C about A > and then B approaching A > which then leads to A and B kissing. I argue that, instead of focusing the search for structure only between shots (montage), as Bateman (2005) does, following Metz, we can also find structural patterns within this specific shot by addressing certain elements that are ultimately recognized as configurations, which then eventually are taken up by the schemata we continuously access and update.

Finally, the present study also differs from Bateman (2009) as the author claims that “rather than considering the transparently available representation that comes from the ‘content’ of what is portrayed in the

filmic image, [his work] will explore filmic meanings *per se*” (p. 1). I believe that any representation in any medium, and construed by any semiotic mode, is imbued with meanings that can be foregrounded or silenced in specific analyses due to a number of social, cultural, economic, political and historical constraints, which might be understood to preclude claims of transparency in representations.

In addition, Bateman (2009) argues that these allegedly transparent representations are not ‘filmic meanings *per se*’. I argue that the representations originated in what is actually portrayed in the filmic image can be addressed in a systematic way, by uncovering which elements make up specific configurations and how these configurations are related to one another in the materiality of the filmic text, thus producing meanings that are filmic in essence. This is demonstrated in the analyses presented in this Chapter and the following ones.

Having briefly discussed how this research differs from the first perspective on film analysis based on montage, we now turn to the other perspective, which sees patterns of meanings also inside sequences and shots. In this context, Iedema (2001) proposes a socio-semiotic analysis of a documentary. He calls attention to “issues regarding the sociopolitics of reading position (‘above content’),” and “to the structural importance of subject selection, framing and editing (‘below form’)” (p. 186).

Like Baldry and Thibault (2005), Iedema (2001) proposes six levels of analysis for the filmic text – frame, shot, scene, sequence, generic stage, and work as a whole. Despite the similarities between these two proposals, I explore the categories put forward by Baldry and Thibault (*ibid*) – visual transitivity frame, shot, subphase, phase, macrophase, whole text (see Figure 18) – as they propose a framework of analysis that is more aligned with SFL terminology, thus allowing for additional methodological consistence in the analysis of both verbal language and images.

Before discussing the results of the analysis based on the categories put forward by Baldry and Thibault (2005), there is a recent study of film in an SFL tradition that deserves mention. In Tseng’s (2009), instead of “rejecting what has long been regarded as ‘messy’, the film elements of different modalities at the least abstract/ground level are systematised and built into a theoretical framework” (p. 1). Tseng (*ibid*, p. 10) uses the “system of *cohesive reference* and *phoricity*” proposed by Martin (1992) to develop a ‘framework of filmic cohesive reference’, focusing on how the most significant filmic elements are tracked throughout the filmic text. Her work differs from the present

study in that she focuses on textual meanings, while I focus on ideational meaning. Therefore, we take different paths in demonstrating that film elements, such as characters, actions and settings, can be described in systemized terms, thus offering a description of the meaning potential of that specific semiotic mode.

Having said that, I now discuss the application of the concepts, categories and levels of analysis laid out by Baldry and Thibault (2005) for the work with the filmic text already discussed in subsection 2.2.2 in order to understand the construal of women's identity in the film SATC as proposed in the present research.

As previously stated, Baldry and Thibault (2005), like Iedema (2001), also suggest six levels of analysis, but they do so in much more detailed terms. As the authors claim, one does not have to address the text under analysis in all six levels. It is the analyst's decision to choose the degree of delicacy of the analysis to be made, and that should be informed mainly by the goals of the investigation.

Since this study aims, among other things, at describing how the meaning potential of the dynamic image can be described and understood in terms of configurations of elements present in shots and sequences, I address all six levels of analysis so patterns of meanings in each of them can be revealed, which may allow for more consistency in the results found. Additionally, the different levels of analysis are also productive in terms of understanding the specific text in the present investigation, as "the analysis of micro-aspects can contribute to our understanding of how narratives unfold, or how arguments are put together and reinforced" (Iedema, 2001, p. 201).

### 3.2 THE FILM *SEX AND THE CITY*

Since the present investigation concerns an exploration of women's identity in terms of how the experiences in which they are inscribed are construed, next is a description of the field in the film SATC.

As previously put, the first film is a continuation of the story told in the homonymous TV series, which had its final episode in 2004. Four years later, the film is released. The main thread in the film plot is Carrie and Big's wedding. After having experienced an on-and-off relationship in the TV series, in the last episode, Mr Big travels to Paris, where Carrie is currently living with Russian artist Aleksandr Petrovsky, to try and get her back. He gets there and finds that Carrie's relationship with Aleksandr has failed, which only helps for them to be together at last.

The film has an unusually long Intro, which can be explained by the fact that they needed to summarize what had happened in the whole TV series, especially for those who were not frequent viewers or had never seen any episode. It is only after this long introduction that the story starts being told in the filmic text. Even though the data in this study only concerns the Intro and the Outro of the film, it is important to know the main stories being told throughout the film so that the specific parts analyzed can be more fully understood.

There are basically four stories in the film plot. The main one, as previously mentioned, is Carrie and Big's wedding, which ends up not happening because Big does not show up for the ceremony, leaving Carrie devastated. The whole film is about the process through which Carrie has to go through in order to eventually forgive Big and then marry him in a much simpler ceremony at the end of the film.

Then, there are three other secondary stories, each one lived by each of the other three main characters: Miranda, Samantha and Charlotte. Miranda's husband, Steve, tells her that he has cheated on her, which causes her to leave him. Throughout the film, we see Steve trying to get Miranda's trust back, which eventually happens in the end. Samantha, feeling no longer fulfilled emotionally and sexually in her relationship with movie star Smith Jerrod, decides to leave him, as she believes she is living his life, not hers.

Charlotte's only problem, on the other hand, is feeling worried that, because she is truly happy, something bad might happen in her life, as she sees her closest friends all facing troubles in their personal lives. However, she gets even happier, as she becomes pregnant and has a beautiful daughter, Rose. This is a compelling event in the film, as we know that Charlotte faced a miscarriage and could not conceive a child naturally during the TV series, which made her and her husband, Harry, decide to adopt a child, Lily.

In the end of the film, Carrie and Big get married at City Hall and have lunch with their closest friends to celebrate their union. Then, Carries launches a new book. Finally, the four close friends go to a restaurant to celebrate Samantha's 50<sup>th</sup> birthday and their successful friendship. Having provided an overview of the field of the film SATC, next is the analysis of the identities of women construed based on the meanings committed by verbal language and by the dynamic image.



### 3.3 CONSTRUING IDENTITIES OF WOMEN IN THE FILMIC TEXT

As previously explained in the Method section, this research accesses all six levels of analysis proposed by Baldry and Thibault (2005) for the film text. Since the data has been investigated in considerable detail, it would not be productive in this subsection to show the analysis of all the shots that make up the subphases and phases of both the Intro and the Outro.

Therefore, next are only excerpts of the analysis that will serve to demonstrate the results that allow us to reach the goals set out in this subsection. These goals are:

1. To use the notions of visual transitivity frame, shot, subphase, phase and macrophase (Baldry & Thibault, 2005) in order to break down the text into analyzable units, which might provide sufficient information about the regularities in the construal of women's identity as far as processes, characters and settings are concerned;
2. To describe the meaning potential of the dynamic image in systemic-functional terms proposed in the present study, adapting and extending the work of Painter and Martin (in press) on still images in children's picture books;
3. To demonstrate in the filmic text, especially in the concept of the protracted gaze, which construes 'desideration', what Butler (2004) argues for in 'Undoing Gender' – that "performativity is not just about speech acts. It is also about bodily acts" (p. 198);
4. To present and interpret the overall results of the analysis of processes, characters and settings in both verbal language and images as far as gender identity is concerned.

#### 3.3.1 Breaking down the filmic text to reveal gender representation

Before proceeding to the description of the filmic text organization, it is useful to have an overview of what each part of the film text analyzed emphasize. The Intro and the Outro of the film are made up of three phases each. Below is a summary of the overall field of each of these phases.

- i. Intro: a) Phase 1: this phase presents the setting of the film (New York City), young women and their relationship with

shopping and the search for love, and the main character, Carrie Bradshaw; b) Phase 2: the focus is on presenting Carrie as an attractive woman, who wears sexy lingerie and goes out at night to have fun, as well as on introducing her three closest friends (Charlotte, Miranda and Samantha); Phase 3: this subphase (the longest one) shows us what has happened in the lives of each of the four main characters (during the period of the TV series) in order to contextualize their present lives.

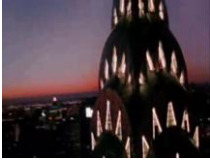




ii. Outro: a) Phase 1: it shows us Carrie and Big's wedding at City Hall and the subsequent lunch as a reception to their closest friends; Phase 2: Carrie is reading aloud at her book launch; Phase 3: Carrie, Charlotte, Samantha and Miranda go out at night to a restaurant to celebrate Samantha's 50<sup>th</sup> birthday and their long-lasting friendship.


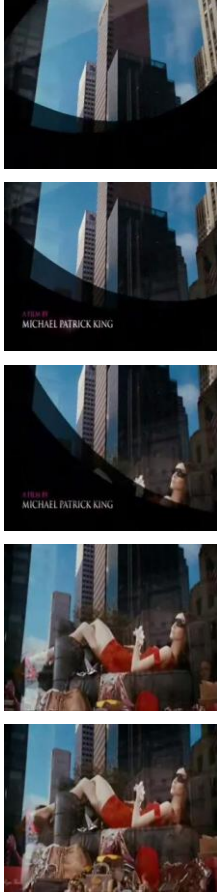
In this subsection, excerpts from each of these phases are used 1) to discuss women's identity by using the notions put forward by Baldry and Thibault (2005) for the analysis of the film text, 2) to describe the meaning potential of the dynamic image, as well as 3) to argue that the body has a central role in the construal of meanings afforded by the dynamic image as a semiotic resource in its own right, thus extending Butler's claim that "the body gives rise to language" (2004, p. 199) to include images as well, and 4) to present and discuss the overall results of the analysis of ideational meanings in both verbiage and dynamic image as far as the performativity of gender identity is concerned.





The only phase that is presented in full in this subsection is the first phase of the Intro so that the notions of visual transitivity frame, shot, subphase and phase can be understood in one continuous stretch of film text. The other phases, however, are presented only in the Appendices.




Table 5 – Intro: Phase 1 (42 seconds).







<b>SHOTS</b>	<b>VISUAL ANALYSIS</b>
<b>PHASE 1</b>	
<b>WIPE</b>	<b>Subphase 1</b> circumstances (Shots 1 to 5)



<p>1st Shot (00:00:05)</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Location: time (dusk)</p>
<b>WIPE</b>	
<p>2nd Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Location: time (night)</p>
<b>WIPE</b>	
<p>3rd Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>4th Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Location: time (dusk)</p>
<b>CUT</b>	
<p>5th Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Extent: time (clouds moving quickly)</p>

 <p>(00:00:16)</p>	
<p><b>FADE OUT/WIPE</b></p>	<p><b>Subphase 2</b> young woman + labels + love (men) (Shots 6 to 12)</p>
<p>6th Shot (00:00:17)</p> 	<p>Carrie [<i>as narrator – from 4<sup>th</sup> frame</i>]: Year</p> <p>F:MN&gt;ND lying down F:MN#weight, color, age, dress, accessories Circ: Location: place (in a shop window display) Circ: Location: time (day)</p> <p>Carrie [<i>as narrator</i>]: after year,</p>






	<p>Carrie [<i>as narrator</i>]: twenty-something women</p>
<p><b>CUT IN</b></p>	
<p>7th Shot</p> 	<p>Carrie [<i>as narrator</i>]: come to New York City</p> <p>P:MN&gt;ND lying down  P:WA1&gt;gazing&lt;window display (desideration)  P:MN#weight, color, age, dress, accessories  P:WA1#weight, color, age, dress  Circ: Location: place (in a shop window display / on a sidewalk)  Circ: Location: time (day)</p>
<p><b>CUT</b></p>	
<p>8th Shot</p> 	<p>Carrie [<i>as narrator</i>]: in search</p> <p>P:MN&gt;ND lying down  P:WA1&gt;ND standing  P:WA1&gt;gazing&lt;window display (desideration)  P:MN#weight, color, age, dress  P:WA1#weight, color, age, dress  Circ: Location: place (in a shop window display / on a sidewalk)  Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	
<p>9th Shot</p>  <p><small>SARAH JESSICA PARKER</small></p>	<p>Carrie [<i>as narrator</i>]: of the two 'L's':</p> <p>P:WA1&gt;gazing&lt;window display [purses/shoes] (desideration)  P:WA1#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	

<p>10th Shot</p> 	<p>Carrie [<i>as narrator</i>]: labels</p> <p>P:WA1&gt;gazing&lt;window display [purses/sunglasses] (desideration)</p> <p>P:WA1#weight, color, age, dress</p> <p>Circ: Location: place (on a sidewalk)</p> <p>Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>11th Shot</p> 	<p>Carrie [<i>as narrator</i>]: and</p> <p>11a</p> <p>P:M1&gt;D walking</p> <p>F:M1&gt;ND holding a cup of drink</p> <p>F:M1&gt;gazing&lt;watch</p> <p>P:M1#weight, color, age, dress</p> <p>Circ: Location: place (outdoors)</p> <p>Circ: Location: time (day)</p> <p>11b</p> <p>P:M2&gt;D walking</p> <p>F:M2&gt;talking on cell phone</p> <p>P:M2#weight, color, age, dress</p> <p>Circ: Location: place (outdoors)</p> <p>Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>12th Shot</p>  <p>(00:00:29)</p>	<p>Carrie [<i>as narrator</i>]: love.</p> <p>12a</p> <p>P:M2&gt;D walking</p> <p>F:M2&gt;talking on cell phone</p> <p>P:M2#weight, color, age, dress</p> <p>Circ: Location: place (outdoors)</p> <p>Circ: Location: time (day)</p> <p>12b</p> <p>P:M3&gt;D jogging</p> <p>P:M3#weight, color, age, dress</p> <p>Circ: Location: place (outdoors)</p> <p>Circ: Location: time (day)</p>
<b>WIPE</b>	<b>Subphase 3</b> young women + labels + Carrie (Shots 13 to 19)

<p>13th Shot (00:00:30)</p> 	<p>P:WE&gt;D walking  P:WE#weight, color, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	
<p>14th Shot</p>  	<p>P:WE&gt;D walking  P:WE#weight, color, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	
<p>15th Shot</p>   	<p>P:WE&gt;D walking  P:WE&gt;ND smiling  P:WE&gt;gazing&lt;each other (emotion)  P:WE&gt;talking  P:WE#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p> <p>Brunette: Yeah!  Blonde with hat: It's the best!</p>

CUT IN	
<p>16th Shot</p> 	<p>P:W2&gt;D walking  P:C&gt;D walking  P:W2&gt;talking  F:W2/C&gt;gazing&lt;each other (emotion)  F:C/WA&gt;ND smiling&lt;each other  P:WE#weight, color, age, dress  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p> <p>Red-haired girl [2<sup>nd</sup> frame]: Hot dress!</p> <p>Red-haired girl [3<sup>rd</sup> frame]: Auh!</p> <p>Carrie [as narrator – 4<sup>th</sup> frame]: Twenty years ago,</p>
CUT OUT	
<p>17th Shot</p> 	<p>Carrie [as narrator – 1<sup>st</sup> frame]: I was one of them.</p> <p>P:WE&gt;D walking  P:C&gt;D walking  P:C&gt;gazing&lt;WE  F:C&gt;D giggling  P:C#weight, color, age, dress  P:WE#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>



	
<b>WIPE</b>	
<p>18th Shot</p>  	<p>P:C&gt;D walking  F:C&gt;ND smiling  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>CUT IN</b>	
<p>19th Shot</p>   <p>(00:00:46)</p>	<p>P:C&gt;D walking  F:C&gt;ND smiling  P:C&gt;gazing  F:C&gt;D turning head  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>DISSOLVE</b>	

In order to analyze the ideational meanings construed in the film SATC, the first step was to break down the text into analyzable units, which could ultimately be compared in terms of recognizable patterns of meanings.

Considering the whole text (i.e. the film as a whole), the first choice is to identify its macrophases. An easy way to understand what Baldry and Thibault mean by this concept, one can refer to Iedema's level five of tele-film analysis, i.e. generic stage. In Iedema's terms, "roughly, stages are beginnings, middles and endings; each genre has a specific set of stages: narratives tend to have an orientation, a complication, a resolution and maybe a coda" (2001, p. 189).

In these terms, this research focuses on the Intro and the Outro of the film SATC. The Intro can be understood as part of the orientation of the film, and the Outro as part of its resolution as well as its coda. Then, having decided the macrophases on which to focus, one has to break them down into phases, which, in Baldry and Thibault's terms, are "a set of copatterned semiotic selections that are codeployed in a consistent way over a given stretch of text" (2005, p. 47).

Since the analysis of the filmic text is still incipient, and Baldry and Thibault's concepts and categories understandably also need to be matured by application in more research, I believe it is advisable that the analyst operationalize these concepts in the specific investigation being carried out based on the precise data at hand. Hence, having decided to investigate the film's Intro, the next step was to decide how many phases it has.

Using the definition provided by Baldry and Thibault, as well as the visual input of the data, I divided the Intro into three phases (see Figure 21), as previously explained. The first phase (see Table 5), in turn, has three subphases. First, buildings of NYC are shown in order to establish the setting of the film. Then, young women are represented to be searching for labels and love, which is a goal said to be shared by all young women coming to New York. Finally, other young women are depicted carrying shopping bags and passing by Carrie, the main character in the film, being depicted in relation to those young women.

Figure 21: Synoptic overview of Intro structure.

INTRO		
PHASE 1	PHASE 2	PHASE 3
Subphase 1	Subphase 1	Subphase 1
Subphase 2	Subphase 2	Subphase 2
Subphase 3	Subphase 3	Subphase 3
	Subphase 4	Subphase 4
		Subphase 5
		Subphase 6

The next level down the scale would be the shot, which, as previously put, can be understood as a continuous stretch of filmic text, i.e. there is no transition between the frames that compound it. As can be seen in the beginning of Phase 1 in the Intro, the first four shots are made up of only one visual transitivity frame, each focusing on different buildings in NYC.

The sixth shot, on the other hand, is made up of six frames. However, it does not mean that they refer to six different visual transitivity frames. As previously stated, Baldry and Thibault (2005) refer to these frames as “configurations of a process, the participant(s) in that process, and any associated circumstances in a visual text” (p. 122). That being the case, we can see that, even though shot number six of Phase 1 in the Intro has a number of frames, it actually depicts only one visual transitivity frame, as it is slowly revealed to be fully seen only in the last frame. We can argue that the frames in shot number six make up only one visual transitivity frame because there is in reality only one configuration of processes, participants and circumstances.

The relevance of being able to tell whether or not a sequence of frames makes up more than one visual transitivity frames lies in the fact that “visual transitivity frames are based on the experiential dimension of meaning in visual texts” (ibid, p. 122). Thus, as this study concerns precisely the experiential dimension of the filmic text, it is important to know the frequency in which different representations are depicted by means of varying transitivity frames, whether these frames are constrained in only one shot or distributed along more than one, as has been explained in subsection 2.2.2.

In Phase 1 of the Intro, for instance, we see two patterns of meanings created by the variation in the frequency of different visual transitivity frames. The first sequence of shots depicts a greater number of visual transitivity frames, which contributes to the idea of NYC as being a dynamic city full of different building in different places – the perfect setting for a young woman who is in search of labels and love. The imagetic construal of labels and love is also achieved by means of a quick change of shots arguably to add to the idea that this fast-paced city is full of opportunities.

From the thirteenth shot on, the shots are longer and are made up of fewer visual transitivity frames, which may afford the more focused perception of the four young women being represented in terms of their bodies and personal characteristics, such as age and style. Such representation, which is slowly revealed, is relevant inasmuch as it

creates the elements against which Carrie, the main character, is ultimately introduced for the first time.

As can be seen in the sixteenth shot (see Table 5), one of the four young women, the red-haired, turns around to gaze at Carrie, expressing emotion, which is fully revealed to the viewer by the verbal language, when the girl says *Hot dress* referring to what Carrie is wearing. That recognition is important as far as gender identity is concerned, for


[t]rue subjectivities come to flourish only in communities that provide for reciprocal recognition, for we do not come to ourselves through work alone, but through the acknowledging look of the Other who confirms us. (Butler, 1987, p. 58)

In other words, the fact that the young woman acknowledges Carrie as still being fashionable serves to show the new (and young) audience of the film that the main character still appeals to a younger generation, which the filmic product under analysis also aims to please. This 'reciprocal recognition' is further emphasized by the verbal language, when Carrie turns around and says: *Twenty years ago, I was one of them.*

After having achieved the first goal of this subsection, which was to present the concepts and categories put forward by Baldry and Thibault (2005) for the analysis of the filmic text based on the actual data of the present investigation, now we turn to the second goal: to describe the meaning potential of the dynamic image. However, the concepts of shot, subphase and phase are yet to be discussed more thoroughly in the next chapter, which is about the intermodal complementarity between verbal language and dynamic image.

In order to present the visual analysis in terms that could be promptly followed by the reader, this research uses notational conventions, instead of full sentences, to describe what happens in each shot in terms of processes (action, perception, cognition, desideration, emotion, saying), characters (description and relations) and setting (circumstantiation). Even though these conventions are mentioned in the list of abbreviations, it is important to provide examples from the data so that the reader of this study may get used to them more easily.


Table 6 – Intro: Phase 2: 31<sup>st</sup> Shot.

<p>31st Shot</p> 	<p>Carrie [<i>as narrator</i>]: Help also</p> <p>P:C&gt;D walking  F:C&gt;ND smiling  P:C#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
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In Table 6, one can see the following example of notational conventions: P:C>D walking, which reads ‘Partial depiction (P) of (: ) Carrie (C) performing (>) the dynamic (D) action of walking’. Another example is F:C>ND smiling, which reads ‘Full depiction (F) of (: ) Carrie (C) performing (>) the non-dynamic (ND) action of smiling’. Additionally, there is the description of how the character is depicted: P:C#weight, color, age, dress, accessories, which corresponds to ‘Partial depiction (P) of (: ) Carrie (C) according to (#) weight, color, age, dress, accessories’.

Finally, the circumstantial elements are addressed: Circ: Location: place (on a sidewalk) and Circ: Location: time (day). The reading of these latter conventions is more direct. The former, for instance, corresponds to ‘Circumstance (Circ) of (: ) Location of (: ) time’, and what comes in the parenthesis is the precise circumstance being described.

Table 7 – Intro: Phase 3: 85<sup>th</sup> Shot.

<p>85th Shot</p> 	<p>Carrie (as narrator): and just</p> <p>P:C&gt;ND smiling&lt;MB  F:C&gt;gazing&lt;MB (emotion)  P:C#color, age  P:MB#color, dress  Circ: Location: place (in the street)  Circ: Location: time (night)</p>
--	---

Of the notational conventions used, there is one more that needs to be exemplified. In Table 7, one also sees the symbol (<). It may be read as ‘at’, ‘to’, or any preposition required for a transitive process. But it will also be used when there is a passive participant associated with the processes being described and no preposition is required for a transitive process. See the following two examples from Table 7: a) P:C>ND smiling<MB, which reads ‘Partial depiction (P) of (: ) Carrie (C)

performing (>) the non-dynamic (ND) action of smiling at (<) Mr. Big (MB)'; b) F:C>gazing<MB (emotion), which corresponds to 'Full depiction (P) of (:.) Carrie (C) gazing at (<) Mr. Big (MB)'.

Now, having discussed and illustrated the categories proposed by Baldry and Thibault for the analysis of the filmic text as well as the notational conventions used in this study, we turn to the description and exemplification of the meaning potential of the dynamic image, which, hopefully, is one of the main contributions of the present investigation.

**3.3.2 Further understanding the meaning potential of the dynamic image for construing gender representation**

The description of the meaning potential of the dynamic image has actually already been offered in Tables 1 and 2. However, I now further clarify this description with examples from the data so that the categories described can be effectively confirmed.

3.3.2.1 Gender in the system of process

Addressing the differences between meaning-making in still images and in moving images, Kress and van Leeuwen (2006) state that the main one "is that the role of the vector is taken over by movement" (p. 258). That is why, in Table 8, we see that the visual realization of the process of 'action' is achieved by the actual action.


Table 8 – Process types in the ideational meaning system of the dynamic image (adapted from Painter & Martin, in press).

<b>IDEATIONAL MEANINGS</b>		
	<b>visual meaning potential</b>	<b>visual realizations</b>
<b>PROCESS</b>	action	the actual action
	perception	gaze
	cognition	thought bubbles, face/hand gestures, head movement
	desideration	protracted gaze + facial expression
	emotion	gaze + facial expression

	saying	speech balloons, face/hand gestures, lip movement
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For instance, in the example below (Intro: Phase 1: Shot 12), we see a frame that represents what happens in the shot. As shown in the analysis, one man is walking and the other is jogging. Of course, the actual action cannot be seen in this frame, as this is only a still image from the filmic text. However, in the film, the main element that sets this semiotic resource apart from still images is precisely that it affords the depiction of movement, especially nowadays when there is much advanced technology enabling filmmakers to create films with as many as 30 frames per second (Dancyger, 2007) and up to 2,073,600 pixels per frame (Millerson & Owens, 2008).

Table 9 – Intro: Phase 1: 12<sup>th</sup> Shot (process of ‘action’: movement).

<p>12th Shot</p>  <p>(00:00:29)</p>	<p>Carrie [<i>as narrator</i>]: love.</p> <p>12a  P:M2&gt;D walking  F:M2&gt;talking on cell phone  P:M2#weight, color, age, dress  Circ: Location: place (outdoors)  Circ: Location: time (day)</p> <p>12b  P:M3&gt;D jogging  P:M3#weight, color, age, dress  Circ: Location: place (outdoors)  Circ: Location: time (day)</p>
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Three of the notational conventions used to describe processes of ‘action’ in the dynamic image are ‘D’, ‘MD’ and ‘ND’ (Bednarek, forthcoming). They mean ‘dynamic’, ‘mid-dynamic’ and ‘non-dynamic’, respectively. What differentiates them is the degree of movement present in the action being described. For instance, in shot 12a (see Table 9), the action is dynamic, since we can clearly see movement in *walking* and *jogging*.

The decision to address the degree of movement in the processes of action in the dynamic image is motivated by the fact that it may reveal itself as a relevant finding as far as gender representation is concerned. The degree to which the element of movement is present in the actions that women perform is important inasmuch as we argue in

the present study that the body has a central role in the construal of the dynamic image as a semiotic resource *per se*, as opposed to it being only an element that lends additional flavor to meanings construed by verbal language.

The process of ‘perception’ is visually realized by the presence of a gaze. However, the gaze should be the focus or part of the focus of the construal in the dynamic image. In other words, not all shots where someone’s face is depicted will be analyzed also in terms of ‘perception’. Let me explain this with two examples: in Table 10, even though we can see the woman’s face and eyes, her gaze is not the focus of the construal, as opposed to her holding the man and smiling; however, in Table 11, though we cannot see Carrie’s eyes as clearly, there is an obvious focus on the participants gaze at a photo of her best friends.

Table 10 – Intro: Phase 2: 25<sup>th</sup> Shot (process of ‘action’).



<p>25th Shot</p> 	<p>Carrie [<i>as narrator</i>]: a knockoff</p> <p>F:WA1/M1&gt;MD holding&lt;each other</p> <p>P:WA1#weight, color, age, dress</p> <p>P:M1#weight, color, age, dress</p> <p>Circ: Location: place (on a sidewalk)</p> <p>Circ: Location: time (night)</p>
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Table 11 – Intro: Phase 3: 89<sup>th</sup> Shot (process of ‘perception’).

<p>89th Shot</p> 	<p>Carrie (as narrator): we still feel like those</p> <p>F:C&gt;D grabbing picture frame from shelf</p> <p>F:C&gt;gazing&lt;photo of her three best friends and herself</p> <p>P:C#weight, color, age, dress</p> <p>Circ: Location: place (inside her apartment)</p> <p>Circ: Location: time (day)</p>
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Processes of ‘cognition’ were not found in the data analyzed, and the relevance of this result is further discussed later in this chapter. However, one should know that the dynamic image can construe this




kind of meaning. For instance, let us imagine a scene where a character enters an apartment, closes the door, walks away, stops and then returns to lock the door. Also imagine that, when the character stops, s/he places her hand in her forehead as if noticing she had forgotten to lock the door, which is also reinforced by her facial expression. In that case, we could arguably claim that the dynamic image has construed the process of ‘remembering’ (to lock the door).

Another more obvious example would be the use of thought bubbles in the filmic text. Of course, this resource is much more frequently used in still images, but it can also be the case in the dynamic image, especially in cartoons.

Before we move on to the processes of ‘desideration’ and of ‘emotion’, which are not described in Painter and Martin’s (in press) work with still images, and thus require a more thorough argumentation in the present study, we now describe the process of ‘saying’. Unlike still images, where this process is realized solely by the presence of speech balloons, the dynamic image can construe ‘saying’ by additional means: face/hand gestures and, most importantly, lip movement.

In Table 12, we can see a clear instance of ‘saying’ in the dynamic image, where Carrie makes a toast to their friendship. That is realized visually by her lip movement, but it is further emphasized by her holding a glass of Cosmopolitan and smiling at her friends.

Table 12 – Outro: Phase 3: 58<sup>th</sup> Shot (process of ‘saying’).

<p>58th Shot</p> 	<p>Carrie: To us</p> <p>P:C&gt;ND sitting</p> <p>F:C&gt;ND holding her Cosmopolitan</p> <p>P:C&gt;gazing&lt;SM/CH(implied) (emotion)</p> <p>F:C&gt;talking</p> <p>P:C&gt;ND smiling&lt;SM/CH(implied)</p> <p>P:C#weight, color, age, dress</p> <p>Circ: Location: place (inside the club)</p> <p>Circ: Location: time (night)</p>
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As previously mentioned, one of the main goals of this investigation is to provide a description of the meaning potential of the dynamic image in systemic functional terms. In order to do so, we rely on Painter and Martin’s (in press) work with still images in children’s picture books. However, as expected, the dynamic image and the still image have different affordances in terms of ideational meanings.

By analyzing the data and paying close attention to the resources that the dynamic image deploys in construing women's identity, we could notice that the two other processes described by Halliday and Matthiessen (2004) for verbal language, and which were not found in the work on still images by Painter and Martin (in press), could be identified and described in the present research. And that is an additional contribution to the understanding of how the filmic text deploys its resources to make representations of the world. They are: the processes of 'desideration' and of 'emotion', which we describe in detail in the following paragraphs.

The process of 'emotion', as we describe it, is visually realized by the elements of gaze and facial expression. Differently from what has been done hitherto, we propose to deal with the 'gaze' as not only realizing a general process of 'reaction' as proposed by Kress and van Leeuwen and vastly applied to the analysis of still images. Unlike Kress and van Leeuwen, who state that "the precise nature of reactions is coloured in by facial expression" (2006, p. 67), we argue that facial expression serves a purpose beyond that of only coloring the specific reaction being construed by the image.

In other words, we do not treat all processes realized by the gaze as one. The specific process of 'reaction' described by Kress and van Leeuwen (2006) for the still image corresponds to the process of 'perception' in the present study. However, besides that one, we argue that the gaze can also be part of a configuration of elements that construe other two types of meanings: emotion and desideration.

If the character is represented as gazing at something, but there is no specific facial feature orientation (see Figure 9) creating a recognizable emotion, then the process being construed is that of 'perception' only. Nevertheless, if the system of facial feature orientation is mobilized, in the terms described in the present study, the process might be that of 'emotion' or 'desideration'. What differentiates between the two is the fact that, for 'desideration' to be the case, the gaze must be protracted.

In Table 13, for instance, Carrie gazes at the judge (not seen in this shot but implied, as he has been represented in previous ones) and Mr. Big. But, as can be clearly seen, she does more than gaze. She is bringing about a more specific process than that of 'perception'. One could not say that she only perceives both the judge and Mr. Big.

Table 13 – Outro: Phase 1: 6<sup>th</sup> Shot (process of ‘emotion’).

6th Shot (00:00:17)	<p>Judge: and wife.</p> <p>P:C&gt;ND standing  F:C&gt;ND smiling&lt;JG  F:C&gt;ND smiling&lt;MB  F:C&gt;gazing&lt;JG (emotion)  F:C&gt;gazing&lt;MB (emotion)  P:MB&gt;ND standing  P:MB&gt;gazing&lt;C  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in a courthouse room)  Circ: Location: time (day)</p>
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Instead of treating this construal as simply a process of ‘reaction’, in Kress and van Leeuwen’s (2006) terms, leaving facial expression as a loose element that would serve only to ‘color’ the meaning of that reaction, we propose to treat it as a process in its own right. We argue that ‘emotion’ is being construed as a process by means of a configuration of elements (Baldry & Thibault, 2005) that must be seen and analyzed in terms of simultaneity and spatiality.

Let us break down the visual elements (seen and implied) in Table 13 in order to understand how ‘emotion’ can be discussed as a process, and not only interpersonally, by means of, say, an appraisal analysis (Tian, 2010). First, we need to bear in mind that what is explained here can only be fully appreciated by simultaneously seeing the dynamic image in action, as we do not rely on the resources of the still image (frame on paper) to argue the case, but, conversely, on the affordances of the filmic text.

In the shot analyzed in Table 13, one can see the two elements needed for the construal of ‘emotion’ in the dynamic image: gaze (Carrie gazes at the judge and at Mr. Big) and facial expression (she is smiling at both of them). In time, we need to explain that we adapt the system network of facial feature orientation proposed by Tian (2010). She applied this system network to the analysis of still images in children’s picture books, but this study uses an adapted version (see Figure 9) that focuses only on the basic features used to create a representation of either positive or negative emotion.

This means that, for the purpose of the present investigation, I do not set out to determine which specific emotion each combination of orientations construes. Conversely, it suffices to be able to argue that the gaze in combination with certain facial expression creates the representation of either positive or negative emotion, as the main objective of treating ‘emotion’ as a process is to allow the analyst to discuss the frequency in which women and men are depicted as expressing their emotions as a way of existing and acting in the world.

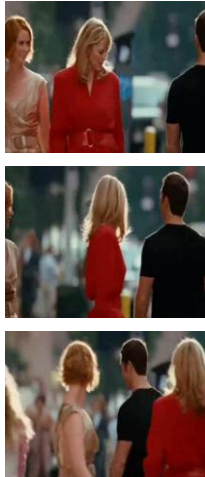
In Table 13, for instance, the facial expression construes a positive emotion, and that is brought about by the combinations of the following facial features: flat eyebrows + full open eyes + up-curved mouth. That configuration of features in addition to Carrie’s gaze at the depicted participants allows the analyst to argue that she is being represented as outwardly expressing her internal emotional state, which is what happens, for instance, when the process of ‘cognition’ is externally represented by means of the use of thought balloons.

Finally, we describe the process of ‘desideration’. In respect to the features of the process, it differs in only one aspect from that of ‘emotion’ – that the gaze is protracted. However, there is also another element in the spatial configuration of the dynamic image that needs to be present (either on- or off-screen) for the construal of desideration as a process: the passive participant at which the dynamic participant is gazing.

In Table 14, for instance, we see Samantha and Miranda, but most emphatically Samantha, gazing at the man passing by them. However, there is something peculiar in this kind of gaze: it is protracted. In the spatial configuration that construes the process of ‘desideration’, the object of desire is paramount. In the case of shot 40, in Table 14, the man in black is first depicted in the foreground, and then he passes by the four women and kisses his male partner, thus creating the frustration of Samantha’s desire.


Again, we argue that the gaze in this shot should not be regarded as only construing ‘perception’, since the women do more than only perceive the man’s presence. Their gaze lingers on the man’s body, from head to toe. Therefore, one can claim that there is the representation of desire by means of the spatial configuration afforded by the dynamic image, as previously described.

Table 14 – Intro: Phase 2: 40<sup>th</sup> Shot (process of ‘desideration’).

<p>40th Shot</p> 	<p>P:MR&gt;D walking  F:MR&gt;ND smiling  F:MR&gt;D turning around  F:SM&gt;D walking  F:SM&gt;D turning around  F: MR/SM&gt;gazing&lt;M2 (desideration)  P:MR#weight, color, age, dress, accessories  P:SM#weight, color, age, dress, accessories  P:M2#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
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Importantly, the meaning of ‘desideration’ is not limited to sexual attraction. We mean ‘desideration’ as a general meaning (Halliday & Matthiessen, 2004). In order to clarify this statement, we can observe Table 15, where another instance of ‘desideration’ is found in the data analyzed.

Table 15 – Intro: Phase 1: 7<sup>th</sup> Shot (process of ‘desideration’).

<p>7th Shot</p> 	<p>Carrie [<i>as narrator</i>]: come to New York City  P:MN&gt;ND lying down  P:WA1&gt;gazing&lt;window display (desideration)  P:MN#weight, color, age, dress, accessories  P:WA1#weight, color, age, dress  Circ: Location: place (in a shop window display / on a sidewalk)  Circ: Location: time (day)</p>
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In Table 15, the young woman’s reflection on the shop window is superimposed onto the mannequin, arguably to focus on their resemblance, but, at the same time, also to demonstrate that they are not exactly the same, as the mannequin carries attributes that the young woman ‘desires’ to have: dress, shoes and accessories by famous designers. In this case, there is the meaning of ‘desideration’, since the

young woman's prolonged gaze and her facial expression allow for the claim that she 'wishes' she had or could buy the things displayed in front of her.

That meaning is further emphasized by the verbal language when the narrator says that *Year after year, twenty-something women come to New York City in search of the two L's: labels and love*. However, when I set out to describe the meaning potential of the dynamic image, it had to be clear that I could rely solely on its own resources. In other words, the meanings described should be understood as deriving only from the dynamic image, without any influence from the verbal language used in the filmic text; otherwise, I would be addressing intermodal meanings, which are only to be discussed in the next chapter.

Besides the description of the processes that can be construed by the dynamic image, we also work on the description of the characters and setting that may be associated with those processes (see Table 16), as we investigate ideational meanings in systemic functional terms (Halliday & Matthiessen, 2004). Nevertheless, as I deal with the dynamic image in a narrative text, some changes were made in order to explore more effectively the meanings construed as far as gender issues are concerned.

### 3.3.2.2 Gender in the system of character

The present study differs from most previous research on still images in that I propose, following Painter and Martin (in press), to address relational transitivity in the dynamic image focusing on character description and characters relations instead of analyzing the characteristics attributed to the participants involved in processes as being construed by means of classificational, analytical and symbolic processes (Kress & van Leeuwen, 2006).

In other words, I do not analyze the attributes and qualities a certain character has in terms of participants affected by a relational process. Instead, I redress relational transitivity to focus only on those qualities and characteristics in their own right.

Table 16 – Character and setting in the ideational meaning system of the dynamic image (adapted from Painter & Martin, in press).


<b>IDEATIONAL MEANINGS</b>	
<b>visual meaning potential</b>	<b>visual realizations</b>

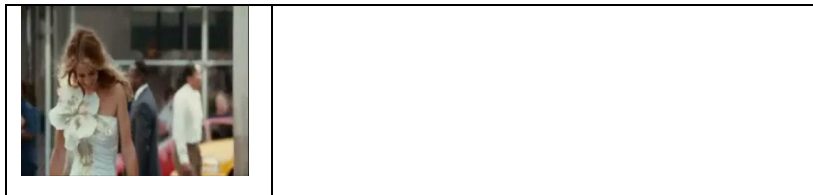
CHARACTER	character description	depicted qualities and attributes
	character relations	adjacent and symmetrical arrangement of participants (co-classification, comparison, affinity)
SETTING	circumstantiation	depiction of extent, location (time and place), manner, accompaniment and matter

In Table 17, for example, one can see the following notational conventions: P:C#weight, color, age, dress. This notation refers to Carrie's description according to the criteria of weight, color, age and dress. Instead of describing Carrie in terms of the relational transitivity proposed by Kress and van Leeuwen (2006) for the still image, by which we would say, for instance, that this shot corresponds to an analytical process, since we see only part of Carrie's body (her upper body), we choose to address character description in terms of criteria that derived from the data itself and have considerable impact on the discussion of how women (and men, comparably) are depicted in the filmic text.

This choice proves relevant as the specific film under analysis is based on a TV series which places a great deal of importance on women's bodies and their stylization by means of clothing, accessories and cosmetics. The specific considerations about weight, color, age and dress of the characters are made in Chapter 5, where, among other things, we discuss how characters (especially women) as social actors are categorized (van Leeuwen, 2008).

Table 17 – Intro: Phase 1: 18<sup>th</sup> Shot (character description).

<p>18th Shot</p> 	<p>P:C&gt;D walking  F:C&gt;ND smiling  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
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Character relations, in turn, concern the ways in which characters are depicted as relating to one another. This relation can be of ‘co-classification’, ‘comparison’ and/or ‘affinity’ (see Figure 10), and that can be revealing as far as gender issues are concerned, since gender identity is about performativity in social interaction.

The relation of ‘affinity’ is proposed in the present investigation in order to account for patterns of relations that arose from the data and that could not be effectively described in terms of the previously put categories of ‘co-classification’ and of ‘comparison’ in Painter and Martin’s (in press) study of children’s picture books.




Co-classification concerns the “symmetrical display of participants with same spatial orientation” (Painter & Martin, in press). In other words, there is ‘co-classification’ when characters are displayed alongside one another, and this orientation allows us to make a claim as to how the qualities and attributes of one of each one of them relates to those of the others, not in terms of comparison, but in the sense of reciprocal pairing/grouping.

Table 18 shows us a good example, where the individual qualities and attributes of those four characters are emphasized precisely in their relationship with one another. Let us see this in more detail. The fact that they are young women, and that one of them is red-haired, another one is a brunette and two others are blonde only comes to our attention because they are symmetrically displayed. That immediately makes us understand that they are somehow related to each other, and, because of other aspects of the representation, such as their smiling and being very close to one another, we can claim that they are probably good friends.

For those who had seen at least one episode of the TV show, it also becomes clear that these four women are to be seen as younger versions of the four main characters in the film, which is confirmed by verbal language when Carrie says: *Twenty years ago, I was one of them.*






Table 18 – Intro: Phase 1: 15<sup>th</sup> Shot (character relation of co-classification).

15th Shot	
	<p>P:WE&gt;D walking  P:WE&gt;ND smiling  P:WE&gt;gazing&lt;each other (emotion)  P:WE&gt;talking  P:WE#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
	<p>Brunette: Yeah!  Blonde with hat: It's the best!</p>
	

The character relation of ‘comparison’, on the other hand, is about the “comparison/contrast in attributes/accessories of characters comparably displayed” (ibid). What this relation aims to construe is not that the characters should be seen as paired up or grouped together, but that the qualities and attributes that each one of them has are to be appreciated by comparing (and obviously contrasting) them with those of the other characters.

Table 19, for instance, arguably construes a relationship between the four young women (background) and Carrie (foreground) by comparably displaying them. What one can notice is that, even though Carrie is older, their bodies are notably similar (Caldas-Coulthard, 2010), and that Carrie is still admired for her sense of style – which is made clear in the dynamic image when the red-haired girl turns around and smiles at Carrie in the previous shot as well as when Carrie, as previously stated, says: *Twenty years ago, I was one of them.*

Table 19 – Intro: Phase 1: 15<sup>th</sup> Shot (character relation of comparison).

17th Shot	Carrie [ <i>as narrator – 1<sup>st</sup> frame</i> ]: I was one of them.
	<p>P:WE&gt;D walking  P:C&gt;D walking  P:C&gt;gazing&lt;WE  F:C&gt;D giggling  P:C#weight, color, age, dress</p>
	<p>P:WE#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
	

Finally, there is the relation of ‘affinity’, which has two sub-features: a) accompany (affinity suggested by display of participants side by side) and b) relating (affinity suggested by display of participants face to face).

These relations were perceived when trying to analyze each shot in terms of ‘co-classification’ or ‘comparison’. There were cases in which the characters were neither being co-classified nor compared, but they were still being related to each other somehow. By looking at those cases in more detail, a pattern could be noticed: they were either accompanying (characters displayed side by side) or relating to (characters displayed face to face) one another. These meanings were, then, grouped under the feature of ‘affinity’, which is the overall result of the relation construed in those cases.

Below are examples of both ‘accompany’ and ‘relating’. In Table 20, there is the shot where Charlotte, Carrie, Miranda and Samantha (from left to right) are introduced as a group of friends for the first time in the film. This is the case of a character relation of ‘affinity: accompany’, since they are displayed side by side.

Table 20 – Intro: Phase 2: 37<sup>th</sup> Shot (character relation of affinity: accompany).



<p>37<sup>th</sup> Shot</p> 	<p>F:C&gt;D walking  F:CH&gt;D walking  F:MR&gt;D walking  F:SM&gt;D walking  F:C#weight, color, age, dress, accessories  F:CH#weight, color, age, dress, accessories  F:MR#weight, color, age, dress, accessories  F:SM#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)  Circ: Accompaniment (closely together)</p>
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Table 21, in turn, shows us an instance of ‘relating’, as the characters are displayed face to face, thus construing a sense of affinity, which is expected as they are getting married.

Table 21 – Outro: Phase 1: 8<sup>th</sup> Shot (character relation of affinity: relating).

<p>8<sup>th</sup> Shot</p> 	<p>P:C&gt;ND standing  F:C&gt;gazing&lt;MB (emotion)  P:MB&gt;ND standing  F:MB&gt;gazing&lt;C  F:C/MB&gt;D kissing&lt;each other  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in a courthouse room)  Circ: Location: time (day)</p>
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The summary of all the previously described and illustrated visual realizations of the character relations feature can be seen in Table 3 (repeated below). Now, I turn to the description of circumstantiation in the dynamic image in terms of their visual realizations (see Table 16).

Table 3 – Realization of character relations feature (adapted from Painter & Martin, in press).

<b>CHARACTER RELATIONS</b>		<b>realisation</b>
co-classification		symmetrical display of participants with same spatial orientation
comparison		comparison/contrast in attributes/accessories of characters comparably displayed
affinity:	accompany	affinity suggested by display of participants side by side
	relating	affinity suggested by display of participants face to face

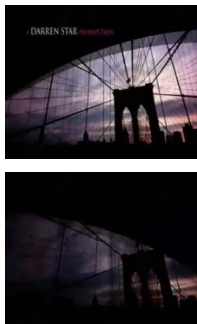
### 3.3.2.3 Gender in the system of setting

In describing the meaning potential of the dynamic image, it becomes evident that not all possibilities of circumstantiation construed by verbal language can be comparably construed in the filmic text. However, I found that the dynamic image can afford to construe more elements of circumstantiation than the still image. Painter and Martin (in press), for instance, could only find cases of ‘spatial locale’ (location: place) and ‘manner of action’ (manner).

As can be seen in Table 16, the resources deployable by the filmic text can arguably construe ‘extent’, ‘location: time’, ‘location: place’, ‘manner’, ‘accompaniment’ and ‘matter’. Importantly, these meanings are brought about solely by the resources of the dynamic image, i.e. verbal language is not considered in order to make the point that certain shot construes, for instance, the circumstance of ‘manner’.

In Table 22, there is the depiction of two types of circumstantiation: location (place) and extent (duration). Location: place refers to the Brooklyn bridge in NYC. Extent: duration, however, can only be seen in the filmic text, i.e. the frame, as it is a still image, in Table 22 cannot show extent. This shot in the film shows clouds moving quickly, which construes, I argue, the idea of duration of the action. And that is emphasized by verbal language, when Carrie says the opening line of the narration in the film: *Year after year, twenty-something women come to New York City in search of the two L’s: labels and love.*


Table 22 – Intro: Phase 1: 5<sup>th</sup> Shot (circumstantiation of location: place and extent: duration).

<p>5th Shot</p>  <p>(00:00:16)</p>	<p>Circ: Location: place (NYC – Brooklyn bridge)          Circ: Extent: duration (clouds moving quickly)</p>
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The vast majority of shots in the data only construe ‘location: time’ and/or ‘location: place’, visually speaking. But, as one of the aims of the present investigation is to propose a description of the meaning potential of the dynamic image, it is important to illustrate the other cases of circumstantiation found in order to inform future research, where more of these cases might be identified.


Table 23 shows an instance of ‘manner’, where we see a woman hitting a man with a purse. So, the object used to hit the man is arguably an integral part of the representation; it is not just an accessory that can be left out of the visual construal by the viewer.

Table 23 – Intro: Phase 2: 28<sup>th</sup> Shot (circumstantiation of manner).

<p>28th Shot</p>  <p>(00:01:09)</p>	<p>F:WA1&gt;D hitting&lt;M1          F:M1&gt;D crouching and protecting himself          P:C&gt;D walking          P:C&gt;gazing&lt; WA1/M1          P:C&gt;D skipping away          P:WA1#weight, color, age, dress          P:M1#weight, color, age, dress          P:C#weight, color, age, dress          Circ: Location: place (on a sidewalk)          Circ: Location: time (night)          Circ: Manner (with her purse)</p> <p>WA1: You fucking asshole! Motherfucker! You’re married?! I fucking hate you!</p>
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In Table 24, there is an instance of ‘matter’. This is a peculiar example, since it is actually construed by letters, which have to do with verbal language. However, one can see that the letters are used more in their potential as images than as constitutive parts of words. In order to save space in the text, we argue this case in the blank space inside Table 24\*.

Table 24 – Intro: Phase 2: 21<sup>st</sup> Shot (circumstantiation of matter).

<p>21st Shot</p>  <p>(00:00:52)</p>	<p>Circ: Matter (SATC)</p> <p>* When faced with this shot, where shining letters fly around in order to form the name of the film, we understand that this should not be treated as simply a case of verbal language use. The individual letters are presented with attributes (light, size and salience – compositional, rather than representational elements in Kress and van Leeuwen’s terms) that foreground their construal as images. And as such, they ultimately make up the finished image informing what the representation is about (its matter), which is the name of the motion picture: Sex and the City.</p>
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Finally, Table 20 provides us with an example of ‘accompaniment’ and of ‘location: time’. As previously discussed, this shot shows Charlotte, Carrie, Miranda and Samantha walking closely together. The meaning of ‘accompaniment’ is construed incrementally in this case. First, we see Carrie by herself in shot 31 (Intro: Phase 2), then each new character at a time is introduced to the viewer, but *with* Carrie, in the following order: Charlotte, Miranda and then Samantha. As each new character is introduced, the group of friends is incrementally formed, thus emphasizing that they are in the company of each other while doing the actions they do.

Even though we believe that this sequence of shots can be seen as construing ‘accompaniment’, we should state, however, that more definitive examples need to be found in future research in order to confirm this specific meaning potential in the dynamic image. Table 20 clearly also construes ‘location: time’, as one can see that the characters are walking at daytime.

Having reached the first two goals set out in the beginning of this subsection, we now address the third one: to argue that the body has a central role in the construal of meanings afforded by the dynamic image as a semiotic resource in its own right, thus extending Butler’s claim that “the body gives rise to language” (2004, p. 199) to include images as well. And that is precisely the contribution of the present investigation to the field of gender studies as a whole, since future research might also start focusing attention on how the body, in its relevance for the understanding of performativity, can be understood as an integral part of the meaning potential of images as semiotic resources.

### **3.3.3 The body construing meanings in the dynamic image**

Baldry and Thibault (2005) warn us that bodily actions do not necessarily construe the same meaning in different contexts, so it is important to have some criteria “to motivate a specific semiotic significance for a given bodily act” (p. 178) when carrying out analysis. Thus, we should know that 1) the significance of bodily acts are usually determined by specific body parts, 2) the precise meaning of bodily acts is revealed only cross-modally, 3) bodily acts are dialogically linked to one another, i.e. each bodily act is syntagmatically linked to another, thus creating a meaningful relationship, and 4) a certain bodily act may be foregrounded in different shots, which might reveal some sort of ‘semantic commonality’ among them (ibid, p. 178-179). However, these four criteria need not be met collectively.

In order to demonstrate that the body also gives rise to imagistic language, even if its significations exceed the intentions of the text maker (Butler, 2004), I focus on the construal of the process of ‘desideration’ found in the data. While attempting to describe the meaning potential of the dynamic image, I had to pay close attention to the patterns of meaning that arose during analysis. Out of those patterns, I noticed that every time the gaze of a character was the focus of the representation, either his/her body and/or the body of the character being

gazed at was a decisive element in the construal of the process at hand; and that process was ultimately understood as construing ‘desideration’.

Examining the same instance previously used to describe the existence of the process of ‘desideration’ (see Table 14), I can now highlight the relevance of the body (and its corresponding bodily acts) for the construal of such ideational meaning, and thus for the performativity of (gender) identities.

As previously explained, the process of ‘desideration’ is visually realized by means of a protracted gaze and (positive or neutral) facial expression. Besides, there must be the representation (on- or off-screen) of the phenomenon at which the gaze is directed. Having established these elements that give rise to the process of ‘desideration’, I must now discuss the gaze in more detail in order to understand the role of the bodily acts involved in that spatial configuration.

In Table 14, let us focus on Samantha’s gaze. The process of ‘desideration’ can be initially identifiable by her protracted gaze; however, that is not enough, as one could surely gaze at something for a longer period of time without construing the meaning of desire. On the contrary, depending on the configuration of elements present in the spatiotemporal representation being analyzed, the gaze could actually construe a negative meaning – that, for instance, of suspicion.

Therefore, the contextual parameters of the representation are pivotal in determining whether or not the dynamic image is construing ‘desideration’. The object of the gaze is the man in the black T-shirt, who passes by Samantha, attracting her gaze and making her check him out from head to toe – which she does by turning around in order to keep her gaze at his body.

Importantly, desideration is construed in this shot to a great extent because of the way Samantha’s bodily acts of ‘gazing’ and ‘turning around’ are directed at the man’s body, who also carries out the bodily acts of ‘walking’ past Samantha. These bodily acts meet two of the four (non-cumulative) criteria put forward by Baldry and Thibault (2005) for the claim of specific semiotic significance: a) specific body parts are the focus of the representation (the gaze), and b) these bodily acts (Samantha’s and the man’s) are dialogically linked.

Hence, we can argue that the body plays a decisive role in the configuration of the process of ‘desideration’ construed in the film SATC, especially because of its focus on body image. Consequently, the body must be understood as an integral part of the spatiotemporal configuration that gives rise to the meaning construed by the dynamic



image – especially in terms of the performativity of ‘gender’ identities, which is one of the main foci of the present research.

The last goal of this subsection, as previously stated, is: to present and discuss the overall results of the analysis of ideational meanings (processes, characters and settings) in both verbiage and dynamic image as far as the performativity of gender identity is concerned.

First, the results of the analysis of verbal language (Intro, Outro, Intro + Outro) are presented in tables and graphs, which are then interpreted. After that, the same is done about the dynamic image. It is important to highlight that the interpretation of the interrelation between the results of the analysis of verbal language and of the dynamic image are discussed in Chapter 4 only, as it concerns precisely intermodal meanings.

### 3.4 IDENTITIES OF WOMEN THROUGH IDEATIONAL PATTERNS IN VERBAL LANGUAGE

As previously stated, the verbal language analyzed in the present study concerns the voiceover and character lines of the first film SATC. In the Intro, almost all of the text is made up of the voiceover, with only a few attending lines by characters. However, in the Outro, the ratio between voiceover and lines of characters in the text analyzed is much more balanced.

Next are tables and graphs with the results of the TRANSITIVITY analysis carried out, which are then interpreted in terms of the patterns they form as regards gender issues. Firstly, the prominence of processes types in the clauses analyzed is discussed. Secondly, the participants found in the clauses are analyzed in terms of their dynamic or passive roles. Next, the circumstances associated with the processes found are also discussed, especially for their relevance in the unfolding of a narrative text. Finally, participant relationality is addressed.

#### **3.4.1 Patterns in the occurrences of processes and women’s representation**

Tables 25 (Intro) and 26 (Outro) show the occurrences of process types (and their corresponding realizations) in numbers and percentages. The most common processes both in the Intro and in the Outro are those of ‘doing’, ‘happening’ and ‘behaving’, summing up to 75% and 80%, respectively. This result is highly indicative of the nature of the ‘goings-on’ in which people are involved in the data analyzed. Thus, it is a

relevant finding that (more than) two thirds of the processes found are concerned with bringing about material change in the world.

The nature of this material change in the Intro mostly regards the semantic field of ‘relationships’, more precisely that of romantic relationships. The most common processes are *look for*, *journey* and *date*, and they are used to describe the journey that each of the four main characters had to go on while looking for dates that could ultimately become a steady relationship. See examples of clauses in which these processes are found.

<b>Charlotte</b>	<b>was looking for</b>	<b>the perfect love.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

Intro: Phase 3

<b>Miranda</b>	<b>journeyed</b>	<b>to Brooklyn</b>	<b>for Brady and Steve.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>	<i>Circ: cause</i>

Intro: Phase 3

<b>I</b>	<b>'m dating</b>	<b>a guy with the funkiest-tasting spunk.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

Intro: Phase 3

In the Outro, however, the material change is no longer about the search for a life partner, since Charlotte and Miranda are happily married and Samantha has actually decided to become single again towards the end of the film, as her life with Smith Jerrod was no longer satisfying. Carrie, the main character, finally gets married. So, part of the Outro (Phase 1) is about Carrie and Mr. Big’s wedding ceremony at City Hall and reception at a simple restaurant – that is why some of the processes found in the beginning of the Outro concern the semantic field of ‘wedding ceremonies’ (*married, do, vested, pronounce, kiss*).

<b>Carrie Bradshaw</b>	<b>married</b>	<b>John James Preston</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

Outro: Phase 1

<b>You</b>	<b>may kiss</b>	<b>the bride.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>

Outro: Phase 1

The remaining processes in both the Intro and the Outro are of much less prominence, as both of them sum up to only 10%. Interestingly, the meaning of ‘perception’ in the Intro is realized exclusively by the process *spot*, and they all refer to the idea of identifying trouble in potential partners, for which the main four characters can count on one another (see example below).

<b>a knockoff</b>	<b>is not</b>	<b>as easy</b>	<b>∅</b>	<b>[[to spot]]</b>
			<i>Senser</i>	<i>Pr: MENTAL</i>
			<i>Embedded clause</i>	
<i>Carrier/ Phenomenon</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		

Intro: Phase 2

Even though the other process types were not relevant enough to be discussed, there is one observation that may be noteworthy. Processes of ‘emotion’ and of ‘desideration’ were found only in the Intro, whereas processes of ‘cognition’ were found only in the Outro. This can be possibly explained by the fact that the Intro is vastly more concerned with the participants’ romantic lives, which arguably creates more room for the expression of ‘emotion’ and ‘desideration’. However, there is no apparent reason why ‘cognition’ was found only in the Outro.

Importantly, the Outro construes more meanings of ‘emotion’ in the dynamic image than the Intro, which creates a certain division of the workload between these two semiotic resources. But that is more thoroughly discussed in Chapter 4, where intermodal complementarity is the focus.

About the meaning of ‘cognition’, one could argue that its near absence in the construal of both Intro and Outro reveals that the content of characters’ thinking is of no relevance for the representation of their past (Intro) and present/future (Outro) lives. In other words, instead of being concerned about these characters’ thoughts, we should focus on their material actions.

Table 25 – Occurrences of processes in the clauses analyzed (Intro).

		<b>OCCURRENCES</b>	<b>#</b>	<b>%</b>
<b>P</b>	<b>R</b>	come, having gotten, concentrated on, look at, looking for (2x), journeyed (3), dating (2), get (it) (up), giving, take, found, cancel, comes along, has moved, stay, get in	21	75%

<b>O C E S S</b>	<b>Perception</b>	spot (3)	3	10.71%
	<b>Cognition</b>	---	---	---
	<b>Emotion</b>	hate	1	3.57%
	<b>Desideration</b>	need, wants	2	7.14%
	<b>Saying</b>	tell	1	3.57%
	<b>TOTAL</b>		28	100%

Table 26 – Occurrences of processes in the clauses analyzed (Outro).

		<b>OCCURRENCES</b>	<b>#</b>	<b>%</b>
<b>P R O C E S S</b>	<b>Doing / Happening / Behaving</b>	married, do, vested, kiss, called, put, working on, willing to write, look, stop drinking, started, wait (3), met, entered	16	80%
	<b>Perception</b>	---	---	---
	<b>Cognition</b>	couldn't help but wonder, forget	2	10%
	<b>Emotion</b>	---	---	---
	<b>Desideration</b>	---	---	---
	<b>Saying</b>	said, speaking	2	10%
	<b>TOTAL</b>		20	100

Having discussed the results shown in Tables 25 and 26 individually as well as in their interrelation, we can now address the overall construal of verbal language in terms of process types in the data analyzed in Table 27. In this chapter, where gender identities construed in the film SATC are discussed in terms of data concerning processes, characters and setting committed by both verbal language and the dynamic image, overall results of the meanings found in the Intro and the Outro are shown together in Tables as well as in Graphs (e.g.: Table 27 and Graph 1). This is due to the multimodal nature of such investigation, which requires a concern for alternative ways of presenting results to cater for individual reading styles.

As already put, processes of 'doing', 'happening' and 'behaving' represent more than two thirds (76.59%) of the whole number of occurrences analyzed. As can be seen in Table 27, the other process types sum up 23.38%, but when addressed individually, they lose their prominence considerably, with the second most common type adding up to as little as 6.38% of the total number of occurrences.

However, these results demonstrate the usefulness of sub-categorizing mental processes (Halliday & Matthiessen, 2004) into

processes of ‘perception’, ‘cognition’, ‘emotion’ and ‘desideration’, as this allows the analyst to appreciate the meaning construal of process types more thoroughly.

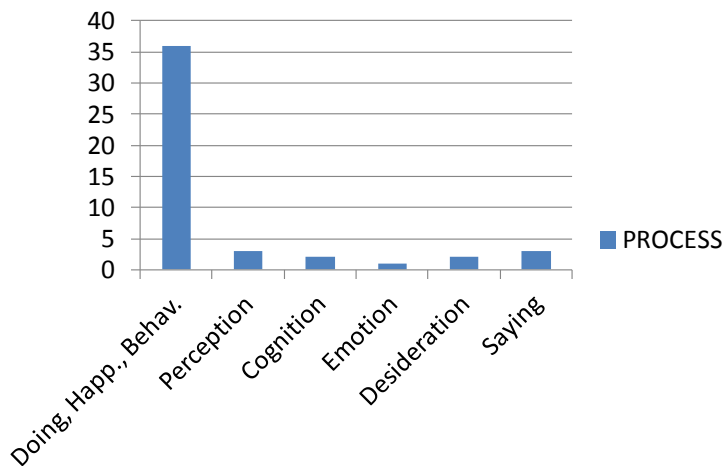
For instance, as the film SATC deals mostly with each of the four main characters’ private experiences, more specifically their romantic lives, it is relevant to address how their inner world is represented as well, thus the informative aspect of knowing how often their thoughts, emotions and desires are the focus of the construal of verbal language.

The greater prominence of processes of ‘doing’, ‘happening’ and ‘behaving’ can also be seen in Graph 1. Unlike the results of the TRANSITIVITY analysis of the voiceover in the TV series SATC (Bezerra, 2008), where processes of ‘saying’ were more significant, this is not the case in the film SATC, based on the data analyzed.

Table 27 – Occurrences of processes in the clauses analyzed (Intro + Outro).

		OCCURRENCES	#	%
<b>P R O C E S S E S</b>	<b>Doing / Happening / Behaving</b>	come, having gotten, concentrated on, look at, looking for (2x), journeyed (3), dating (2), get (it) up, giving, take, found, cancel, comes along, has moved, stay, get in, married, do, vested, kiss, called, put, working on, willing to write, look, stop drinking, started, wait (3), met, entered	36	76.59%
	<b>Perception</b>	spot (3)	3	6.38%
	<b>Cognition</b>	couldn’t help but wonder, forget	2	4.25%
	<b>Emotion</b>	hate	1	2.12%
	<b>Desideration</b>	need, wants	2	4.25%
	<b>Saying</b>	tell, said, speaking	3	6.38%
	<b>TOTAL</b>			47

Graph 1 – Occurrences of processes in the clauses analyzed (Intro + Outro).



Now, we turn to the interpretation of the results about the dynamic and passive roles of participants in the clauses analyzed. This interpretation is carried out on the basis of the relevance of such results for the understanding of how gender identity is construed in verbal language in the film SATC as far as the notion of performativity is concerned.

### 3.4.2 Patterns in dynamic participation and women's representation

In Tables 28 and 29, we can see which categories of participants occupy the dynamic position in the clauses analyzed in the Intro and in the Outro, respectively.

As this study aims to investigate the construal of women's identity in the film SATC, it is a significant result to find that women are the most frequently dynamic participants in the clauses analyzed. They represent 59.25% in the Intro and 65% in the Outro, as is illustrated in the example below.

<b>twenty-something women</b>	<b>come</b>	<b>to New York City</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>

Intro: Phase 1

<b>four New York women</b>	<b>entered</b>	<b>the next phase of their lives</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>

Outro: Phase 3

As in Bezerra (2008), it does not suffice to have women as dynamic participants of most processes if they are still involved in ‘goings-on’ that do not have significant impact in society, i.e. if they are still circumscribed to the private sphere.

However, the discussion of the fields in which women are most frequently found acting and its relevance for the discussion of women’s identity is addressed in Chapter 5. The goal here is to unveil patterns and address how these results may signal that specific gender identities are being either reinforced or challenged.

Tables 28 and 29 also show us that the second most frequently dynamic participants are women and men in general, as in the following reference to Charlotte and Harry:

<b>We</b>	<b>'re</b>	<b>reproductively challenged.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Intro: Phase 3

This result indicates that, in almost its entirety, dynamic participation requires that women be included, which can be confirmed when we sum up the dynamic participation of women individually and their participation in association with men: 85.17% (Intro) and 85% (Outro).

That is a relevant fact when we consider that, according to Butler (1990), the subject is constituted in the very act of using language, i.e. in the discursive reiteration of acts in our daily life. Therefore, the performativity of women’s identity in the verbal language of the film SATC is realized mostly by women being in dynamic positions, which might be seen as a positive development from the times when women were profoundly cast aside from any active role in the media at large, namely TV and film.

Men also figure as dynamic participants in the Intro (7.40%) and in the Outro (10%), even though much less frequently, and this happens mostly in clauses that construe the meaning of ‘action’, which is consistent with the results in Bezerra (2008), where men also figure as more dynamic participants precisely in material processes.

The participants that are in the dynamic position less frequently both in the Intro and in the Outro are those that fall in category ‘Others’. Even though their lack of prominence in the clauses analyzed precludes their more thorough discussion, examples are still given in order to clarify for the reader of the present investigation what this category actually represents.

<b>time</b>	<b>has moved</b>	<b>us</b>	<b>on,</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: location: time</i>

Intro: Phase 3

<b>By the power</b>	<b>vested</b>	<b>in me</b>	<b>by the state of New York.</b>
<i>Circ: Manner</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>	<i>Actor</i>

Outro: Phase 1

Table 28 – Occurrences of dynamic participants and the processes in which they are involved (Intro: Verbal).

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S	<b>Doing / Happening / Behaving</b>	15	1	2	2
	<b>Perception</b>	---	---	3	---
	<b>Cognition</b>	---	---	---	---
	<b>Emotion</b>	1	---	---	---
	<b>Desideration</b>	---	---	2	---
	<b>Saying</b>	---	1	---	---
	<b>TOTAL</b>	16	2	7	2
	<b>%</b>	59.25%	7.40%	25.92%	7.40%

Table 29 – Occurrences of dynamic participants and the processes in which they are involved (Outro: Verbal).

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S	<b>Doing / Happening / Behaving</b>	10	2	2	1
	<b>Perception</b>	---	---	1	---
	<b>Cognition</b>	1	---	1	---
	<b>Emotion</b>	---	---	---	---
	<b>Desideration</b>	---	---	---	---
	<b>Saying</b>	2	---	---	---
	<b>TOTAL</b>	13	2	4	1
	<b>%</b>	65%	10%	20%	5%

Table 30 brings the overall results of dynamic participation in the Intro and in the Outro. As can be seen, human beings are expectedly the most



common dynamic participants in the clauses analyzed (93.61%). Of those, as previously put, women occupy the dynamic role more often (61.70%), which highlights their greater room for action, for the outer expression of their inner workings as well as for voicing their concerns. Besides that, women are also dynamic by sharing the active role with men, which makes them actively present in 85.1% of the clauses.

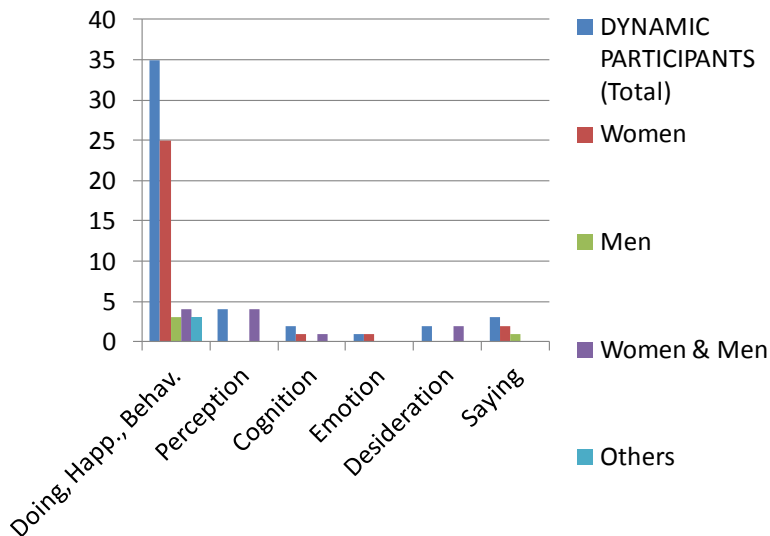
Even though one may argue that it was expected to find women in more dynamic roles as the four main characters in the film are female, it is important to discuss in which goings-on these women are construed as being involved in more frequently, as it might reveal specific gender identities being construed. Besides, by looking into the data, it is interesting to pay close attention to the processes in which only specific categories of participants were active. These are: processes of ‘perception’ (women and men), processes of ‘emotion’ (women) and processes of ‘desideration’ (women and men). However, the fact that they are considerably less prominent does not allow us to draw compelling considerations about the film as a whole, even if by extension.

Table 30 – Occurrences of dynamic participants and the processes in which they are involved (Intro + Outro: Verbal).

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S	<b>Doing / Happening / Behaving</b>	25	3	4	3
	<b>Perception</b>	---	---	4	---
	<b>Cognition</b>	1	---	1	---
	<b>Emotion</b>	1	---	---	---
	<b>Desideration</b>	---	---	2	---
	<b>Saying</b>	2	1	---	---
	<b>TOTAL</b>	29	4	11	3
	<b>%</b>	61.70%	8.51%	23.40%	6.38%

The results in Table 30 can also be appreciated in the comparative distribution of dynamic participation across different types of meaning in Graph 2.

Graph 2 – Occurrences of dynamic participants and the processes in which they are involved (Intro + Outro: Verbal).



### 3.4.3 Patterns in passive participation and women's representation

As for passive participation, the first significant information in Tables 31 and 32 is that, both in the Intro (65.51%) and in the Outro (75%), the categories 'Others' and 'None' are the two ones representing the passive role most frequently. This reveals that most 'goings-on' in the clauses analyzed are directed either at non-human participants or at no participant at all.

Thus, the focus seems to be on the performative subjects and their corresponding actions, feelings, thoughts, desires and voice, which is a significant fact, especially when we know that most of those 'goings-on' are carried out by women. Below are examples of each of these cases: in the first one, the passive participant is non-human; in the second one, there is no passive participant.

<b>I</b>	<b>put</b>	<b>the wedding gown</b>	<b>away,</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: location: place</i>

Outro: Phase 2

<b>I</b>	<b>'ve been dating</b>	<b>since</b>	<b>I</b>	<b>was</b>	<b>fifteen.</b>
			<i>Carrier</i>	<i>Pr:</i> <b>RELATIONAL</b>	<i>Attribute</i>
<i>Actor</i>	<i>Pr:</i> <b>MATERIAL</b>	<i>Circ: extent: duration</i>			

Intro: Phase 3

The result that men are passive participants in the Intro more than twice as much as women can be attributed to the fact this macrophase (Baldry & Thibault, 2005) in the film SATC is mostly aimed at introducing the four main characters in their search for, and struggles to keep, a partner, which is embodied exclusively in heterosexual love. In this search, they are mainly represented as acting upon men but also as expressing their feeling towards them.

In the Outro, though, the situation reverses, and that happens most likely because most of the voiceover and character lines occur in its last phase, where almost all participants involved (dynamic or passive) are women. This focus on women as participants can be explained by the fact that the last phase in the Outro is mainly directed at construing the idea of the strong bond that has kept the four main characters as best friends over the years.

The four friends also hope that their bond will remain the same in the years to come, as can be seen in the following line by the main character, Carrie, as she makes a toast to Samantha's turning fifty and to their friendship.

<b>To Samantha,</b>	<b>fifty and fabulous.</b>	<b>To us... and the next fifty.</b>
<i>Recipient</i>	<i>Attribute</i>	<i>Recipient</i>

Outro: Phase 3

Besides, in the Outro, the category 'Women and Men' also figures as the third most common one in the passive role. This can also be explained by the focus of another of its phases. Throughout Phase 1, i.e. in all its subphases (but especially in subphase 3, where Carrie and Big are celebrating with all their closest friends the fact that they just got married), we see women and men interacting and construing the meanings found in the clauses analyzed (see Table 32).

Table 31 – Occurrences of passive participants and the processes in which they are involved (Intro: Verbal).

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S	Doing / Happening / Behaving	2	5	1	5	8
	Perception	---	---	---	3	---
	Cognition	---	---	---	---	---
	Emotion	---	1	---	---	---
	Desideration	---	---	---	2	---
	Saying	1	---	---	1	---
	TOTAL	3	6	1	11	8
	%	10.34%	20.68%	3.44%	37.93%	27.58%

Table 32 – Occurrences of passive participants and the processes in which they are involved (Outro: Verbal).

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S	Doing / Happening / Behaving	3	1	---	5	7
	Perception	---	---	1	---	---
	Cognition	---	---	---	---	2
	Emotion	---	---	---	---	---
	Desideration	---	---	---	---	---
	Saying	---	---	---	---	1
	TOTAL	3	1	1	5	10
	%	15%	5%	5%	25%	50%

Table 33 shows the overall results of passive participation in the Intro and in the Outro. As previously stated, the categories ‘Others’ and ‘None’ make up most of the occurrences of passive participants (69.38%). But Table 33 allows us to have the full picture of the frequency in which passive participation was enacted by humans, namely ‘men’, ‘women’ and ‘women and men’, in this order.

As can be seen, the difference in frequency between ‘women’ and ‘men’ is not great, but it still shows that men are the ones at which the ‘goings-on’ are more often directed, and predominantly in clauses that construe meanings of ‘doing’, ‘happening’ and ‘behaving’ in the Intro.

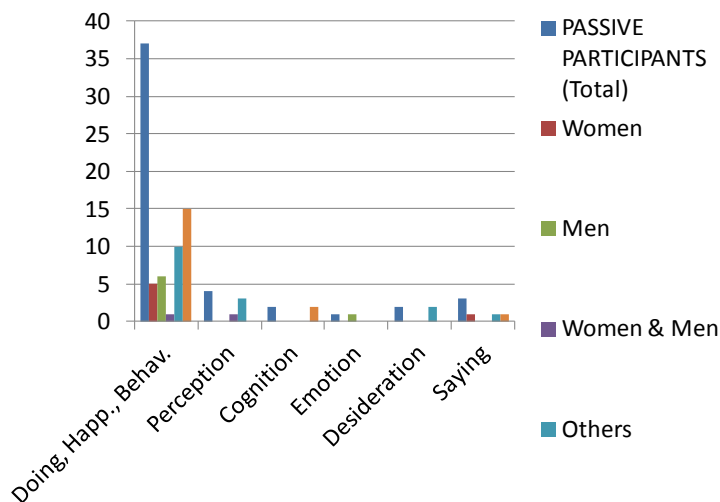
The same is true of women, but more often in the Outro, where their bonds with other women are the focus of the representations.

Table 33 – Occurrences of passive participants and the processes in which they are involved (Intro + Outro: Verbal).

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S	Doing / Happening / Behaving	5	6	1	10	15
	Perception	---	---	1	3	---
	Cognition	---	---	---	---	2
	Emotion	---	1	---	---	---
	Desideration	---	---	---	2	---
	Saying	1	---	---	1	1
	<b>TOTAL</b>	6	7	2	16	18
	<b>%</b>	12.24%	14.28%	4.08%	32.65%	36.73%

These same results are also illustrated in Graph 3.

Graph 3 – Occurrences of passive participants and the processes in which they are involved (Intro + Outro: Verbal).



### 3.4.4 Patterns in character description/relations and women's representation

As previously stated, relational transitivity is not dealt with in the present study by focusing on a process that links participants in terms of attributes and values. Instead, the emphasis is on the actual attributes and values that are assigned to participants either individually or as part of a group, which are addressed in the discussion of 'character depiction' and 'character relations'.

Tables 34 and 35 show the results precisely of participant 'attribution', 'identification' and 'classification' in the Intro and in the Outro, respectively. Besides emphasizing how women are represented in terms of the processes in which they are involved, it is also revealing as far as gender identity is concerned to address the ways in which these participants are assigned attributes, values and shared characteristics.

Basically, results of the analysis of the Intro demonstrate that the focus of participant relationality is not on their shared characteristics (only 3 out of 35 occurrences) but on the attributes (22/35) and the values (10/35) assigned to them. Therefore, we focus on the discussion of these two most frequent options, especially because in the Outro there is no occurrence of 'classification', which confirms its lack of prominence in the data analyzed.

Both in the Intro and in the Outro, participants are more often construed in terms of the attributes they possess, but they are almost as frequently assigned values. However, that difference is greater in the Outro, where 'identification' drops to almost half as much as 'attribution in participant relationality.

A very significant finding concerns the actual participants being assigned those attributes and values. In the Intro, they are more commonly assigned to 'Women' (10/22 and 5/10), while in the Outro it happens to participants in the category 'Others' (9/20 and 7/20). That can be explained by the fact that the Intro is widely aimed at introducing the four main female characters of the film, as can be seen in the examples below.

<b>Twenty years ago,</b>	<b>I</b>	<b>was</b>	<b>one of them.</b>
<i>Circ: location: time</i>	<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>

Intro: Phase 1

<b>My name</b>	<b>is</b>	<b>Carrie Bradshaw.</b>
<i>Value</i>	<i>Pr: RELATIONAL</i>	<i>Token</i>

Intro: Phase 3

<b>I</b>	<b>'m becoming</b>	<b>a Jew.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Intro: Phase 3

Relationality in the Outro, on the other hand, is greatly more concerned with describing the new situations in which the characters find themselves in the end of the film, where they all seem to be entering a new phase of their lives.

<b>It</b>	<b>'s</b>	<b>perfect.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Outro: Phase 1

<b>It</b>	<b>wasn't</b>	<b>a fancy designer reception</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Outro: Phase 1



<b>This</b>	<b>is</b>	<b>delicious.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Outro: Phase 3

Table 34 – Occurrences of relationality in the clauses analyzed (Intro).

		<b>Women</b>	<b>Men</b>	<b>Women and Men</b>	<b>Others</b>	<b>#</b>
<b>C H A R A C T E R</b>	<b>Attribution</b>	10	6	3	3	22
	<b>Identification</b>	5	1	---	4	10
	<b>Classification</b>	3	---	---	---	3
	<b>TOTAL</b>	18	7	3	7	
	<b>%</b>	51.42%	20%	8.57%	20%	

Table 35 – Occurrences of relationality in the clauses analyzed (Outro).

		Women	Men	Women and Men	Others	#
C H A R A C T E R	<b>Attribution</b>	3	---	2	10	15
	<b>Identification</b>	---	2	1	4	7
	<b>Classification</b>	---	---	---	---	---
	<b>TOTAL</b>	3	2	3	14	
	<b>%</b>	13.63%	9.09%	13.63%	63.63%	

In Table 36, we can see the summary of all relationality in verbal language in the data analyzed. It shows that ‘attribution’ is the most common form of relationality found, followed by ‘identification’, and then by a much greater gap by ‘classification’. Thus, we can conclude that participants are mostly described in terms of personal characteristics, but not so much by those that single them out, as would be the case with ‘identification’. See examples below that illustrate this major difference.

<b>I</b>	<b>'m</b>	<b>a writer.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Intro: Phase 3

<b>that</b>	<b>'s</b>	<b>the one label that never goes out of style</b>
<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>

Outro: Phase 3

That might be the case because the goal of the text is to focus on characters’ characteristics without necessarily setting them apart from each other, which might be interpreted as an attempt to emphasize commonality rather than individuality.

However, that should be seen as only a greater focus, since individuality by means of ‘identification’ is also rather common when compared to ‘classification’, which might also be interpreted as a decision not to address participants as grouped individuals.

Focusing on grouped individuals would arguably not allow for the appreciation of each of the main characters’ own characteristics, which is precisely one of the strengths of this film and its ‘transmedia



meaning effects’, since “users identify with a character, or more generally with the ethos, the spirit, the mythos, the ‘feel’ of an entire franchise world” (Lemke, 2009, p. 147).

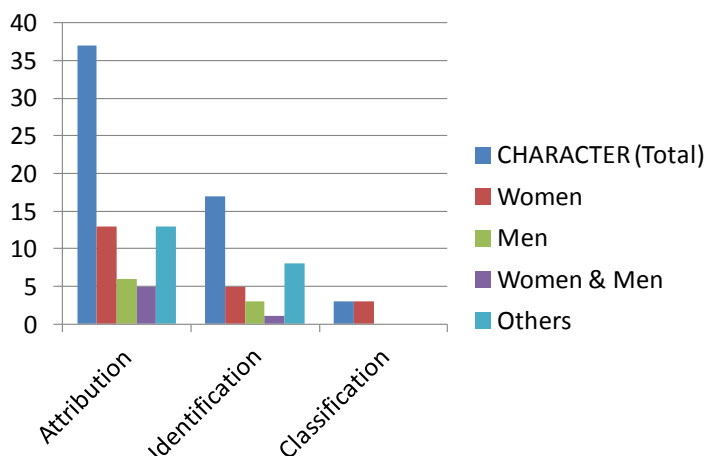
Besides those aspects, Table 36 allows us to see that, when seen in its totality, the data construes both ‘Women’ and ‘Others’ as the most common categories of participants to which attributes and values are assigned (36.84% each), followed by ‘Men’ (15.78%) and ‘Women and Men’ (10.52%).

Table 36 – Occurrences of relationality in the clauses analyzed (Intro + Outro).

		Women	Men	Women and Men	Others	#
<b>C H A R A C T E R</b>	<b>Attribution</b>	13	6	5	13	37
	<b>Identification</b>	5	3	1	8	17
	<b>Classification</b>	3	---	---	---	3
	<b>TOTAL</b>	21	9	6	21	
	<b>%</b>	36.84%	15.78%	10.52%	36.84%	

The prominence of each category of participants regarding the types of relationality in which they are involved can also be seen in Graph 4.

Graph 4 – Occurrences of relationality in the clauses analyzed (Intro + Outro).



### 3.4.5 Patterns in circumstantiation and women's representation

Finally, the last element of the clause that needs to be discussed is circumstantiation, and that is done on the basis of the results presented in Tables 37 (Intro) and 38 (Outro).

Congruent with the results of the analysis of verbal language in the voiceover of the TV series SATC (Bezerra, 2008), Table 37 (Intro) shows us that 'location: time' and 'location: place' make up most of the circumstances associated with the clauses in the clauses analyzed in the present study. As in Bezerra (2008), this can be interpreted in the following terms:

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. (p. 53)

<b>Twenty years ago,</b>	<b>I</b>	<b>was</b>	<b>one of them.</b>
<i>Circ: location: time</i>	<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>

Intro: Phase 1

<b>Charlotte and Harry</b>	<b>journeyed</b>	<b>to China and back</b>	<b>for their daughter, Lily.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>	<i>Circ: cause</i>

Intro: Phase 3

<b>Three books and three years later,</b>	<b>we</b>	<b>still</b>	<b>feel</b>	<b>like those four single girls.</b>
<i>Circ: location: time</i>	<i>Carrier</i>		<i>Pr: RELATIONAL</i>	<i>Attribute</i>

Intro: Phase 3

Table 38 (Outro), however, construes 'location: place' and 'manner' as the two most common types of circumstantiation, leaving 'location: time' in third position. This can be explained by the fact that 'time' has been sufficiently set throughout the film, and it does not change

considerably, but ‘place’ still needs to be addressed as it is an important variable up until the end.

<b>if</b>	<b>you</b>	<b>had</b>	<b>the girls</b>	<b>here...</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: location: place</i>

Outro: Phase 1

<b>in the same city</b>	<b>[[where</b>	<b>they</b>	<b>met</b>	<b>as girls,]]</b>
		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: role</i>
<i>Embedded clause</i>				
<i>Circ: location: place</i>				

Outro: Phase 3

Interestingly, though, there is a rather significant emphasis on ‘manner’ in the Outro (25%). Out of the five occurrences of ‘manner’ in the Outro, four concern clauses that have ‘Women’ as dynamic participants, and three of those construe, either literally or metaphorically, the concept of fashion, which is one of the main elements in the film narrative.

<b>Carrie Bradshaw</b>	<b>married</b>	<b>John James Preston</b>	<b>in a label-less dress.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: manner</i>

Outro: Phase 1

<b>Like</b>	<b>I</b>	<b>said.</b>
	<i>Sayer</i>	<i>Pr: VERBAL</i>
<i>Circ: manner</i>		

Outro: Phase 1

<b>some labels</b>	<b>are</b>	<b>best</b>	<b>left in the closet.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: manner</i>

Outro: Phase 3

<b>four New York women</b>	<b>entered</b>	<b>the next phase of their lives</b>	<b>dressed head to toe in love.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Scope</i>	<i>Circ: manner</i>

Outro: Phase 3

The other types of circumstantiation are not prominent enough to afford individual commentaries, except for ‘extent’ in the Intro (16%), which

concerns mostly the duration of certain important events in the narrative that preceded the film, i.e. the TV series.

In these clauses (see examples below), the text is construing the idea that those events are significant precisely for the fact that they've lasted for a considerable length of time.

<b>Year after year,</b>	<b>twenty-something women</b>	<b>come</b>	<b>to New York City</b>
<i>Circ: extent: duration</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>

Intro: Phase 1

<b>Year after year,</b>	<b>my single girls</b>	<b>were</b>	<b>my salvation,</b>
<i>Circ: extent: duration</i>	<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>

Intro: Phase 3

<b>I</b>	<b>'ve been dating</b>	<b>since</b>	<b>I</b>	<b>was</b>	<b>fifteen.</b>
			<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: extent: duration</i>			

Intro: Phase 3

Table 37 – Occurrences of circumstances in the clauses analyzed (Intro).

	SETTING				
	Location: time	Location: place	Extent	Manner	Cause
#	6	7	4	1	3
%	24%	28%	16%	4%	12%
	Contingency	Accompaniment	Role	Matter	Angle
	#	1	1	---	2
%	4%	4%	---	8%	---

Table 38 – Occurrences of circumstances in the clauses analyzed (Outro).

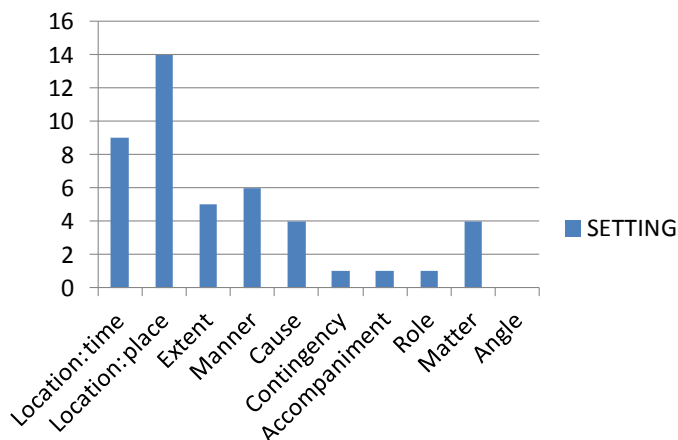
	SETTING				
	Location: time	Location: place	Extent	Manner	Cause
#	3	7	1	5	1
%	15%	35%	5%	25%	5%
	Contingency	Accompaniment	Role	Matter	Angle
	#	---	---	1	2
%	---	---	5%	10%	---

All these aforementioned results of circumstantiation both in the Intro and in the Outro are summarized in Table 39 and displayed in Graph 5.

Table 39 – Occurrences of circumstances in the clauses analyzed (Intro + Outro).

	SETTING				
	Location: time	Location: place	Extent	Manner	Cause
#	9	14	5	6	4
%	20%	31.11%	11.11%	13.33%	8.88%
	Contingency	Accompaniment	Role	Matter	Angle
#	1	1	1	4	---
%	2.22%	2.22%	2.22%	8.88%	---

Graph 5 – Occurrences of circumstances in the clauses analyzed (Intro + Outro).



Now, having concluded the description and interpretation of the results presented about the prominence and related significance of processes, participants and circumstances for issues of gender identity (Tables 25 through 39), we add to those considerations by carrying out the same work but now on the results of the analysis of dynamic images.

By doing so, we also aim to contribute to the understanding of the filmic text in systemic-functional terms and to provide relevant data for the analysis and discussion of intermodal complementarity (Painter and Martin, in press), which is carried out in the next chapter, in order to address how the contributions of each semiotic mode interrelate for the construal of specific gender representations in the film SATC.

### 3.5 IDENTITIES OF WOMEN THROUGH IDEATIONAL PATTERNS IN THE DYNAMIC IMAGE

As previously put, the dynamic images in the present study correspond to what is seen by the viewer in the Intro and in the Outro, not necessarily at the same time as the voiceover and character lines analyzed are being uttered.

In this subsection, the results of the analysis of processes, characters and settings are presented in tables and graphs, which are then interpreted inasmuch as they reveal gender identities being construed. The sequence of tables and graphs follow the same as the one in section 3.4 about verbal language: a) process types, b) characters (dynamic and passive roles), and c) settings.

However, immediately after the discussion of the occurrences of process types, the dynamism of actions (dynamic, mid-dynamic or non-dynamic) in which women and men are involved is also addressed as far as it reveals relevant information regarding women's gender performativity. Additionally, after describing how characters are depicted, the relations (co-classification, comparison and/or affinity) that exist among them are also discussed.

#### **3.5.1 Patterns in the occurrences of processes and women's representation**

Tables 40 and 41 bring the occurrences of process types in the Intro and in the Outro, respectively. Exemplary images are also shown in order to illustrate the most canonical instances of process types found, thus creating a clearer connection between the results in the Tables and the data. As can be noted in both tables, processes of 'action' are much more frequent (58.73% and 53.56%), which is arguably expected, since people are more commonly represented doing concrete things in films, as they are narrative texts.

Some of the occurrences of processes of 'action' deserve special attention due to their more frequent use and to what they reveal as far as gender issues are concerned. In order of frequency (Intro + Outro), they are: *smiling* (73), *walking* (35), *standing* (17), *laughing* (11), *sitting* (10), *eating* (10), *kissing* (9), *turning around* (8) and *having sex* (7).

The first thing that stands out is that *smiling* and *laughing* (84) make up the vast majority of processes of 'action' in the data. This can be understood in terms of the focus of the film to introduce (Intro) the characters as being happy, even though they might have faced problems

in their lives (TV series). This is, then, further emphasized in the Outro, which offers the closure for the problems faced during the film.

Therefore, both in the Intro and in the Outro, characters are mostly represented as happy because they have learned to come to terms with the problems they have experienced: being left at the altar (Carrie), being cheated on (Miranda) and breaking up (Samantha). Charlotte is the only character in the film who does not face any particular problem, which is reason enough for her to confess to Carrie that she is afraid something terrible might happen to her, as she sees her closest friends all going through hardships in their relationships.

Another relevant aspect is the frequency in which characters are represented *walking* around the city. That fact alone would not necessarily be noteworthy, but NYC is considered to be the fifth character in both the TV series and the film. Hence, the depiction of the characters outdoors in this big city – mainly shopping and going out to clubs and restaurants with friends and partners – helps construe the idea of cosmopolitan successful women who have it all.

Two other frequent occurrences are *eating* and *having sex*. *Eating* is actually often depicted in the TV series as well, since the main characters usually meet at their favorite restaurants to have breakfast, lunch and/or dinner. The fact that their dialogs take place in such contexts lends a relaxed and intimate atmosphere for the discussion of oftentimes controversial topics, which hopefully helps bring characters and audience closer.

The action of *having sex*, although frequent in comparison to other occurrences, only concerns one character in the filmic text under analysis: Samantha. This result can be revealing when one asks oneself what may have motivated that decision. Samantha is abundantly known as the ‘sexual’ character in the TV series, and, as results seem to demonstrate, in the film as well.

Even though sex is a major topic in the TV series and in the film, the actual performance is not frequently depicted – and when it is, Samantha is the one ‘doing’ it. That fact is emphasized by the depiction, in the Intro (Shot 67), of some of Samantha’s several sexual encounters in the TV series. That is achieved by means of a montage of separate shots all placed together in one single shot, which arguably intensifies the idea that the character has had a very active sexual life.

This finding is relevant for, at least, two reasons: 1) there is the depiction of a woman having sex in all sorts of places and ways, which can be seen as positive when compared to the many times in which men have been depicted as being sexually active in the media and have been

celebrated for that; 2) this depiction is, however, mostly restricted to one specific character – the ‘sexual’ one -, which, in turn, might be understood as a negative result in the sense that this issue (sex) is still controversial when the dynamic participant is a woman.

*Kissing*, on the other hand, is widely present in both the Intro and in the Outro, especially due to the fact that both macrophases depict the four main characters kissing each other as friends and kissing their respective partners, thus creating a strong focus on their private lives. Such result is corroborated by the analysis of the TV series as well (Bezerra, 2008).

The occurrences *standing* and *sitting*, though frequent, need to be discussed in terms of the dynamism of action in which women and men are involved – and that is done later in the text in the discussion of the results in Tables 43, 44 and 45.

The second most frequent process type in the Intro (21.82%) and in the Outro (20.51%) is the one of ‘perception’. As previously put, this process type is visually realized simply by the gaze of a character. However, for the aim of the present research, that gaze needs to be noticeable enough so that it might be understood as construing ‘perception’, i.e. the character needs to be noticeably gazing at something (seen or implied).

Understandably, as far as gender issues are concerned, it is not relevant to pinpoint occurrences of ‘perception’ solely based on a character’s open eyes. The character’s eyes need to be clearly *directed* at something. Therefore, all occurrences of processes of ‘perception’ in the data respect that criterion.

Differently from processes of ‘action’, where one can name the occurrences by actually seeing the specific action that is depicted in the ‘delimited optic array’ of the viewer (Baldry & Thibault, 2005, p. 191), the occurrences of processes of ‘perception’ can be referred to only as *gazing*, since there is no way to specify them further by using terms such as *staring*, *looking*, etc – the same limitation applies to the other process types found in the data.

Therefore, as far as gender identity is concerned, the significance of these occurrences can only be appreciated when discussing the dynamic and passive roles of the participants involved in such processes (Tables 46 to 51). However, focusing on the processes only, there are some valid observations yet to be made.

As can be seen in Tables 40 and 41, there are no occurrences of processes of ‘cognition’ in the data analyzed, which might indicate a lack of concern for the characters’ thoughts and concerns. That is also



corroborated by the fact that only two instances of ‘cognition’ were found in the verbal language analyzed (*couldn’t help but wonder* and *forget*). Possibly, this is due to the focus of the Intro and the Outro to introduce and build characters as happy and sorted out.

Interestingly, processes of ‘emotion’ were much less frequent in the Intro, whereas the opposite is true of processes of ‘desideration’. Even though ‘perception’ is common in the Intro, the qualified (gaze + facial expression) process of ‘emotion’ is not as regularly found. The only occurrences found were precisely the ones where the four main characters are being introduced to the audience. In these shots, they gaze and smile at one another, which can be interpreted as an indication that they are good friends.

In the Outro, processes of ‘emotion’ are much more common, especially because this macrophase concerns a wedding, a reception, a book launch and a birthday celebration – all occasions where the characters gaze at each other to express emotion, which is stressed by their facial expressions. Not surprisingly, however, most of those occurrences of ‘emotion’, both in the Intro and in the Outro, are realized by women. That finding is arguably a reflection of the long-standing misconception that women are more in touch with their emotions and, consequently, are more willing to express them, verbally and visually (Galasinski, 2004).

Processes of ‘desideration’, in turn, are more frequently construed in the Intro, and they are all realized by women. Their desire is both for labels and men, which is actually also stated by verbal language when Carrie, the narrator, says: *Year after year, twenty-something women come to New York City in search of the two L’s: labels and love*. That finding stresses the place of fashion and love in the film SATC – the latter being heteronormative, as the image depicts only men when the narrator mentions young women’s search for love.

Table 40 – Occurrences of processes in the shots analyzed (Intro).

		OCCURRENCES	#	%
<b>P R O C E S S</b>	<b>Action</b>	lying down (3), walking (18), running (4), smiling (24), turning around (6), carrying, putting (3), grabbing (7), huddling, slapping, hitting, crouching, skipping, kissing (6), hugging (2), typing (4), holding (10), flipping through (8), walking down, eating, getting married, handing over, crying (2), riding, embracing, working, reading (2), standing (7), chuckling, leaving, nodding, bringing, filling up, sprinkling, taking, laughing, having sex (7), drinking, spraying, undressing, handing over, sitting (3), spoon-feeding, trying, wiping, dancing, touching, waving, crossing	148	58.73%
	<b>Perception</b>	gazing (55)	55	21.82%
	<b>Cognition</b>	---	---	---
	<b>Emotion</b>	gazing (12)	12	4.76%
	<b>Desideration</b>	gazing (6)	6	2.38%
	<b>Saying</b>	talking (31)	31	12.30%
	<b>TOTAL</b>		252	100%

Figure 22: Action (getting married).



Figure 23: Perception.



Figure 24: Emotion (negative).



Figure 25: Desideration.



Table 41 – Occurrences of processes in the shots analyzed (Outro).

		<b>OCCURRENCES</b>	<b>#</b>	<b>%</b>
<b>P R O C E S S</b>	<b>Action</b>	standing (10), smiling (49), kissing (3), holding (11), lifting (2), sitting (10), walking (17), putting, opening, screaming (5), jumping, tapping, running, hugging (4), bringing (2), handing over (2), turning around (2), raising (3), pointing (2), intercepting, grabbing (2), placing (4), making (3), eating (10), reaching out, winking, laughing (11), drinking (3), spoon-feeding, touching (2), feeding, reading aloud, nodding, applauding, taking off, skipping (4), clapping, entering (4), patting, blowing (4), passing, cutting, pulling	188	53.56%
	<b>Perception</b>	gazing (72)	72	20.51%
	<b>Cognition</b>	---	---	---
	<b>Emotion</b>	gazing (39)	39	11.11%
	<b>Desideration</b>	gazing	1	0.28%
	<b>Saying</b>	talking (51)	51	14.52%
	<b>TOTAL</b>		351	100%

Figure 26: Action (standing).



Figure 27: Emotion (positive).

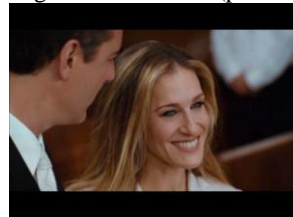


Figure 28: Desideration.



Figure 29: Saying.

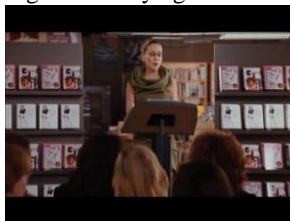


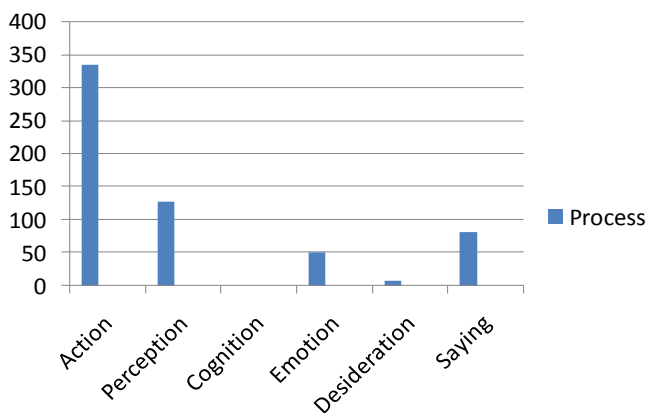
Table 42 and Graph 6 bring the overall results of process types both in the Intro and in the Outro.

Table 42 – Occurrences of processes in the shots analyzed (Intro + Outro).

		OCCURRENCES	#	%
<b>P R O C E S S</b>	<b>Action</b>	lying down (3), carrying, huddling, slapping, hitting, crouching, typing (4), flipping through (8), walking down, getting married (4), crying (2), riding, embracing, working, reading (2), chuckling, leaving, filling up, sprinkling, taking, having sex (7), spraying, undressing, trying, wiping, dancing, waving, crossing, standing (17), smiling (73), kissing (9), holding (21), lifting (2), sitting (13), walking (35), putting (4), opening, screaming (5), jumping, tapping, running (5), hugging (6), bringing (3), handing over (3), turning around (8), raising (3), pointing (2), intercepting, grabbing (9), placing (4), making (3), eating (10), reaching out, winking, laughing (12), drinking (3), spoon-feeding (2), touching (3), feeding, reading aloud, nodding (2), applauding, taking off, skipping (5), clapping, entering (4), patting, blowing (4), passing, cutting, pulling	336	55.72%
	<b>Perception</b>	gazing (127)	127	21.06%
	<b>Cognition</b>	---	---	---
	<b>Emotion</b>	gazing (51)	51	8.45%
	<b>Desideration</b>	gazing (7)	7	1.16%

	<b>Saying</b>	talking (82)	82	13.59%
	<b>TOTAL</b>		603	100%

Graph 6 – Occurrences of processes in the shots analyzed (Intro + Outro).



The next aspect to be discussed in regard to the process types found in the data analyzed is the dynamism of the processes of ‘action’. It has proved pertinent to focus attention on which characters (women or men, or even them as pairs/groups) are involved in actions that are more or less dynamic.

### 3.5.2 What patterns in dynamism of actions reveal about the identities of women construed

Expectedly, both Intro (60.83%) and Outro (60.5%) depict people carrying out dynamic material actions much more often, as it is a narrative text. Out of those occurrences, women are the characters most frequently involved in those actions in both macrophases (56/87 and 101/121, respectively), as well as in the other less dynamic actions. That clearly confirms women’s more often depiction and more active participation in the visual data analyzed.

Table 43 – Categories of characters and the degree of dynamism of their actions (Intro: Visual).

		DYNAMISM OF ACTION		
		Dynamic	Mid-dynamic	Non-dynamic
C H A R A C T E R	Women	56	17	21
	Men	22	3	10
	Women and Men	9	2	3
	TOTAL	87	22	34
	%	60.83%	15.38%	23.77%

Table 44 – Categories of characters and the degree of dynamism of their actions (Outro: Visual).

		DYNAMISM OF ACTION		
		Dynamic	Mid-dynamic	Non-dynamic
C H A R A C T E R	Women	101	6	56
	Men	20	1	10
	Women and Men	--	--	6
	TOTAL	121	7	72
	%	60.5%	3.5%	36%

Table 45 and Graph 7 show the overall results of the dynamism of action in the two macrophases analyzed. Even though dynamic actions are vastly more common as well as women's participation in those actions, it is also informative that non-dynamic action sum up to almost one third (30.90%) of the occurrences.

Among these occurrences, *smiling*, *standing* and *sitting* are common instances. The relevance of women being more frequently depicted smiling has already been discussed. The other two occurrences (*standing* and *sitting*) might, at first, seem unrevealing in terms of gender issues, but the context in which they usually appear may add to their meaning.

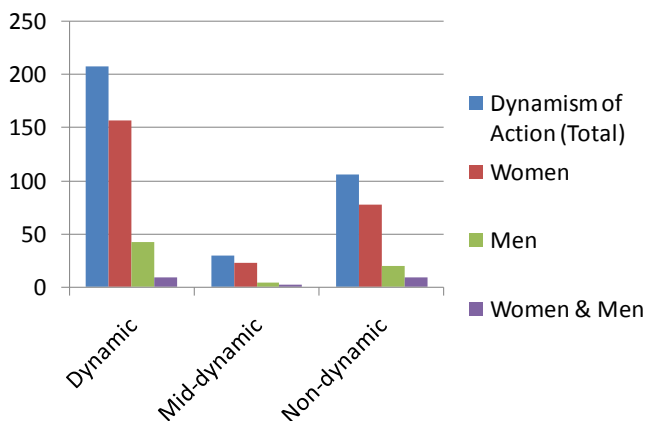
Every time women are *standing* or *sitting*, the emphasis is on another process type. For instance, in Table 21, one can see Carrie standing, but the focus of the depiction is actually on her gaze and facial

expression construing ‘emotion’ towards Mr. Big. In Table 12, for example, the depiction concerns mostly Carrie talking and gazing at her close friends – leaving her non-dynamic action of *sitting* in the background.

Table 45 – Categories of characters and the degree of dynamism of their actions (Visual: Intro + Outro).

		DYNAMISM OF ACTION		
		Dynamic	Mid-dynamic	Non-dynamic
C H A R A C T E R	Women	157	23	77
	Men	42	4	20
	Women and Men	9	2	9
	TOTAL	208	29	106
	%	60.64%	8.45%	30.90%

Graph 7 – Categories of characters and the degree of dynamism of their actions (Visual: Intro + Outro).



As previously mentioned, in the dynamic image, only processes of ‘action’ can afford occurrences being labeled individually (as in *walking*, *hugging*, *drinking*, etc). The other process types can only be referred to in terms of their basic realization (as in *gazing*). Therefore, it is by addressing dynamic and passive participation in those processes

that the analyst can discuss more substantially the gender identities being (re)enforced or challenged.

### 3.5.3 Gender identities in the patterns of dynamic participation

Tables 46 and 47 show women as the most dynamic participants both in the Intro (68%) and in the Outro (74.38%). The greater percentage of women's participation in the Outro can be attributed to the fact that it contains more shots in which only women are depicted. In the Intro, one can see women and men interacting more often – which is the case only in Phase 1 of the Outro, where all main characters and their male friends and partners are also depicted in interaction.

In the processes of 'action' in the Outro (see Table 47) – which are the most commonly found –, women play the dynamic participant role much more often (167/200), which confirms the focus on the four main characters and their friendship in the filmic text's closure.

By comparing the results in Tables 46 and 47, one can notice that men are more dynamically involved in processes of 'perception' in the Outro (31/72) than in the Intro (18/55); but this result can be understood in terms of the much more frequent depiction of men in the Outro, as its longest phase depicts the four main characters with their corresponding male partners – with the exception of Samantha, who ends up single by choice.

Nevertheless, Samantha is depicted mostly interacting with two male characters (Stanford and Anthony), who are gay. One can wonder if such a representation is coincidental – that the only single woman in the group is depicted in interaction solely with the gay men, as both identities (single woman in her fifties and gay couple) are arguably marginal representations in Hollywoodian productions.

Another result that is noteworthy is that women are the only ones involved in processes of 'desideration' in the Outro. That possibly reveals a greater concern for the representation of women's desires in lieu of men's, which can be acknowledged as a further step towards representations that are more gender sensitive.

That can be illustrated by the representations in Table 14, where women are depicted as actively expressing their desire – in that case towards a male character. This is a clear indication that the filmic text does not focus on men as actors of desire – they become the object. However, in the Outro, there is a shift: the dynamic participant in the only occurrence of 'desideration' is a male character (Steve). Even though this shift needs to be stressed, it does not preclude the fact that



women are vastly more involved in processes of ‘desideration’ in the data analyzed.

Table 46 – Occurrences of dynamic participants and the processes in which they are involved (Intro: Visual).

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S	Action	94	35	14	---
	Perception	37	18	---	---
	Cognition	---	---	---	---
	Emotion	10	2	---	---
	Desideration	6	---	---	---
	Saying	21	10	---	---
	TOTAL	168	65	14	---
%	68%	26.31%	5.66%	---	

Table 47 – Occurrences of dynamic participants and the processes in which they are involved (Outro: Visual).

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O C E S S	Action	163	31	6	---
	Perception	40	31	1	---
	Cognition	---	---	---	---
	Emotion	32	7	---	---
	Desideration	---	1	---	---
	Saying	35	16	---	---
	TOTAL	270	86	7	---
%	74.38%	23.69%	1.92%	---	

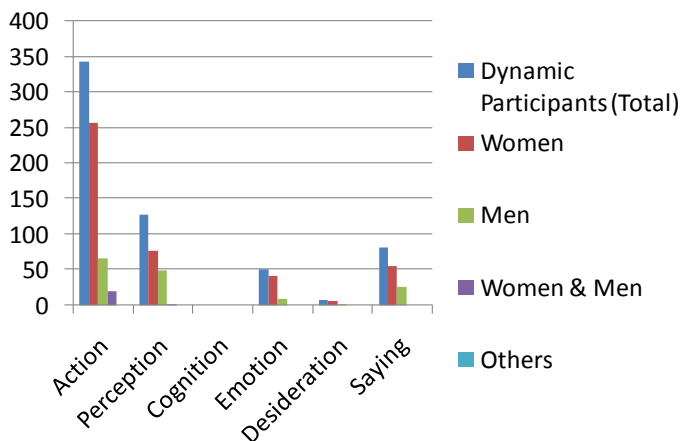
Table 48 reveals an interesting result: women are more than twice as much involved in processes of ‘saying’ than men, which shows that they are the ones voicing their concerns and opinions more often – and that also needs to be acknowledged as far as gender identities are concerned.

Table 48 – Occurrences of dynamic participants and the processes in which they are involved (Intro + Outro: Visual).

		DYNAMIC PARTICIPANTS			
		Women	Men	Women and Men	Others
P R O	Action	257	66	20	---
	Perception	77	49	1	---
	Cognition	---	---	---	---
	Emotion	42	9	---	---

C	<b>Desideration</b>	6	1	---	---
E	<b>Saying</b>	56	26	---	---
S	<b>TOTAL</b>	438	151	21	---
S	<b>%</b>	71.80%	24.75%	3.44%	---

Graph 8 – Occurrences of dynamic participants and the processes in which they are involved (Intro + Outro: Visual).



### 3.5.4 Gender identities in the patterns of passive participation

Tables 49 and 50 bring the results of passive participation in the dynamic image. An interesting finding is that the two most frequent participant categories in a passive position are ‘Women’ and ‘None’, which shows that the goings-on are directed either at women or at no participant at all; however, their places shift when comparing the Intro with the Outro. In the Intro, the category ‘None’ happens more often (36%), followed by ‘Women’ (21.2%), but, in the Outro, ‘Women’ sum up to 39.83%, followed by ‘None’ at 27.19%.

This result can be attributed to the fact that characters are depicted more often in goings-on that focus on their individuality, i.e. either there is no interest in who is being affected by the dynamic participants or the going-on is intransitive (as in *walking*).

There might be an explanation as to why the frequency of occurrences of the passive participants ‘Women’ and ‘None’ shift in the Intro and in the Outro. As one of the main objectives of the Intro is to introduce the four main characters of the film, they are more frequently

involved in goings-on like *walking, smiling, standing* and *running*, which take no passive participants and allow for an emphasis on the character's actions, instead of their relations with others. The Outro, on the other hand, focuses precisely on each of the four main characters' relationships with other people – which have been reinforced throughout the filmic text.

These observations serve only to interpret why the participant category 'None' is either the most frequent (Intro) or the second most frequent (Outro) out of all the participant categories found. However, when we consider the categories 'Women', 'Men' and 'Women and Men' together, we know that most goings-on, in the Intro (45.2%) and in the Outro (58.78%), have dynamic participants acting on passive human participants, which is arguably expected, since the film is mostly about (re)establishing human bonds.

Table 49 – Occurrences of passive participants and the processes in which they are involved (Intro: Visual).

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S	Action	6	22	8	40	71
	Perception	26	13	1	6	9
	Cognition	---	---	---	---	---
	Emotion	5	2	1	---	4
	Desideration	---	5	---	1	---
	Saying	16	7	1	---	6
	TOTAL	53	49	11	47	90
	%	21.2%	19.6%	4.4%	18.8%	36%

Table 50 – Occurrences of passive participants and the processes in which they are involved (Outro: Visual).

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P R O C E S S	Action	47	18	5	47	83
	Perception	43	13	5	2	10
	Cognition	---	---	---	---	---
	Emotion	22	16	---	1	---
	Desideration	1	---	---	---	---
	Saying	32	11	1	1	6
	TOTAL	145	58	11	51	99
	%	39.83%	15.93%	3.02%	14.01%	27.19%

Table 51 and Graph 9 show additional findings in terms of gender issues as they bring the overall results of passive participation in the visual data analyzed.

As previously shown, the categories ‘Women’ and ‘None’ make up more than half of the occurrences of passive participants and are almost equally frequent. Nonetheless, in processes of ‘action’, which are the most frequently found in the data, the category ‘None’ is almost three times as common as that of women, which indicates a greater focus on the actions and their doers.

Also, the category ‘Others’ in processes of action is considerably recurrent, thus signaling that not only human participants are relevant in construing character participation. For instance, actions frequently affect objects, as in Carrie carrying a shoe box or Miranda writing up a contract as a lawyer. The attention to the passive participants in actions involving women in dynamic roles may reveal the extent of those actions, i.e. if they, for instance, are constrained to their private lives (the former example) or if they have some sort of social implication (the latter example).

In processes of ‘emotion’, most passive participants are either ‘Women’ or ‘Men’, which confirms the focus in the filmic text on the relationships among the four main characters as the close friends they are, as well as their relationships with the men in their lives. The results in Table 48 corroborate this finding by showing that emotions are mostly brought about by women – and now we know that these emotions of women are directed mainly towards their female friends and male partners.

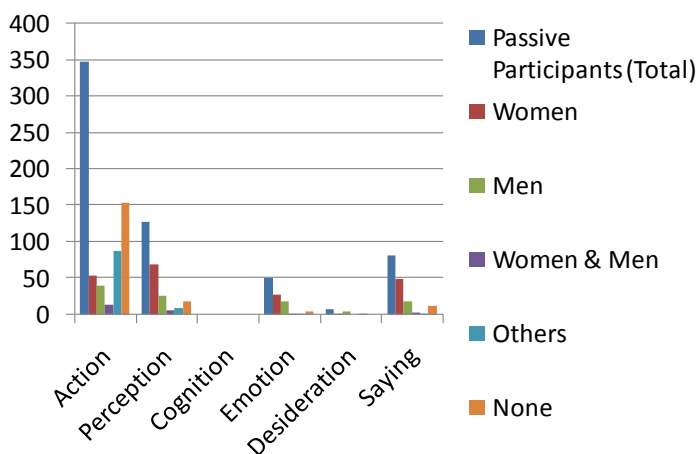
Adding to the finding that women are the most recurrent dynamic participant in processes of ‘saying’ (see Table 48), Table 51 also shows that women play the passive role of that interaction more frequently. Therefore, ‘saying’ is construed as being mainly by and for women, which may indicate that communication between women and men does not occupy a central point in the filmic narrative under analysis.

Table 51 – Occurrences of passive participants and the processes in which they are involved (Intro + Outro: Visual).

		PASSIVE PARTICIPANTS				
		Women	Men	Women and Men	Others	None
P	Action	53	40	13	87	154
	Perception	69	26	6	8	19

<b>R</b>	<b>Cognition</b>	---	---	---	---	---
<b>O</b>	<b>Emotion</b>	27	18	1	1	4
<b>C</b>	<b>Desideration</b>	1	5	---	1	---
<b>E</b>	<b>Saying</b>	48	18	2	1	12
<b>S</b>	<b>TOTAL</b>	198	107	22	98	189
<b>S</b>	<b>%</b>	32.24%	17.42%	3.58%	15.96%	30.78%

Graph 9 – Occurrences of passive participants and the processes in which they are involved (Intro + Outro: Visual).



Besides addressing how characters are involved (dynamically or passively) in the goings-on found in the data analyzed, it might also be informative to discuss how these characters relate to one another in terms of attributes and spatial orientation.

### 3.5.5 Gender identities in the patterns of character relations

Besides the categories ‘co-classification’ and ‘comparison’ already described in Painter and Martin (in press) for the still image, the present study of the dynamic image suggests an additional category (affinity) that deals with how character relations are built in terms of their spatial orientation (see Tables 20 and 21 for instances of affinity: accompany and affinity: relating).

In the Outro, women are more commonly identified in relation to men (48.88%) – mostly their partners. They also almost as frequently relate to other women in such terms (42.42%). Of those occurrences, the

relations construed more often are ‘co-classification’ (26) and ‘affinity’ (25), which means that characters are mostly built in terms of either their shared attributes or spatial orientation.

The relation of co-classification is very important in the data, but especially in the Intro, where characters are first introduced to the viewer – and who they are is actually defined in respect to the other characters also being depicted.

That is the case in Table 18, where four young women are depicted carrying individual as well as shared attributes that indicate the idea that they are friends. Of course, that conclusion is strengthened by their spatial orientation, which adds the information that there is some sort of affinity among them – due to their display walking side by side.

Interestingly, there is no instance of ‘comparison’ in the Outro, which is probably due to the fact that most of the characters displayed have already been sufficiently described in those terms in the Intro. These characters construed in comparative terms towards one another are almost only women.

This happens mostly because, in the Intro, young women are comparably displayed with Carrie in order to create the concept that, even though she is in her forties, the main character (and narrator) is still fashionable, beautiful and thin.

Affinity has proved to be a very significant element for the construal of character relations in the film SATC – especially between women and men in the Intro, where their past and present relationships are the focus. Affinity is also considerably recurrent in the Outro, but this type of character relation is as frequent among women themselves as between women and men in this macrophase, which indicates that the end of the film aims to provide equal opportunities of depiction of women’s relations with each other as well as their relations with men.

Table 52 – Occurrences of character relations in the shots analyzed (Intro).



		<b>Women &amp; Women</b>	<b>Men &amp; Men</b>	<b>Women &amp; Men</b>	<b>#</b>
<b>C H A R A C T E R</b>	<b>Co-classification</b>	11	3	15	29
	<b>Comparison</b>	9	2	---	11
	<b>Affinity</b>	8	1	17	26
	<b>TOTAL</b>	28	6	32	
	<b>%</b>	42.42%	9.09%	48.48%	

Table 53 – Occurrences of character relations in the shots analyzed (Outro).



		Women & Women	Men & Men	Women & Men	#
<b>C H A R A C T E R</b>	<b>Co-classification</b>	8	---	6	14
	<b>Comparison</b>	---	---	---	---
	<b>Affinity</b>	15	2	15	32
	<b>TOTAL</b>	23	2	21	
	<b>%</b>	50%	4.34%	45.65%	

Table 54 and Graph 10 show that, by summing up the occurrences of the Intro and the Outro, the most recurrent character relation in the data analyzed is that of ‘affinity’ – the one that is actually being proposed in the present investigation –, which indicates the focus of the filmic text in establishing closer bonds among the characters depicted by continually displaying them side by side or face to face.

Characters co-classifying one another are also found to be a recurrent relation – and that is much more frequent in the Intro, where they are first introduced and still need to be described to the viewer in terms of the shared attributes that group them together.

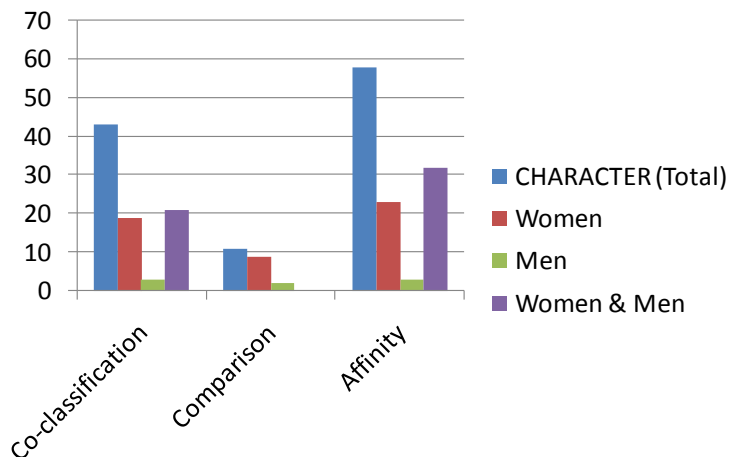
Even though there are instances of character relations among men, they are isolated in the data analyzed – they concern mostly Steve and Brady (father and son) as well as Stanford and Anthony (a gay couple). The former appear together only twice in the data analyzed, while the latter are depicted only once. This one-off representation of gay men in the film may arguably indicate a choice to focus on heteronormative relationships and sexuality, thus highlighting “the power of a heteronormative principle which naturalizes (...) heterosexuality and the gender difference it requires” (Cameron, 2005, p. 495).

Table 54 – Occurrences of character relations in the shots analyzed (Intro + Outro).

		Women & Women	Men & Men	Women & Men	#
<b>C H A</b>	<b>Co-classification</b>	19	3	21	43
	<b>Comparison</b>	9	2	---	11

<b>R A C T I O N</b>	<b>Affinity</b>	23	3	32	58
	<b>TOTAL</b>	51	8	53	
	<b>%</b>	45.53%	7.14%	47.32%	

Graph 10 – Occurrences of character relations in the shots analyzed (Intro + Outro).



### 3.5.6 Gender identities in the patterns of circumstantiation

Tables 55 and 56 show that ‘Location: time’ and ‘Location: place’ are more present than the other types of circumstantiation in both macrophases, which might have been expected as this is a narrative text, where the contextual location of events and people are pivotal.

The difference in frequency between the construal of ‘time’ and of ‘place’ is not great in the Outro, but it is in the Intro, where ‘place’ sums up to more than double the occurrences of ‘time’. However, the recurrence of ‘place’ is not evenly distributed across the Intro; it actually escalates in its last subphase (but the same thing happens to ‘time’)<sup>29</sup>.

<sup>29</sup> Until Phase 3, Subphase 5, there were only 15 occurrences of Location: time, but adding the 9 occurrences of Location: time in Phase 3, Subphase 6, it summed up to 24. Likewise, until Phase 3, Subphase 5, there were only 24



This can be attributed to the fact that, in the last subphase of the Intro, Carrie's past experiences (depicted in the TV series) and her present life are portrayed more thoroughly than those of the other three main characters. Understandably, as she is the main character and narrator, Carrie's experiences take a longer stretch of filmic text and, additionally, this subphase is made up of considerably more shots, which allows for a greater number of scenes involving her past life experiences to be displayed.

Table 55 – Occurrences of circumstances in the shots analyzed (Intro).

	SETTING					
	Location : time	Location : place	Extent	Manner	Accompaniment	Matter
#	24	49	1	2	1	1
%	30.76%	62.82%	1.28%	2.56%	1.28%	1.28%

Table 56 – Occurrences of circumstances in the shots analyzed (Outro).

	SETTING					
	Location : time	Location : place	Extent	Manner	Accompaniment	Matter
#	5	7	---	---	---	---
%	41.66%	58.33%	---	---	---	---

Even though Table 57 and Graph 11 show that all five types of circumstantiation (described as being afforded by the dynamic image) are found in the data, 'time' and 'place' sum up to 94.44% of the occurrences, leaving the other four types as only incidental.

The relevance of identifying 'extent', 'manner', 'accompaniment' and 'matter' in the data analyzed is greater for the description of the meaning potential of the dynamic image than for the discussion of gender issues *per se* as only few occurrences have been found.

By seeing the results in Tables 55 and 56 with the overall results presented in Table 57, one can see that 'Location: place' is widely more frequent. That can be attributed to the focus of the Intro in construing the concept that not only the main characters have been through a lot of things in the past years, but that they also have been all around the dynamic city that is New York – one of the main elements in the filmic narrative (setting).

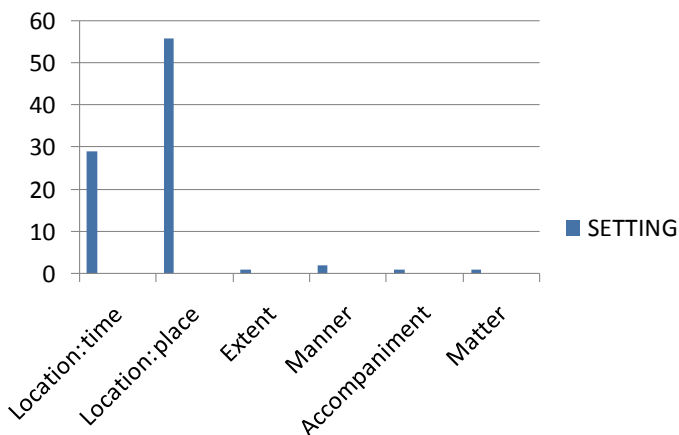
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occurrences of Location: place, but adding the 25 occurrences of Location: place in Phase 3, Subphase 6, it summed up to 49.

Table 57 – Occurrences of circumstances in the shots analyzed (Intro + Outro).

	SETTING					
	Location : time	Location : place	Extent	Manner	Accompaniment	Matter
#	29	56	1	2	1	1
%	32.22%	62.22%	1.11%	2.22%	1.11%	1.11%

Graph 11 – Occurrences of circumstances in the shots analyzed (Intro + Outro).



In this chapter, we have explained how some notions put forward by Baldry and Thibault (2005) for the analysis of the filmic text have been used to break down the text into analyzable units. For that, the notions of macrophase, phase, subphase and shot have proved effective.

Additionally, one of the main aims of this chapter has been to offer a description of the meaning potential of dynamic image in systemic-functional terms (Halliday & Matthiessen, 2004) as far as ideational meanings are concerned, which had not been done hitherto. In order to do so, we adapted and extended Painter and Martin's (in press) description of the meaning potential of the still image in children's picture books.

The detailed analysis of the dynamic image in the present study has allowed us to argue that it affords the construal of more processes of 'sensing' than the ones proposed by Painter and Martin (in press) for the still image. The authors identified only processes of 'perception' and 'cognition', while the present study, relying on the additional

affordances of the dynamic image, has also described processes of 'emotion' and 'desideration'.

These processes have been widely relevant for the discussion of women's identities being construed in the film SATC, since they are mostly brought to bear by women. Besides, extending Butler's contribution to gender studies in her claim that "the body gives rise to [verbal] language" (2004, p. 199), the present investigation has also demonstrated that the body also gives rise to imagetic language. That is the case of the integral part facial expression and body movement play in construing processes of 'emotion' and 'desideration' in the data analyzed.

Finally, the overall results of the analysis of verbal language and dynamic image have been described and discussed. This step has allowed for the conclusion that women play the dynamic role in all processes found in the analysis. The question of whether the processes in which they are involved are indicative of a broader spectrum of gender performativity is more thoroughly discussed in Chapter 5.

As a result of such discussion, this study has also offered an additional category of character relation to those described by Painter and Martin (in press): 'affinity' – which has actually proved to be the most commonly found in the data, thus indicating that the main goal of the text has been to construe characters as sharing closer bonds either by being spatially oriented side by side or face to face.

And, in terms of circumstantiation, the elements of 'time' and 'place' have been described as pivotal in construing the setting for the events that make up the narrative text. The element of 'place' has been noted to be particularly explored by the dynamic image in its affordance of shifting from one location to another with the accelerated rate of shots building up individual subphases.

In the next chapter, the complementarity between verbal language and dynamic image for the construal of gender identities is addressed. With that, and following Painter and Martin's (in press) proposal, we aim to offer an alternative way of investigating how different semiotic resources share the workload of meaning-making in specific texts by considering them as 'different in kind' from one another.



## CHAPTER IV

### INTERMODAL CONTRUAL OF GENDER IDENTITIES

What value is there in determining whether language and image are of equal or unequal status? How does it further our understanding of how language and image collaborate in the creation of a unified, coherent text? (Unsworth & Cleirigh, 2009, p. 153)

This chapter adds to the reflection proposed in Unsworth and Cleirigh (2009) in regard to the value of insights deriving from work in multimodality that addresses intermodality in terms of which semiotic mode plays a primary or secondary role in the making of meanings in a specific text.

However, this study, following Painter and Martin's framework (in press), differs from their proposal, as well as from all previous research on intermodality (see subsection 2.2.1), in that it does not "analogue from the text-forming resources of language" (ibid) to explain how language and image interrelate.

As previously discussed (see subsection 2.2.1), the work on intermodal meanings in the present study explores mostly the hierarchy of instantiation by means of the concepts of coupling and commitment (Painter & Martin, in press), which are further explained and exemplified in the discussion of the results that follows.

The results found by using the framework proposed by Painter and Martin (ibid), adapted and expanded for the purpose of work with dynamic images in this research, are presented and discussed in terms of what they reveal about a) the meaning potential of the dynamic image, b) the complementarity between language and image, and c) the construal of specific gender representations in the film SATC.

#### 4.1 INTERMODAL COMPLEMENTARITY: GENDER IN VERBAL LANGUAGE AND THE DYNAMIC IMAGE

As the emphasis is on the dimension of instantiation, the analysis concerns the options of meanings that are made out of the potential described in the framework for verbal language and the dynamic image. Intermodal meanings are, then, discussed precisely by addressing how much of the meaning potential of each semiotic mode is actually

committed in the specific text as well as how these meanings committed couple together, thus creating either convergence or divergence.

In the following subsections, intermodal meanings are described and discussed in regard to the two macrophases studied (Intro and Outro), with special attention to how the meanings committed and coupled in the subphases of each macrophase reveal local patterns. Additionally, in section 4.2, overall patterns of intermodal meanings found in the Intro and in the Outro are underscored as far as gender issues are concerned.

#### **4.1.1 Coupling and commitment of meanings concerning gender representation in the Intro**

Since the present study concerns the analysis of a narrative text, the focus on the ideational metafunction proves even more useful, for this component serves “to construe the content of the story in terms of the actions, the characters who participate in these and the settings in which they occur” (Painter & Martin, in press).

Therefore, the framework used addresses precisely these three elements: action, character and setting. Now, the analysis in such terms of the first macrophase (Intro) is presented with an emphasis on the discussion of the identities of women being construed.

As previously stated (see subsection 3.3.1), the Intro has three distinct phases, each made up of additional subphases. The discussion of the meanings committed and how they couple attends to what happens in each phase individually as well as to how certain recurrent aspects from particular subphases interrelate throughout this macrophase, thus revealing patterns of meanings.

So that we keep in mind the field of the Intro, next is the summary already presented in subsection 3.3.1:

- i. Intro: a) Phase 1: this phase presents the setting of the film (New York City), young women and their relationship with shopping and the search for love, and the main character, Carrie Bradshaw; b) Phase 2: the focus is on presenting Carrie as an attractive woman, who wears sexy lingerie and goes out at night to have fun, as well as on introducing her three closest friends (Charlotte, Miranda and Samantha); Phase 3: this subphase (the longest one) shows us what has happened in the lives of each of the four main characters (during the period of the TV series) in order to contextualize their present lives.

Due to the issue of space, the full Tables with the analysis of the individual subphases that make up each phase in the Intro (as well as in the Outro in subsection 4.1.2) are only presented in the Appendix, which I suggest the reader verify in order to have a greater grasp of the comparison in terms of how much meaning each one commits and how they couple together.

In the body of the research, the focus is on the parts of the Tables that are actually being emphasized in respect to what they reveal as far as gender issues are concerned. In other words, all three phases of the Intro are analyzed individually as well as in comparison to one another by foregrounding how their corresponding subphases interrelate, which might reveal patterns of meanings being construed in the opening of the film.

#### 4.1.1.1 Coupling and commitment in the system of setting: gender and circumstantiation

The first result that seems relevant to be discussed is that the first subphase of each of the three phases in the Intro only commit meanings related to the setting (circumstantiation). No action or character is construed at this point, with the sole exception of the main character's name, which is committed only by verbal language in Phase 1: Subphase 3: *My name is Carrie Bradshaw*.

Table 58 – Instances of circumstantiation in Phase 1: Subphase 1 (Intro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 1)</b>					
		<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Location – NYC skyline, with its landmarks (Chrysler Bldg., The Trump Bldg. and Brooklyn Bridge) (place) Location – night (time), day (time) Extent – progression of clouds (duration)		circumstantiation	

Table 59 – Instances of circumstantiation in Phase 2: Subphase 1 (Intro).

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Location – NYC tall buildings from an air view (place) Location – dusk (time) Matter – Sex and the City	circumstantiation	

Table 60 – Instances of circumstantiation and participant identification in Phase 3: Subphase 1 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description		participant classification, attribution and identification	<i>My name - - Carrie Bradshaw</i> (identification)
	character relations		participant relations	
<b>SETTING</b>	circumstantiation	Circ: Location: place (outside Carrie's apartment) Circ: Location: time (night)	circumstantiation	

Tables 58, 59 and 60 correspond to the analysis of the meanings committed in the first subphase of each of the phases of the Intro. Then, one can clearly see that all phases of the Intro are initiated by almost exclusively circumstantial subphases, which arguably shows a focus on construing NYC as *the* place to be, especially for those searching for fashion and love.

That assertion is corroborated by the verbiage in subphase 2 of phase 1, where it says: *Year after year, twenty-something women come to New York City in search of the two L's: labels... and love.* This is the



opening line of the voiceover, which sets the tone for the identity of women being construed in the film – that of women mainly concerned with romantic love and shopping.

By looking at Tables 58, 59 and 60, one can easily see how the commitment of meanings is being represented and if there are meanings committed that can be said to be coupling, thus creating either convergence or divergence. If there is meaning committed in regard to each system, the precise realizations are included in the Table, e.g. extent – progression of clouds (duration) in Table 58. If there is no meaning being committed, the specific cell of the Table is filled out with diagonal lines.

Knowing what is committed in each subphase, one can see whether or not there is also coupling of meanings. In Tables 58, 59 and 60, for instance, there is no coupling of meanings, as circumstantiation is only committed by the dynamic image, so there are no verbal meanings with which to couple. If there were, their coupling would be considered to be intra-system.

In Table 60, even though there is no circumstantiation committed by verbal language, there could still be coupling with the meanings committed by verbal language in regard to character identification. However, that is not the case, since they concern different issues. If it were, this would be the case of inter-system coupling.

Referring once more to the emphasis of the first subphases of each phase in construing almost exclusively circumstantiation and to the verbal text in the subsequent subphases of phase 1, one can argue that there is coupling of meanings – both dynamic image and verbal language construing NYC as the frequent destination for those in search of love and fashion labels. In this case, since the meanings coupled amplify the meanings construed by each semiotic mode individually, there is convergence – but, again, that coupling happens at phasal, not subphasal level.

Now, considering the setting of all other subphases in each of the three phases of the Intro, one can notice that most are of location (time and place). That might be seen as expected as the text is about a narrative and the specifications of where and when the actions in which the characters are involved take place is of utmost importance, especially when the story might be new to many of its viewers – which is the case of the film SATC, since not all viewers had had contact with the TV series beforehand.

Next are some examples of circumstantiation that are notably recurrent in all subphases, followed by a discussion of their relevance

for the narrative as well as for construing the identities of women in this film. For those interested in seeing all instances of circumstantiation in the Intro, refer to the corresponding Tables in the Appendix.

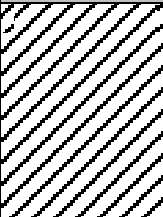
Table 61 – Instances of circumstantiation in Phase 1: Subphase 2 (Intro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Location – NYC tall buildings, busy street, window of upscale clothing boutique (place) Location – day (time) Manner – on the mobile phone	circumstantiation	Extent – <i>Year after year</i> (duration) Location – NYC (place) Cause – <i>in search of...</i>

Another instance of coupling at phasal level occurs between part of the circumstantiation construed by verbal language in Phase 1: Subphase 2 (see Table 61) and part of the one construed by the dynamic image in Phase 1: Subphase 1 (see Table 58). Both subphases construe the same type of meaning: extent (duration). In Subphase 1, the dynamic image construes extent by means of a clouds moving at a faster pace than usual.

Such meaning of time passing by is also instantiated by verbal language in the use of the adverbial *Year after year*, which represents the duration over which women have been coming to New York City in search of love and fashion labels. Therefore, one can conclude that the meanings committed in a particular text, especially in the case of the dynamic image for its ability to compress meanings (Baldry & Thibault, 2005), can be coupled either with the accompanying verbal language or with verbal language that follows later in the text but that clearly aims at co-construing the same meaning – which helps to intensify it.

Table 62 – Instances of circumstantiation and process of action in Phase 1: Subphase 3 (Intro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:WE>D walking P:WE>ND smiling P:C>D walking F:C>D turning around F:WA2>D turning around F:C>ND smiling	doing, happening, behaving	
<b>SETTING</b>	circumstantiation	Location – busy street and sidewalk (place) Location – day (time)	circumstantiation	Location – <i>twenty years ago</i> (time)

Interestingly, circumstantiation also seems to couple frequently with process (inter-system). For instance, Table 62 shows verbal language (the voiceover) construing ‘time’ being instantiated as *Twenty years ago*, while the dynamic image concomitantly depicts the main character, Carrie, carrying out the dynamic action of *turning around* to look at the girls who have just passed by her, as if looking back in time.

In this case, the coupling is convergent, thus creating concurrence in the construal of the identification between the main character, a woman now in her forties, and young women, arguably to create the idea that, even though time has passed, she is still acknowledged as being fashionable (see discussion in subsection 3.3.1).

Table 63 – Instances of circumstantiation in Phase 2: Subphase 2 (Intro).

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Location – Carrie’s walk-in closet (place) Location – night (time)	circumstantiation	Matter – <i>for labels</i> Location – <i>early</i> (time)

However, the main type of coupling that I look at is that happening intra-system. Table 63 brings an instance of that, which is representative of a number of other subphases in the Intro: where both dynamic image and verbiage basically construe circumstantiation of ‘location: time’ and ‘location: place’, with the occasional other types of circumstances being committed (see respective Tables in Chapter 3). Table 63 specifically commits ‘time’ both in the image and in the verbiage; however, their corresponding construal is divergent.

That happens because verbal language in this particular subphase construes only past time, whereas the image commits only present time. The voiceover refers to the past, a time over which Carrie has been able to *get the knack for labels*, but what one sees is this character walking in her closet in her lingerie (showing her slim figure) and putting a shoe box away, which is when we see a number of boxes of designer shoes.

This divergence in the construal between time past and time present works to the advantage of the narrative in that both semiotic resources share the semantic load needed to bridge the gap between Carrie’s past experiences (TV series) and present life, where she is thought to be a fashion connoisseur.

Table 64 – Instances of circumstantiation in Phase 3: Subphase 3 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (in a restaurant, church 3x, in bed, at home 3x, at a park) Circ: Location: time (day) – only the shots at the park	circumstantiation	Extent – <i>since I was fifteen</i> (duration) Location – <i>up</i> (place), <i>to China and back</i> (place) Cause – <i>for their daughter, Lily</i>

As previously mentioned, and evidenced especially throughout the subphases of Phase 3, most instances of circumstantiation by both the dynamic image and the verbiage are of location (time and place). Much intermodal convergence has been found in that respect. The divergence that occasionally occurs actually works to the advantage of the narrative,

since both image and verbiage share the semantic load and, thus, construe more diverse circumstantiation than any of the semiotic modes would be able to do individually.

In Table 64, for example, the meaning-compression principle of the dynamic image is vastly present, as there are a number of different locations being construed in a relatively short stretch of filmic text. That is made possible by the filmic resource of placing together a number of different shots, which show varied instances of place (restaurant, church, bed, home and park, most of which are depicted more than once), but only one of time, in the same subphase.

There is a noteworthy finding in Table 64 about the ratio between the instantiation of place and that of time in the dynamic image. As can be seen, there is a number of instances of ‘place’, but only one of ‘time’ being committed. This may reveal the choice of focusing on the places where Charlotte is represented as acting, with less regard to what time of day these actions happen. By looking more closely at this construal, one can see that Charlotte is mostly construed as involved in her private life, more specifically that of her home, as the places where she is depicted are: a restaurant, a church (3 times), in bed, at home (3 times) and at a park with her husband and little daughter.

That happens not only in Subphase 3 of Phase 3 (see Table 64) but also in Subphases 4, 5 and 6, as they present to the viewer a series of important events in the lives of each of the four main characters: Charlotte (Subphase 3), Miranda (Subphase 4), Samantha (Subphase 5) and Carrie (Subphase 6). That sort of collage by use of short shots is aimed, at least, at accomplishing two things: a) introducing the main characters to people who were not viewers of the TV series, but also b) reminding those who were (occasional or frequent) viewers of the TV series the most relevant events that led up to story that is told in the filmic text.

As for coupling, Table 64 reveals that the verbiage commits almost entirely different circumstantiation from that of the dynamic image, which is another instance of how both semiotic resources share the semantic load of the construal in the phase. That sharing is arguably also motivated by the fact that the meaning potential of the verbiage for committing circumstantiation is greater than that of the dynamic image.

This more focused instantiation of location (time and place) by the dynamic image and the more varied instances of setting construed by the verbiage also occur in the subsequent subphases of Phase 3, which creates a sense of positive divergence in that both semiotic modes are

complemented by one another precisely because each commits meanings that are more suited to their individual potentiality.

Despite the fact that the circumstantiation in Subphase 6 of Phase 3, as previously stated, also couples in these same terms, it is worth seeing its corresponding Table, for, in this case, there is both divergent and convergent coupling.

Table 65 – Instances of circumstantiation in Phase 3: Subphase 6 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 6)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Location: place (inside her apartment 6x, indoors 6x, in the street 10x, inside his car, in a bar, Paris/The Eiffel Tower) Location: time (night 7x, day 2x)	circumstantiation	Location – <i>until</i> (time), <i>three books and three years later</i> (time), <i>on</i> (time) Location – <i>exactly where I was, in love</i> (place) Matter – <i>As for me</i> Manner – <i>just like that</i> Contingency – <i>despite all the other chapters of my life</i>

As in Subphases 3, 4 and 5, the dynamic image in Subphase 6 of Phase 3 also commits only location (time and place), which is done in great frequency. However, the verbiage in Subphase 6 also does the same, still less frequently than the dynamic image, but much more often than the verbiage in the previous subphases.

As can be seen in Table 65, Subphase 6 is the one with the most instances of circumstantiation of the Intro, and that can be mainly explained by two factors: a) this is the longest subphase of the Intro, thus proportionally creating more room for committing meanings; b) its being the longest subphase can arguably be attributed to the fact that it concerns the recapitulation of what has happened in Carrie's life in the years leading up to the film – her being the main character.

Much more than with the other three main characters, the images in Subphase 6 depict not only the main achievements in Carrie's professional life but also her most relevant past romantic relationships. That might be seen as a possible interpretation for the greater focus on

location (time and place) in the verbiage as well, which possibly helps intensify the sense that Carrie has been through a lot until she could finally be with her true love, Mr. Big.

This assertion can be supported by construal of the verbiage that, even *three books and three year later*, Carrie managed to say *exactly where she was, in love... despite all the other chapters of her life*. All these meanings being committed couple with what is depicted in terms of setting by the dynamic image, since she is represented being in a number of places throughout the years, having even moved to Paris to try and make her relationship with Russian artist Aleksandr Petrovsky work out, which eventually ends with the love of her life (Mr. Big) going to her rescue in Paris – a modern-day fairy tale?

Such commitment and coupling may reveal that there is complementation by means of divergence and amplification by means of convergence; all working to construe the woman still as the one to be rescued by Prince Charming. Such representation might be contrasted with the independent, professional woman that was the main focus of the TV series. This contrast has been the object of criticism with the series finale.

The results presented so far and their implication for understanding the identities of women beings construed by the verbiage and the dynamic image, as well as by the synergy deriving from their intermodal complementarity, have underscored one of the advantages I have found in carrying out analysis down to very low levels (i.e. from macrophase down to shot and visual transitivity frames) – that it allows the analyst to perceive things that would possibly have gone unnoticed.

In other words, had I, for instance, only filled Tables out with general information from each of the phases, not considering what each individual subphase commits and how these meanings couple either along the same system (in this specific case, that of circumstantiation) or with other systems (process and character description/relations), the more local patterns of meanings across subphases might have been overlooked.

#### 4.1.1.2 Coupling and commitment in the system of process: gender and goings-on

I now turn to the analysis of commitment and coupling in the system of process dealt with in the framework used in the present study for the investigation of intermodal complementarity (Painter & Martin, in press).

As previously described in Table 1, in Chapter 2, there are six types of meaning that can be construed in terms of processes in the dynamic image: action, perception, cognition, desideration, emotion and saying, which are comparable to the six types described by Halliday and Matthiessen (2004) for verbal language: doing/happening/behaving, sensing (perception, cognition, desideration, emotion) and saying in verbal language, respectively.

These types of meaning are present in almost all subphases of the Intro, in varying degrees of frequency and commitment by both verbal language and dynamic image, with the latter construing vastly more instances – which is clearly attributable to the fact that the dynamic image frequently depicts much more meaning in a stretch of text than the accompanying verbiage (voiceover or character lines) can afford.



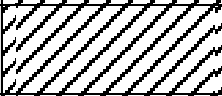



It is precisely the patterns arising from the types of meaning more often committed by the verbiage and the dynamic image that are discussed next, as well as the intermodal meanings that are created by the interaction between these two semiotic modes. Such results and corresponding discussion are addressed in terms of what they reveal as far as gender issues are concerned, more specifically the identities of women being represented.

With that goal in mind, the same selection procedure for the discussion of circumstantiation is used in order to choose instances from the Tables in the Appendix that illustrate the detailed analysis carried out in this investigation. The instances shown and discussed next are the ones that most clearly reveal how the commitment of certain types of meaning, and the frequency in which it occurs, reveals the emphasis for the representation of women and the identities that are being either reinforced or challenged.

Table 66 – Instances of process types in Phase 1: Subphase 2 (Intro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action	F:MN>ND lying down P:M1>D walking P:M2>D walking P:M3>D running	doing, happening, behaving	[Twenty-something women] <i>come</i>
	perception		sensing: perception	



cognition		sensing: cognition	
desideration	F:WA1>gazing< labels in the shop window	sensing: desideration	
emotion		sensing: emotion	
saying	F:M2>talking	saying	

As can be seen in Table 66, most of the construal in Subphase 2 is done by the dynamic image, with a focus on processes of ‘action’. The processes of ‘action’ committed by verbal language and by the dynamic image couple divergently. The verbiage refers to women who come to NYC in search of love and fashion labels, while the images depict mostly men being involved in action.

Such finding is important as far as gender issues are concerned insofar as it reveals that, while the verbiage construes women as ‘doers’, the dynamic image construe mostly men in that position. This finding comes to the fore precisely when we consider the representations brought about by both verbiage and dynamic image at the same time.

The verbal text (voiceover) reads: *Year after year, twenty-something women come to New York City in search of the two L’s: labels... and love.* The objects of women’s search are, thus, *labels* and *love*. When one hears the word *labels* in the voiceover, the dynamic image construes instances of that by depicting shoes and bags by famous designer on a shop window, whereas when the word *love* is uttered, three men are depicted, each in different shots, shown simultaneously by means of a montage (see Table 9).

What one can highlight in these choices is the fact that, while men occupy the object position in the verbiage (if we understand the concept of *love* being embodied by men in the visual representation), they are the active ones in the dynamic image. Based on that information, some considerations need to be made at this point.

When the focus of the verbiage is on *labels*, a young woman is depicted gazing at designer shoes and bags in a shop window, which, I argue, construes ‘desideration’ when the protracted gaze and the facial expression are considered. However, when the focus is on *love* and the concept is embodied by three young men in different, but co-occurring, shots, one does not see the young woman any longer.

In other words, when the object of desire is men, the representation of a woman expressing desire by means of her gaze does not seem to be the preferred choice. Conversely, the three men, who were originally (in the concept of *love*) the object of women's search, are now doers of varied actions. They are involved in entirely different narratives from the one construed in the verbiage. So, the image commits not only more meaning in the equivalent narrative but also adds to it by construing men as being active in more specialized fields (Martin, 1992).

Therefore, even though both verbiage and dynamic image commit meanings of 'action' in this subphase, they are mostly divergent – construing arguably a preferred space of action for men in the dynamic image, which does not match what is represented in verbal language. Regarding this bimodal synergy, Painter and Martin (in press) state that “while the verbal text makes sense on its own and the visual text would still be entertaining without any words, the juxtaposition of the two with their contrasting levels of commitment adds a great deal” (p. 11).

Such divergence is not limited to who is involved more actively in the processes of 'action' construed by the two semiotic modes. Although the verbiage only refers to women and their search in the NYC, the dynamic image depicts one woman and three men. That is one of the advantages in doing detailed analysis of the filmic text and in using the framework proposed by Painter and Martin (in press), as it allows the analyst to clearly see the meanings committed by each semiotic mode as well as to address “the extent to which (...) that commitment converges with or diverges from that of the other modality”.

Additionally, there is divergence not only between the meanings committed by the verbiage and the dynamic image as regards the representation of women and men. One can also notice that, while the verbiage refers to young women in general, the dynamic image depicts only one woman, which is supposedly representing the concept the voiceover is construing. This reveals a restricted representation of women, since the woman being depicted is white and thin, which leaves out the great majority of young women in real life.

In that regard, however, there is another aspect that needs to be addressed. As previously stated, the verbiage construes women in search of love and fashion labels, and that is also the case in the dynamic image. The woman is depicted wearing a bland skin-color overcoat (a blank canvas, if you will), which arguably calls for a fashion makeover.

In this sense, thus, the coupling of meanings is convergent, construing the idea that the main goal in young women's search for fulfillment is to find (heteronormative) love and to be in fashion by wearing designer clothing and accessories.

The meanings committed by the verbiage and the dynamic image place women and men in entirely different fields, as shown below. That seems to perpetuate the stereotypical belief that 1) women are more concerned with romance than with their careers, and that 2) men are more physical, while women focus on looking pretty.

WOMEN	MEN
Love	Work
Labels	Health

Table 67 – Instances of process types and character (description and relations) in Phase 1: Subphase 3 (Intro).

IDEATIONAL MEANINGS (Phase 1: Subphase 3)				
	visual meaning potential	commitment	verbal meaning potential	commitment
<b>PROCESS</b>	action	P:WE>D walking P:WE>ND smiling P:C>D walking F:C>D turning around F:WA2>D turning around F:C>ND smiling	doing, happening, behaving	
	perception	F:WE>gazing<each other F:C>gazing<WA2	sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion	F:WA2>gazing<C (positive)	sensing: emotion	
	saying	F:WE>talking<each other F:WA2>talking<C	saying	

CHARACTER	character description	P:WE#weight, color, age, dress, accessories P:C#weight, color, age, dress, accessories	participant classification, attribution and identification	<i>It - - the best</i> (identification) <i>I - - them</i> (attribution)
	character relations	WE - - WE (symmetry for comparison/co-classification and side by side for affinity) WA2 - - C (adjacency for comparison/co-classification) WE - - C (adjacency for comparison/co-classification)	participant relations	<i>I - - them</i> (relational transitivity)

In Table 67 are the meanings committed in the last subphase of Phase 1 of the Intro. This subphase concerns mainly the relationship established between four young women and one of the passers-by, the narrator and main character, Carrie Bradshaw.

The main goal is to depict more young women, as they had been mentioned in the verbiage in the previous subphase, by construing them as close friends, which is later addressed in the discussion of character relations. A revealing result in regard to the identities of women being construed, which appears in this table as well as in others (both in the Intro and in the Outro), is that two of the most common meanings committed are found in processes of 'action'.

They are realized by the system choices of 'walking' (doing) and 'smiling' (behaving). When women are depicted walking and/or smiling, these actions are not about anything in particular. In other words, women are depicted walking but with no apparent destination, and simply smiling, not necessarily at, or reacting to, anyone or anything.

Another example of process of 'action' found in Subphase 3 of Phase 1 is that of *turning around*, which is brought about by Carrie and the red-haired young woman after they pass by, and gaze at, each other. What is interesting about the moment when these two characters turn around and gaze at each other is that, at the same time, Carrie, the narrator, says: *I was one of them*. Therefore, the meanings committed by the two semiotic modes converge to create the idea of looking back in time and recognizing oneself in another person.

That meaning is further emphasized by the commitment of two other types of meaning: ‘perception’ and ‘emotion’. First, the four young women gaze at one another, which mostly serves to acknowledge that they are members of a close-knit group. Then, Carrie gazes at them, which creates a first connection between the group and herself.

But, most importantly, this connection is strengthened when one of the young women is singled out in the dynamic image precisely to focus on her gaze and facial expression towards Carrie. The meaning created is that of positive ‘emotion’, since the red-haired young woman arguably enjoys and acknowledges Carrie’s sense of style by making a compliment about her dress.

In this aspect, both dynamic image and verbiage have been used to add to the narrative the idea that Carrie, a woman in her forties, is being acknowledged by a younger generation as being trendy – which, for those familiar with the TV series, is a major trait in the main character’s persona (see previous discussion in subsection 3.3.1).

Table 68 – Instances of process types in Phase 2: Subphase 3 (Intro).

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	F:WA1/M1>MD huddling F:WA1>D slapping<M1’s face F:WA1>D hitting<M1 F:M1>D crouching P:C>D skipping	doing, happening, behaving	
	perception	F:C>gazing<WA1/M1 F:M1>gazing<WA	sensing: perception	[elliptical you] <i>spot</i> . [elliptical you] <i>spot</i> [them]
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion	F:C>gazing<WA1/M1 (negative)	sensing: emotion	[I] hate [you]
	saying	P:M1>talking<WA1 (implied) F:WA1>talking<M1	saying	

Tables 68 shows the meanings committed in Subphase 3 of Phase 1. What can be highlighted is that both verbiage and the dynamic image construe meanings of ‘perception’ and of ‘desideration’, which are convergent.

While Carrie is depicted gazing at the couple huddling, and then fighting, in front of a club, the verbiage is precisely stating that one needs help to *spot* the knockoffs in life. This way, both semiotic modes converge to construe the idea that life is full of (unpleasant) surprises, especially when it comes to relationships, which is why one needs true friends to help identify those risks.

Also, when the couple starts to fight on the sidewalk, Carrie is caught by surprise and expresses a negative emotion by means of gaze and facial expression. Alongside this negative emotion being construed by the main character, and narrator, the verbiage also creates the meaning of ‘emotion’ in the clause *I hate you*, which the woman tells the man when he whispers in her ears that he is married while they are huddling.

Even though what is represented is still the concept of the married man who seduces another woman, it is noteworthy to see that the woman does not take the news lightly, i.e. her frustration finds a place in the representation. And she expresses that by slapping the man in the face and then hitting him with her hands and purse. That frustration is also construed in the verbiage when she says *I hate you*.

Table 69 – Instances of process types in Phase 2: Subphase 4 (Intro).

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 4)</b>			
<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
action	F:C>ND smiling F:CH>D walking F:MR>D walking F:MR>ND smiling F:SM>D walking F:SM>ND smiling F:CH>ND smiling F:M2>D walking F:M2>ND smiling F:M3>ND smiling F:C/CH/MR/SM>D turning around	doing, happening, behaving	<i>Look at</i> [this]

	F:M2/M3>D kissing<each other F:M2/M3>D hugging<each other F:CH>ND smiling F:C>ND smiling		
perception	F:C>gazing<CH F:CH>gazing<MR F:C>gazing<MR P:SM>gazing<MR F:MR>gazing<SM F:C/CH>gazing<each other	sensing: perception	[elliptical you] <i>spot</i> [them]
cognition		sensing: cognition	
desideration	F:C/CH/MR/SM>gazing <M2	sensing: desideration	[you] <i>need</i> [help / lots of help / help also known as Charlotte York, Miranda Hobbes and Samantha Jones]
emotion		sensing: emotion	
saying	F:CH>talking<C F:MR>talking<C/CH F:SM>talking<CH/C/S M F:M2>talking<M3 F:M3>talking<M2 F:C>talking<CH/MR/ SM	saying	

In Table 69, the meanings committed in the last subphase of Phase 2 are described. Of those, one can clearly see that the most commonly found are the ones construing the meaning of ‘action’. This subphase is probably the one where the vastly committed choices of *walking* and *smiling* are more frequently found.

Arguably, this happens due to the fact that this subphase mainly aims at introducing the other three main characters – Charlotte, Miranda and Samantha. They are introduced one at a time, and this is done by

adding of the characters to the representation construed in the immediately preceding shots.

For instance, first, Carrie is depicted and the focus of the shot is entirely on her walking and smiling. Then, Charlotte is added to the representation by means of a cut in the shots – and this character is also depicted walking, smiling and talking now alongside Carrie. This same configuration occurs when Miranda is added to the construal, and then Samantha. The end result of this sequence of shots is the depiction of the four main characters walking together, smiling, talking to and gazing at each other.

This depiction helps construe the idea of a close-knit group of friends by means of their interaction and the fact that they are walking alongside each other as well as smiling at and talking to one another, which grants the conclusion that they are happy to be together.

There is an interesting fact that arises from the fact that each character is introduced as an individual addition to the group. The decision to introduce the characters one at a time, instead of showing them all at once, may be interpreted in the sense that, even though they are close friends who make up a group, they are also individuals, each with their own personalities.

Besides, the same comments made about Subphase 3 of Phase 2 apply to this subphase in that the processes of ‘perception’, which are mainly aimed at acknowledging the presence of a new member to the gradual depiction of the four main characters, also couple with the construal of the verbiage in the system choice of *spot*.

This use of the process *spot* in the verbiage happens when the voiceover is stating that one needs the help of good friends to be able to identify those misleading situations in life that end up in disappointment and hurt. Then, when the voiceover mentions this *help*, each character is introduced to the viewer, as already explained.

That arrangement between the meanings committed by the verbiage and the dynamic image help construe a convergent representation of the value of friendship, especially the one among women, which is the focus of the filmic text.

Another instance of commitment that might reveal a broader space for women in the representation is that of ‘desideration’, both by the verbiage and the dynamic image. The image depicts the four main character, led by Samantha (who is knowingly the most sexual one), gazing at a young man passing by them.

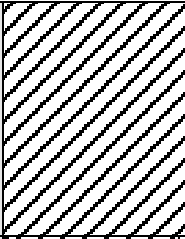

However, while one sees this depiction, the voiceover construes desideration in regard to something else: one’s *need* to find help



(friends) to spot knockoffs in life. This way, as they are about different issues, the desideration committed is divergent. It might be worth asking the reason(s) why the instance of desideration towards a man in the dynamic image is not intensified by a co-occurring verbal text also expressing this same meaning. Are women maybe only starting to have a legitimate space for the expression of their desire?

Table 70 – Instances of process types in Phase 3: Subphase 3 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:CH/TR>D walking down<the stairs P:C(implied)>MD flipping through<one of her books (2x) P:CH/HR>D eating F:CH> ND smiling P:CH/HR>D getting married P:HR(implied)>D handing over<a photo<CH(implied) P:CH(implied)>MD holding<a photo F:CH>MD crying P:CH/HR/LL>D riding F:CH/HR/LL> ND smiling P:CH>MD holding<LL P:HR>D embracing<CH/LL	doing, happening, behaving	[Charlotte] <i>was looking for</i> [the perfect love] (...) [almost perfect] [Charlotte and Harry] <i>journeyed</i> [I] <i>'ve been dating</i> [Trey] <i>can't get</i> [it] [They] <i>'re giving</i> [us] [a baby]
	perception	P:C>gazing<CH	sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion	F:CH>gazing (2x) (negative) F:CH>gazing (2x) (positive)	sensing: emotion	

	F:CH>gazing<C (negative) P:HR>gazing<CH (positive) F:CH>gazing<LL (positive) F:HR>gazing<LL (positive)		
saying	P:CH>talking (5x) P:CH>talking<C P:HR>talking<CH	saying	

Tables 70, 71, 72 and 73 bring the results of the last subphases of Phase 3, each aimed at showing the viewer the pivotal moments in the lives of the four main characters: Charlotte, Miranda, Samantha and Carrie, respectively. Table 70 reveals some aspects of the construal regarding Charlottes journey up to the present time of the film. Of those aspects, two deserve special attention.

First, verbal language only commits processes of ‘doing, happening, behaving’, some of which couple concurrently with the processes of ‘action’ committed by the dynamic image. Most of the processes of ‘action’ committed by the dynamic image place Charlotte in a rather domestic sphere, since the depictions are mostly about getting married, being home, eating in bed and doing some other family-related things, such as going to a park with her daughter and husband. There is no instance whatsoever of her professional life.

Those who followed the TV series will probably know that, after getting married, she decided to stop working and be a full-time wife and mother. However, that facet of her life (having been an art dealer) is not at all depicted in the images that are supposed to summarize the most important aspects in her life prior to the film.

In Table 70, one can see that, even though the verbiage does not commit exactly the same meanings construed by the dynamic image, they are circumscribed in the same sphere: that of the home and romantic relationships, as Charlotte says she had been dating since she was fifteen until she could find love.

Moreover, she had to face two serious predicaments in her quest to be a mother (one of her biggest dreams): 1) Trey, her first husband, could not perform sexually; and 2) she and her second husband, Harry, seemed to be unable to conceive a child, which eventually led them to adopt Lily, a Chinese baby.

Second, all instances of gaze by Charlotte construe the meaning of ‘emotion’, and not only ‘perception’, as they all happen together with distinct facial expressions that construe mostly positive, but also negative, emotions. The fact that Charlotte’s gaze is entirely focused on construing emotion matches her personality in the TV series as the one who is more in touch with her feelings, being a helpless romantic.

The negative emotions are depicted by the dynamic image precisely when the verbiage is construing either her dissatisfaction with the fact that she had been dating since she was fifteen and had yet not found true love or her concern with the fact that Trey, the man she was about to marry, could not *get it up*, as they had tried to have sex the day before her wedding.

Therefore, we see different process types coupling in convergence in order to highlight the problems Charlotte had to go through until she could find true love and happiness with Harry, her second husband. Such problems are construed not only by means of ‘emotion’ in the dynamic image, but also in her voice, as most instances of ‘saying’ in the dynamic image happen exactly in the moment where she is stating her concerns.

This finding might be seen as positive in the sense that the woman is having a legitimate space to utter her concerns, to speak her mind in regard to what is frustrating her, as opposed to only expressing that by means of negative facial expressions. This way, one is able to actually hear what she has to say, instead of only assuming the nature of her problems.

Table 71 – Instances of process types in Phase 3: Subphase 4 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 4)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:MR>D writing (working) P:MR>MD reading (working) P:ST>ND standing F:MR> ND smiling<ST F:ST>MD chuckling<MR’s comments P:ST>D leaving MR’s	doing, happening, behaving	[Miranda] <i>journeyed</i> [I, Miranda Hobbes] <i>take</i> [you, Steve Brady]

	apartment P:C(implied)>MD flipping through<one of her books F:C>MD nodding P:MR/ST>kissing P:MR/ST>MD holding< each other's hands F:ST>D running F:ST>D bringing popsicles<BR/MR F:BR>MD filling up<a plastic pool F:BR>D sprinkling water<ST F:ST>D taking<a hose F:MR>MD holding<BR F:MR>MD laughing		
perception	P:MR>gazing<ST F:ST>gazing<MR P:MR/ST>gazing<each other F:C>gazing<MR(implied) F:BR>gazing<ST F:MR>gazing<ST	sensing: perception	
cognition		sensing: cognition	
desideration		sensing: desideration	[Who] <i>wants</i> [popsicles?]
emotion	P:MR>gazing<ST (ambiguous) F:ST>gazing<MR (ambiguous)	sensing: emotion	
saying	P:MR>talking<ST (3x) P:MR>talking<C P:ST>talking<MR F:ST>talking<BR/MR	saying	

Table 71 summarizes the supposedly most relevant aspects in Miranda's life leading up to the film. Differently from that of Charlotte, the construal of the dynamic image includes Miranda's professional life. In fact, that is the first thing that is depicted, which might be understood as an emphasis on that aspect of her life.

Nonetheless, that assumption is not confirmed, since, like with the other three main characters, the facts depicted and verbalized are mostly limited to her private life: being in bed, getting married, giving birth to her son, playing with her son and husband in the backyard.

Although it should be acknowledged that there was in fact room for the representation of her professional life, and that representation occupied the first few shots of this specific subphase, the matter of fact is not limited to whether or not this aspect of her life (as well as in the lives of the other three main characters) was depicted.

What needs to be questioned is the extent to which this representation had any significant impact in the construal of a more diverse identity of women, besides that of the stereotypical attachment to the home. This point is more thoroughly discussed in Chapter 5, but it can already be stated that the focus on the characters professional life fades in comparison to that given to their private lives, especially when it comes to their romantic relationships. Such result is actually in tandem with those found in a previous study of the representation of women in the TV series (Bezerra, 2008).

There is an instance of divergent coupling that needs to be emphasized. While the verbiage commits meaning regarding Miranda's *journey* through life until she married Steve, what one sees in the dynamic image is only her relationship with Steve, i.e. her previous involvement with other men was entirely left out of the equation – arguably because they were all casual, since she had always decided to focus on her career.

Probably, the narrative took a more conservative path in the representation of the previous lives of the main characters, basically not including any depiction of the men with whom they had only casual attachments. One exception is Samantha, who is knowingly the most sexual one in the TV series – such aspect of her life is still emphasized in the film, which is addressed in the discussion of Table 72.

Even though the focus is in fact on Miranda's private life, one can also see that the actions in which men are involved are also circumscribed to that sphere: Steve leaving Miranda's apartment after having sex, Steve playing with their son and Miranda in the backyard of their house. At least, one can assume that the focus on the character's private life is not limited to the construal of women, which would arguably constitute a continuation of the stereotypical placement of women's concerns and actions in the domestic sphere, as opposed to men's in the public one (Heberle, 1997).

Not surprisingly, based on the history of the character in the TV series, Miranda barely expresses any emotion in the dynamic image, as she has mostly been construed as a cynical and practical woman (Bezerra, 2008). Even the one instance of ‘emotion’ by Miranda found in the dynamic image is ambiguous, i.e. it is not clear whether it is positive or negative. That happens when she tells Steve that she is pregnant – to which Steve reacts also ambiguously in the depiction.

That ambiguity is resolved only in the coupling with verbal language, where both characters do not seem to be thrilled with the news. That meaning is construed not by means of processes, though. It happens in character description, when Miranda says that *she is pregnant*, and Steve asks: *You’re what?*

One can see in Table 71 that her gaze is almost entirely construing only the meaning of ‘perception’ as she acknowledges the presence of other people around her, focusing on other things, such as her actions and what she has to say. Much of the meaning construed in this subphase is committed by the dynamic image only, with the verbiage only reinforcing the meanings of ‘action’ in which Miranda is involved.

Table 72 – Instances of process types in Phase 3: Subphase 5 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 5)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:SM>D walking P:SM>D having sex<M2 P:SM>D having sex<M3 P:SM>D having sex<M4 P:SM>D having sex<M5 P:SM>D having sex<M6 P:SM>D having sex<M7 P:SM>D having sex<M8 F:MR>D drinking<coffee F:SH> ND smiling P:C(implied)>MD flipping through<one of her books P:SM>D spraying<chantilly P:SH>ND lying down (2x)	doing, happening, behaving	[she] <i>found</i> [a man] [Samantha] <i>journeyed</i> [I] <i>'m dating</i> [a guy with the funkiest-tasting spunk] [I] <i>cancel</i> [my rice pudding?]

	P:SM>D undressing<SH F:SH>ND standing P:SH>D walking F:SH> ND smiling F:SM>ND lying down F:SM>handing over<a script<SH F:SH>D grabbing<a script F:SH>MD reading<a script		
perception	F:SM>gazing F:SM>gazing F:SM>gazing<C/MR (implied) F:MR>gazing<SM (implied) F:SH>gazing F:SH>gazing<SM (2x) F:SM>gazing<SH (2x) F:SH>gazing<himself	sensing: perception	
cognition		sensing: cognition	
desideration	F:SM>gazing<M1	sensing: desideration	
emotion		sensing: emotion	
saying	F:SM>talking<C/MR (implied) F:C>talking<waitress F:SH>talking<SM P:SM>talking<SH (implied) F:SM>talking	saying	

The first result that stands out in Table 72, which is concerned with Samantha's life prior to the film, is the number of different shots in which she is having sex, all of which with different men. That representation certainly adds to the idea already vastly present in the TV series that she is the most sexually adventurous of the four main characters.

Interestingly, besides those seven shots where she is depicted in the very act of having sex, there are also other shots in which she is depicted involved in activities leading up to sex, such as: spraying

chantilly onto her lover's body and, in another occasion, undressing him. This way, one can clearly see a pattern of choices that construe Samantha as a sexually active woman, as opposed to the other three main characters whose sexual lives are only incidentally depicted.

That may allow the question as to why a choice was made to concentrate sexual behavior in only one character. After all, why can't Charlotte, for instance, arguably the most romantic one, be depicted as also being sexually driven – and the same applies to the characters of Miranda and Carrie. Is it because sex still needs to be kept in control (i.e. boxed in) so that it can be more easily dealt with in the media?

Interestingly, the verbiage also refers to sex, and it does so in a rather unconventional manner, as Samantha casually tells her three close friends that she is *dating a guy with the funkiest-tasting spunk*. Actually, that is one of the qualities of the TV series of which the film SATC is a continuation: that the characters openly talk about sex in a way that had hitherto not been seen on television (Bezerra, 2008). In this regard, both verbiage and dynamic image share the semantic load in terms of construing sex as a field of action for Samantha, thus creating a convergence of meanings which underscores this trait in the character's personality.

There is another instance of convergence between both semiotic modes, which occurs when the voiceover says that Samantha *found a man* that combined both sex and love and the dynamic image depicts Smith, her partner, for the first time. This way, one is given a clear demonstration of his importance in telling Samantha's story before and during the film.

The same happens later in Subphase 5 when, talking to Smith, Samantha says *I'm gonna help you be a star*. The dynamic image immediately shows Smith getting out of a car onto the red carpet, where he is anxiously awaited by screaming fans. There is, thus, the convergence of meanings committed to construe a concurrent representation of Smith, the partner with which Samantha is involved, as a successful actor.

This image of a successful film star takes great relevance in the narrative of the film under analysis, as the viewer comes to learn that much of it is due to Samantha's effective work as his public relations. Besides, Samantha starts to resent having to dedicate most of her time and energy to take care of his career, mostly because she has always put herself first before she started a committed relationship with Smith.

In Table 72, we find another result that may reveal more of the identities of women being construed in the film SATC. When focusing



on the instances of gaze by Samantha, it can be seen that there are more occurrences realizing simply the meaning of ‘perception’, which show the acknowledgement of the relevant people around her.

However, there is only one instance of gaze by this character construing ‘desideration’. It should be noted that she is the only character who construes ‘desideration’ in this subphase – and that desideration has a man as its object. As previously explained, one may expect this to happen in the subphase dedicated to address issues concerning Samantha, since she has been construed as the sexual character in the TV series.

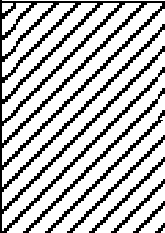
Nevertheless, this result allows us to raise two issues: a) the first one has already been discussed – the question of why desideration is construed only by Samantha, and not by other characters individually; b) the other issue concerns the question as to why there is only one instance of ‘desideration’ in this subphase, even it being aimed only at summarizing the main facets of Samantha’s life leading up to the film.

A regular viewer of the TV series will know that Samantha has construed ‘desideration’ numerous times throughout the six seasons, but, conversely, this is not the case in the opening of the film. This may be an indication that her active sexual life is not present in the narrative of the film – which is actually later confirmed when the viewer sees Samantha complaining about her sex life with her partner Smith, and that she misses her single life, when she could have sex with as many men as she wanted whenever she wanted. Such problem and other factors eventually cause her to break up their steady relationship.

Once more, as in Subphases 4 (Charlotte) and 5 (Miranda), Samantha’s voice finds a place in the representation by the dynamic image even though there is no instance of the meaning of ‘saying’ being committed by the verbiage. This way, one can see that the semantic load is taken entirely by the dynamic image, which also construes mostly women as the passive participants in this kind of process, thus indicating that the process of ‘saying’ is typically still circumscribed to women.

Table 73 – Instances of process types in Phase 3: Subphase 6 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 6)</b>			
<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
action	P:C>D typing (2x) P:C>ND sitting	doing, happening,	[I] <i>was looking for</i>

	<p>P:C&gt;ND standing (3x)  F:C&gt;ND smiling&lt;MB  P:MB&gt;ND sitting  F:MB&gt;ND smiling&lt;C  P:C(implied)&gt;MD  flipping through&lt;one of  her books (4x)  P:C/MB&gt;D kissing&lt;each  other (4x)  P:MB&gt;spoon-feeding&lt;C  P:C&gt;trying&lt;MB's cooking  P:C/MB&gt;D walking  P:MB&gt;ND standing  P:C&gt;D walking  F:C&gt;MD crying  F:C&gt;D wiping&lt;her tears  P:MB&gt;D walking away  (2x)  P:C/MB&gt;D dancing  F:C/MB&gt; ND  smiling&lt;each other  P:MB(implied)&gt;D  touching&lt;C's shoulder  P:C&gt;MD sitting down  P:C&gt;D walking (3x)  F:C&gt; ND smiling  P:C&gt; ND smiling&lt;MB  P:C/MB&gt;D hugging  P:C&gt;D running (2x)  F:C&gt; ND smiling&lt;MB  P:C&gt;D waving&lt;MB  P:C&gt;D crossing the street  F:MB&gt;ND standing  F:C&gt; ND  smiling&lt;MB(implied)  P:C&gt;D putting&lt;arms  around MB's neck</p>	behaving	<p>[something  Big, Mr Big]  [that big  love] <i>comes  along</i>  [time] <i>has  moved</i> [us]  [I] <i>managed  to stay  Get in</i></p>
perception	<p>F:C&gt;gazing&lt;laptop screen  (3x)  F:C&gt;gazing (4x)  F:C&gt;gazing&lt;MB  (implied)  P:MB&gt;gazing&lt;C  (implied) (3x)  P:MB&gt;gazing</p>	sensing: perception	

	F:MB>gazing<C F:MB>gazing F:C/MB>gazing<each other (2x) F:C>gazing<MB (implied)'s hand on her shoulder F:C>gazing<MB (implied) F:C>gazing<MB P:MB>gazing<C (2x)		
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion	F:C>gazing<MB(implied) (positive)	sensing: emotion	
saying	F:MB>talking<C P:MB>talking<C (implied)	saying	<i>Tell</i> [me] [I'm the one]

Table 73 shows the results of Subphase 6, which is about the past experiences in Carrie's life leading up to the present time in the film. Being about the life experiences of the main character and narrator of the film, this subphase is the longest one in the Intro, which probably also accounts for the greater number of processes committed.

Two results stand out precisely for construing a pattern throughout the previous subphases of the Intro: a) the vast majority of the meanings committed are construed by the dynamic image, and b) the verbiage commits almost entirely only processes of 'doing, happening, behaving', with the occasional exception of 'saying' in this subphase and 'desideration' in Subphase 5.

As previously discussed, the occasional meaning of 'desideration' is committed by the verbiage in the subphase about Samantha arguably because she is known to be the most sexual one in the TV series. As for the meaning of 'saying' by the verbiage in this subphase (about Carrie), it may be attributed to the fact that she is the main character and has the voice more frequently in the TV series both as a character and as the voiceover (Bezerra, 2008).

Not surprisingly, the instance of 'saying' committed by the verbiage represents arguably Carrie's greatest wish in the narrative: Mr Big finally *telling* her that she is *the one* for him – which eventually

happens in the last episode of the TV series when he goes to Paris to try to get her back in his life and to New York City, leaving behind her recently failed relationship with Russian artist Aleksandr Petrovsky.

This instance of ‘saying’ committed by the verbiage couples concurrently with one of the two instances committed by the dynamic image, which is depicted simultaneously with the verbiage, where he says *Carrie, you’re the one*, while they are on a bridge in Paris and he is holding her close to him. The depiction clearly construes the meaning that Carrie is special to him, verbiage aside, since he is looking into her eyes while he is smiling and the setting also adds to the idea of romance.

Associated with this moment in Subphase 6 is also the meaning of ‘emotion’ committed by the dynamic image: the moment when Mr Big finally tells Carrie that she is the one. The dynamic image commits emotion only by means of Carrie’s gaze and facial expression, while Mr Big does not express any distinct emotion, even in this romantic situation.

One could wonder if that can be attributed to the long-standing representation in the media that men are more practical, while women are the emotional ones (Galasinski, 2004). Besides, it is also worth asking why this is the only instance of ‘emotion’ committed in this subphase, as it is about Carrie, a character whose emotions and romantic experiences have set the tone of the TV series.

Arguably, the Intro of the film has been set to construe Carrie not so much as being emotional but rather as someone who has emotions in addition to other characteristics, such as being an independent and successful writer – which is undeniably a step forward in creating more diverse representations of women in the media.

Another remarkable result is that almost all instances of ‘perception’ committed by the dynamic image are brought about by either Carrie or Mr Big, thus creating a clear message that this is the most significant relationship she has had, and which is the focal point in the film. Besides, one can also infer the greater relevance attributed to her relationship with Mr Big from the fact that the other men in her life were depicted only incidentally with a focus basically on their names written in a few shots.

Such construal is further emphasized by the simultaneous verbiage uttered by Carrie as the narrator *Despite all the other chapters of my life, no one was ever quite ‘Big’ enough*. This way, there is an instance of inter-system coupling of meanings, since ‘perception’, in the system of process, couples with ‘participant attribution’ and ‘participant relations’ in the system of character. Such coupling is convergent, thus

creating a concurrent representation of Mr Big as being Carrie's greatest love.

Looking at the meanings committed by the dynamic image in terms of processes of 'action', one can easily confirm the emphasis of the construal in this subphase on Carrie's relationship with Mr Big, which is understandable, since the core of the narrative in the film is precisely their (failed) wedding.

However, one cannot help but notice that she was not represented actually interacting with the other men in her life, while the dynamic image is aimed at showing us Carrie's past (romantic) experiences. As previously mentioned, what we see is basically their names as chapters of the book whose pages are shown to be browsed through – which is expected to be understood as a metaphor for the chapters in the character's lives.

Interestingly, the same happens with the other three main characters – one more so than the other. For instance, when the lives of Charlotte and Miranda are depicted in Subphases 3 and 4, respectively, the focus of the representation is on their present partners, with the exception of an indistinct depiction of Trey, Charlotte's first husband.

The subphase about Samantha's life experiences also emphasizes her present partner, Smith, but of the four main characters, she is the only one who is depicted interacting with other men more directly: either flirting with a man passing by her on a sidewalk or having sex with six different men in different moments of her life – which are depicted in a montage of shots that underscore her very active sexual life prior to her present steady relationship.

Again, one is left wondering the reason why the only character who is depicted actually interacting with the previous men in her life is the one widely acknowledged as being the most sexual one. One may probably predict the tone of the film from this construal – and that is actually confirmed, as the viewers learn that Samantha is the only one who is dissatisfied with her present relationship precisely because she wishes she could see other men.

Having established that the focus of the construal by means of processes of 'action' is on the relationship between Carrie and Mr Big, it is probably worth investigating such representation in terms of the specific actions in which both characters are involved – dynamic image and verbiage alike.

If summarized, the processes of 'action' committed by the dynamic image, which are all brought about by Carrie and/or Mr Big, are as follows: *smiling, cooking, spoon-feeding, crying, dancing,*

*walking hand in hand, hugging and kissing* – many of which are depicted more than once, thus creating a pattern in the interaction between this couple.

One can conclude that most of the depiction in this subphase concerns actions that usually take place in the context of relationships. Therefore, there seems to be a preferred representation of the actions in which Carrie is involved, most of which are directly linked to Mr Big, her great love. That focus is further stressed by the lack of interaction between Carrie and the other three main characters.

In opposition to the three previous subphases, which were about Charlotte, Miranda and Samantha, respectively, Subphase 6 only construes Carrie interacting with Mr Big. Such absence in the representation should not go unnoticed, since it is widely known that one of the main strengths of the TV series is precisely the close relationship between the four friends.

The viewer will eventually see that this lesser focus on the other three characters while reviewing Carrie's past experiences in Subphase 6 does not translate into a weaker bond between them in the film. Conversely, if anything, their close friendship is considerably strengthened by the problems each of the four main characters face in the film narrative.

What can be concluded from the absence of any interaction between Carrie and her three closest friends in Subphase 6 is probably that the Intro wanted to make the relevance of Mr Big in her life fairly explicit. Such emphasis is ultimately confirmed when the core of the narrative is revealed to be Carrie's (failed) wedding with Mr Big, which is eventually resolved in the Outro of the film.

Again, it should be stressed that almost all processes committed by the dynamic image place Carrie in the rather private and intimate sphere of (romantic) relationships, which is only excepted by the mention both in the dynamic image and in the verbiage of her professional success in having written three books.

On the other hand, the verbiage does not commit any meaning that is necessarily related to someone's private life. The processes found are the following: *look for, come along, move, manage to stay and get in*. The related participants are what lends a more private meaning to these processes, e.g. Carrie is looking for *something Big. Mr Big*, and what comes along is *that big love*.

Overall, as previously stressed, the dynamic image commits vastly more processes than the verbiage. Most of the processes committed by the verbiage are 'relational' ones (Halliday &

Matthiessen, 2004). Such meanings of relationality, in this framework, are addressed in terms of character description as well as participant attribution, classification and identification, which is discussed next.

#### 4.1.1.3 Coupling and commitment in the system of character: gendering relations

Before moving on to the discussion of character description and relations as well as participant attribution/classification/identification and relations, it should be noted that the greater number of instances of what is known in systemic-functional terms as relational processes can be understood as an emphasis on how people relate to each other rather than on what they do.

In other words, the focus is on who the characters and participants are as opposed to what they do, which may be attributed to the fact that the Intro is precisely aimed at introducing the main characters and issues in the narrative as well as how these relate to one another.

Additionally, the greater frequency (and patterned use) of relationality, both in the image and in the verbiage, occurs in the last subphases of each phase of the Intro, which is exactly where the main goal of the narrative is to construe how Carrie (main character) relates to young women, young couples and her best friends, respectively.

This greater frequency of relationality in the overall results of the Intro is presented and discussed based on the data gathered in Tables 74 through 81. The discussion that follows aims at interpreting the relevance of these results in terms of the identities of women being construed. For that matter, such discussion emphasizes the manner in which women (and men) are described and the relations that are forged.

Therefore, having presented and discussed the results of the processes in which women (and men) are involved in the Intro as well as the circumstances with which such meanings of ‘action’, ‘perception’, ‘emotion’, ‘desideration’ and ‘saying’ are associated, the focus now is on addressing how characters/participants are construed both visually and verbally in addition to how these characters/participants are represented as relating to one another.

Table 74 – Instances of character/participant relationality in Phase 1: Subphase 2 (Intro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 2)</b>					
		<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:MN#weight, color, age, dress, accessories P:WA1#weight, color, age, dress P:M1/M2/M3#weight, color, age, dress		participant classification, attribution and identification	<i>The two 'L's</i> - - labels and love (identification - implied) <i>Twenty-something women</i> (classification)
	character relations	MN - - WA1 (gradual juxtaposition for comparison/co-classification) M1 - - M2 (montage for comparison/co-classification) M2 - - M3 (montage for comparison/co-classification)		participant relations	<i>Twenty-something women</i> (nominal group structure)

The characters that are depicted are a young woman and three men, besides a mannequin that may be considered as a character, since it is depicted in juxtaposition with the young woman in order to allow for comparison – such interpretation is developed next.

The woman is thin, white, in her twenties and is wearing a long skin-color overcoat with no accessories, while the verbiage refers to *twenty-something women* in search of *labels and love*. There is, thus, a convergence of meanings, since the woman depicted may be seen as an instance of what the verbiage construes.

Based on her description, the twenty-something woman depicted corresponds to a very specific image, which is vastly more frequently represented in the media: that of the white and thin female. One can wonder why there was the representation of only one woman in such traditional terms when the verbiage refers to women.

That specific difference might also be interpreted as divergence in the coupling of meanings committed by both semiotic resources, which grants the following question: why not show other young women



that do not conform to this image, such as black, chubby, tall, Asian, etc, especially in a city like New York that is widely known for its diversity?

One can probably assume that the preferred image portrayed in the TV series (Bezerra, 2008) is still the one that the film aimed to emphasize. That is arguably one of the limitations of the film in construing gender representations that might go beyond the standard. Besides, why focus on women in their twenties when it is known that women of all ages go to NYC in search of a number of things, among which are the labels and the love mentioned in the verbiage?

Interestingly, the first image one sees when the verbiage mentions *twenty-something women* is a mannequin of a female in a red dress and surrounded by designer shoes and accessories. That creates a background against which the first real woman who is depicted wearing a bland overcoat ends up being compared. That comparison is further emphasized by the juxtaposition of the image of the young woman onto the shop window where the mannequin is placed.

This juxtaposition helps intensify the difference between the young woman in the skin-color overcoat with no accessories and the mannequin wearing a red dress and fully accessorized. At this point, one sees the dynamic image committing meanings by means of character description that converge with the idea being construed by the verbiage: *twenty-something women* and *labels*.

However, when the verbiage refers to *love*, the dynamic image depicts three men, each in different, but co-occurring shots. Therefore, one can see that the meanings committed diverge, especially because the men are not depicted kissing or hugging young women. They are doing things that are utterly unrelated to the concept of romantic love – they are either walking around on the streets busily drinking coffee, talking on their cell phones or jogging.

Although there is divergence in the meanings committed by the verbiage and the dynamic image when it concerns the concept of *love*, the choice of depictions to represent this concept was very specific: that of young, professional, fit, handsome white men.

That representation limits not only the kind of men construed as representations of the love that those young women are looking for, but it also raises the issue that it legitimizes only heterosexual love – which one knows is not the only sort of love experienced by women in NYC, and anywhere else for that matter.

In regard to character/participant relations, the mannequin and the young woman are juxtaposed in order to compare their individual characteristics, which ultimately highlights the construal of the verbiage

of the concept of *twenty-something women*. Such relation construed by the dynamic image also serves to co-classify the mannequin and the woman as corresponding to the concept put forward by the verbiage.

The relations established between Man 1 and Man 2 as well as between Man 2 and Man 3 do not have correspondence in the verbiage, thus not creating any coupling of meanings. Their arrangement is by means of montage of shots, which help see the characteristics that these men share and the ones that set them apart from each other.

Also, the depicted characteristics also help create a relation of co-classification as the men with whom young women could fall in love, since, as previously stated, they are supposed to represent the concept of love mentioned in the verbiage.

Table 75 – Instances of character/participant relationality in Phase 1: Subphase 3 (Intro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 3)</b>					
		<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:WE#weight, color, age, dress, accessories P:C#weight, color, age, dress, accessories		participant classification, attribution and identification	<i>It - - the best</i> (identification) <i>I - - them</i> (attribution)
	character relations	WE - - WE (symmetry for comparison/co-classification and side by side for affinity) WA2 - - C (adjacency for comparison/co-classification) WE - - C (adjacency for comparison/co-classification)		participant relations	<i>I - - them</i> (relational transitivity)

Table 75 shows the results of Subphase 3 of Phase 1, where four young women and Carrie are the focal point of the depiction. First, one sees the four women walking closely together, which allows for the conclusion that they are friends.

Like the young woman in the previous subphase, these women are white and thin – what differentiates them is basically their hair color and dress style. Unlike the woman in Subphase 2, however, these four

young women are clearly represented in terms of what they wear and the designer shopping bags which they carry.

The emphasis on construing their image based on what they wear, i.e. their dress style, is further stressed by the fact that, before showing their full image, the initial shots are of parts of their bodies, thus underscoring both their slim figures and their clothing, shoes and accessories. This way, they can arguably be seen as the improved version of the young woman in the bland overcoat.

In other words, these four young women represent what any twenty-something woman coming to NYC may aspire to be: cool, well-dressed, fully accessorized and happy. This image is mirrored in Carrie's depiction as well, since she is portrayed wearing an extravagant dress and high heels.

Such bold statement in her dress style is duly acknowledged and praised by one of the four young women, who says *Hot dress!* while she passes by Carrie, thus creating the idea that, even though Carrie is in her forties, she is still cool and fashionable. That concept construed by character description in the dynamic image is coupled with the verbiage when Carrie, as the voiceover, says *I was one of them*, referring to the young women.

The relations established between the characters depicted are construed mostly by means of symmetrical and adjacent arrangements. The four young women are placed symmetrically side by side, which creates both a space for comparison and co-classification as well as for affinity among these characters.

Their symmetrical arrangement allows for one to perceive their similarities (young, thin, white) and individual traits (brunette, blonde, red-haired + different dress styles), as previously discussed. Additionally, the present investigation also proposes to look at character relations in terms of their arrangement side by side (or face to face, in other instances).

This arrangement has been found to create a sense of affinity among characters, which is an important element in the construal of how the women depicted are represented to relate to one another, thus having a significant impact on the understanding of the identities of women being construed – as women are who they are not only in terms of their individual subject but also in the interaction with Others (Butler, 1987).

Additionally, the relation between Carrie and the four young women is construed not only in terms of how they are described, but also how they are arranged in the depiction. Carrie and the four young women are placed adjacently; such type of arrangement has revealed a

pattern in the present research, as it always invites the viewer to compare and/or co-classify the characters being depicted.

The same happens when the arrangement is between Carrie and the red-haired woman only – of the group of four friends. All such relation is emphasized by the verbiage *I was one of them*, meaning that Carrie sees herself in those four young women.

Table 76 – Instances of character/participant relationality in Phase 2: Subphase 4 (Intro).

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 4)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	F/P:C#weight, color, age, dress, accessories F:CH#weight, color, age, dress, accessories +:CH (41 <sup>st</sup> /42 <sup>nd</sup> ) F:MR#weight, color, age, dress, accessories +:MR (37 <sup>th</sup> /38 <sup>th</sup> ) F:SM#weight, color, age, dress, accessories P:M2#weight, color, age, dress P:M3#weight, color, age, dress	participant classification, attribution and identification	<i>That - - why you need...</i> (identification) <i>How - - you</i> (attribution)
	character relations	C - - CH (symmetry for comparison/co-classification / side by side for affinity) C - - MR/CH (symmetry for comparison/co-classification and side by side for affinity) C - - MR (symmetry for comparison/co-classification and side by side for affinity) C - - SM/MR/CH (symmetry for comparison/co-classification and side	participant relations	

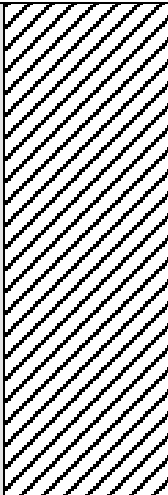
		by side for affinity) M1 - - CH/C/MR/SM (onlookers) (adjacency and foregrounding for co-classification) M2 - - M3 (symmetry for co-classification / face to face for affinity) M2/M3 - - CH/C/MR/SM (onlookers) (adjacency for co-classification) CH - - C - - MR - - SM (symmetry for comparison/co- classification and side by side for affinity)		
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Table 76 presents the results of the longest and arguably most important subphase of Phase 2, since it introduces Charlotte, Miranda and Samantha to the viewer for the first time. It should be noted that such introduction is done by means of a sequence of shots that obey the following logic: Carrie is depicted first – Charlotte is then depicted in a separate shot, which is followed by another shot in which she and Carrie are together.

This same pattern is used to introduce Miranda and Samantha. For instance: Carrie + Charlotte > Miranda > Carrie + Charlotte + Miranda (with ‘>’ meaning ‘followed by a shot of’). Such sequence of shots allows the viewer to appreciate each new character individually as well as in terms of their being a member of that close-knit group of friends.

As this subphase is aimed especially at introducing Carrie’s three friends as well as herself in relation to them, character description is of the utmost relevance at this point, since it may reveal the image of women that is being privileged from the very beginning of the film as the four main characters are women and what happens in their lives is the core of the narrative.

One important aspect of the description of the four main characters is that they are all white slim forty-something women. Even though one might know that Miranda and Samantha have experienced the occasional battle with the scale in the TV series, they are first depicted in the Intro as being in shape. Therefore, they all share a certain

physical trait that is widely pursued by women of all ages: a sexy slim figure, which already shows, from the outset, the type of image that is being used to privilege particular identities of women in the film.

Besides the fact that they are all in shape in their forties, it should also be brought to the foreground that they are all white. As more thoroughly discussed in Bezerra (2008), the absence of main characters with alternative ethnical backgrounds is also indicative of the identities being privileged.

In addition to the age, weight and color issues previously addressed, each of the main characters' clothing and accessories also construe a certain image that needs to be made clear. Like the four young women shown in Phase 1, the four main characters are depicted wearing stylish clothing, which is fully accessorized with sunglasses, high-heeled shoes and (shopping) bags.

Such construal, thus, confirms the idea already presented in Phase 1 that Carrie – and now the other three main characters as well – is like those young women who are in style and have slim figures. That may possibly be an appeal to the younger generation that might not have been frequent viewers of the TV series.

An interesting aspect in the depiction of the two gay men in this same subphase is that, besides being young, in shape and good-looking, they do not conform to the usually biased representation of gay men in the media as being utterly effeminate. That is absolutely not to say that there is anything wrong in being effeminate, but a more diverse representation of identities should always be welcomed.

Regarding the verbiage, there is no instance that refers to the characters depicted by the dynamic image, so there is no convergent coupling. It is divergent in the sense that the verbiage only identifies the reason why one might need good friends, that being the need to spot a knockoff. The other instance refers to the attribution of a state to one of the two gay men, as the other asks *How are you?* Clearly, the verbiage does not concern the image of women, thus diverging from what is construed in the dynamic image.

As for the relations construed between the four main characters, they are mostly achieved by means of symmetrical and side by side arrangements. Symmetry allows for clear comparison among them, especially in terms of clothing style and hair color, as well as their co-classification as friends. Their side by side placement creates the idea of affinity, which is further emphasized by their walking closely together as well as their gaze and facial expressions which construe a sense of positive emotions.

Looking at the four characters symmetrically displayed, one might be drawn to the different colors of their clothing, which arguably reveal traits of their personalities, especially for those already familiar with the characters from the TV series.

Charlotte wears a conservative above-the-knee white dress, which might be interpreted as relating to her being the most romantic and naïve of the four. Carrie makes a bolder statement by wearing pants, a shirt, a vest and what seems to be a loosen tie. This more masculine look is, however, softened by the pink color of the shirt, the style of the tie and the absence of a jacket. Such image resonates with Carrie's strong proactive personality and her being into fashion, which might explain her more relaxed relationship with her dress style.

Miranda is depicted wearing a skin-color dress that arguably matches her more traditional, practical and discreet attitudes towards her personal and professional life. Samantha, on the other hand, is represented wearing all red (dress, belt, shoes and bag), thus creating an unequivocal link between her sense of style and her more active sexual life, for which she is widely acknowledged in the TV series.

The adjacent arrangement between the men in the black shirt passing in front and then around Charlotte, Carrie, Miranda and Samantha allows for co-classification of the women as onlookers, with the associated process of 'desideration' already mentioned. Their desire towards the man is soon turned into laughter when he then kisses the man behind them.

At this point, the four women are co-classified as onlookers and the two men as a gay couple. The fact that they are a gay couple is also construed by their face to face placement, which adds the meaning of affinity between them.

Table 77 – Instances of character/participant relationality in Phase 3: Subphase 2 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:C#weight, color, age, dress P:C(implicit) #weight, color, age, dress	participant classification, attribution and identification	<i>I - - a writer</i> (attribution) <i>my single girls - - my salvation and (...)</i> <i>my meal ticket</i> (identification) <i>we - - like those four single girls</i> (attribution) <i>single girls</i> (classification)
	character relations	C - - MR - - CH - - SM (symmetry for co-classification / side by side for affinity)	participant relations	<i>my single girlfriends - - my salvation and (...)</i> <i>my meal ticket</i> (relational transitivity) <i>we - - like those four single girls</i> (relational transitivity) <i>single girls</i> (nominal group structure)

The focus of the meanings construed in Subphase 2 of Phase 3 has to do with what is also represented in the second subphase of Phases 1 and 2. Table 77 shows a depiction that is mostly concerned with the main character, Carrie Bradshaw, since she is the only person to appear in the shots that make up this subphase.

One eventually sees, though, in one of the shots, a picture frame that Carrie is carrying, in which there is a photo of herself with her three closest friends, Charlotte, Miranda and Samantha. That is why Table 77 also brings results of character relations by the dynamic image even though Carrie is the only character to be depicted (except in the photo).

The display of the other three main characters in the photo in one of the shots is not clear enough to allow for the visualization of their individual traits to be appreciated, but it does suffice for the viewer to recognize the four main characters placed side by side.

The pattern that arises from the meanings committed in Subphase 2 of Phases 1, 2, and 3 are noteworthy. In Phase 1, one sees a young woman looking at a shop window wishing she had the designer products



in display, which may be associated with the time when Carrie moved to NYC in the search of labels and love, among other things. In Phase 2, the depiction is of an older, but still in shape, Carrie, who already owns a number of designer products and can afford to dress fine clothing. In Phase 3, there is the depiction of Carrie as an accomplished professional who has written three books and has conquered her space in NYC – one who looks back in time (an old picture frame of her closest friends) with a sense of accomplishment.

Such construal of Carrie as a writer in the dynamic image is matched with the verbiage when the voiceover (Carrie) says *I'm a writer*, thus creating a convergent coupling of meanings that underscores this character's main connection with the audience: the fact that she is the voiceover who sort of tells the viewers parts of the columns that she writes weekly for a local newspaper in order to engage them in her questions about various topics, ranging from dating to religious affiliations to sexual preferences.

There is another instance of convergent coupling when the verbiage refers to Charlotte, Miranda and Samantha as Carrie's *single girlfriends* as well as to the fact that Carrie, Charlotte, Miranda and Samantha *still feel like those four single girls* and the dynamic image shows a depiction of these four women in a photo at a younger age, which co-classifies them as friends.

Such depiction of a photo where one sees the four friends also construes specific relations as they are placed closely together side by side. The relation that is created by this arrangement side by side is that of affinity, which helps intensify the idea that these four characters have been best friends for a number of years.

The following tables (78 to 81) focus on arguably the most relevant characteristics of Charlotte, Miranda, Samantha and Carrie, respectively, as well as on the relations forged among themselves as well as with the most important people in their past and present lives. All such construal might reveal significant facts about the identities of women being favored in this film's Intro.

Table 78 – Instances of character/participant relationality in Phase 3: Subphase 3 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:CH#weight, color, age, dress P:TR#weight, color, age, dress P:C#weight, color, age, dress P:HR#weight, color, age, dress P:CH(implied)#hair, shoulder P:HR(implied)#hand P:CH(implied)#hand P:LL#weight, color, age, dress, nationality	participant classification, attribution and identification	<i>I - - fifteen</i> (attribution) <i>I - - exhausted</i> (attribution) <i>I - - a Jew</i> (attribution) <i>We - - barren</i> (attribution) <i>We - - reproductively challenged</i> (attribution) <i>That - - our baby</i> (identification)
	character relations	CH - - TR (symmetry for co-classification / side by side for affinity) CH - - C (face to face for affinity) CH - - HR (symmetry for co-classification / side by side for affinity) CH - - HR (symmetry for co-classification / side by side for affinity) CH - - HR (face to face for affinity) CH - - LL - - HR (symmetry for co-classification / side by side for affinity)	participant relations	<i>We - - barren</i> (relational transitivity) <i>We - - reproductively challenged</i> (relational transitivity) <i>That - - our baby</i> (relational transitivity)

The relevance of the aspects of weight, color and age in the representation of the images of Charlotte, Miranda, Samantha and Carrie

by the dynamic image has already been sufficiently discussed. Now, the emphasis is on the way these characters, as well as the ones with whom they are occasionally depicted in interaction, dress and what this may reveal elements of the identities of women being construed in the Intro.

When one sees the sequence of shots that make up this subphase with greater attention, especially by filling out the table for the analysis of intermodality used in the present research, certain aspects are foregrounded that might otherwise have been neglected. These aspects of the construal are discussed next.

In the many shots in which Charlotte is depicted in different moments of her life, the dynamic image reveals a pattern in the way she is represented in terms of her clothing (see Table 78). First, she is seen in a wedding dress with her first husband, Trey; later on, one sees her in another wedding gown, now with her second husband, Harry. Therefore, as has been demonstrated in the TV series (Bezerra, 2008), Charlotte is construed a great deal in terms of her marital status and her being a stay-home mom by choice.

Such representation is, then, revived in the beginning of the film, arguably to set the tone for the way she should be seen by the viewers, which is eventually confirmed when one sees that she is still represented as basically acting on, and relating to, issues that are more domestic. Besides the image of the bride/wife indicated by the repeated representation of Charlotte in a wedding dress, there are also other elements that might add to this construal.

She is depicted in two different occasions wearing a nightgown, one of which she is in bed with her second husband, Harry. The choice of color for Charlotte's clothes may be understood as being purposeful, especially when the vastly more frequent choices are white and pink, which traditionally, in Western society, connote purity and romance, respectively – issues that are often associated with this character in the narrative, both in the TV series (Bezerra, 2008) and in the film.

In another shot, she is depicted wearing a black dress in a religious ceremony at home, which adds the element of spirituality to an already exclusively domestic representation of Charlotte. The only instance in which she is seen outside the home is when she is at a park, but it is still in a domestic/private situation: she is in a merry-go-round with Harry and her little daughter, Lily. But, again, her dress is white as well as her purse, arguably summing up to connote the purity of marriage and the family.

The other two characters depicted are Trey, Harry and Lily. The only depiction of Trey, Charlotte's first husband, is of them leaving

church after getting married. He is wearing a kilt due to his Scottish background. But, then, a number of shots show Harry, her second and present husband.

First, he is seen wearing a suit for his wedding. Then, he is wearing another suit with a loosened tie, meaning he might have just got home from work. Finally, he is wearing more relaxed, but still a bit formal clothing: pants and a long-sleeved shirt when at the park with Charlotte and Lily. In general, thus, his clothing construes an image of a more serious man, which arguably matches his job as a divorce attorney.

As for Lily, the first thing that might call the viewer's attention is that she is of Asian background, which is further clarified when the verbiage refers to Charlotte and Harry being given a baby from China, as they had been trying to adopt. This can perhaps be interpreted as a step forward in including more diverse ethnical representations in this media franchise.

The anxiety experienced by Charlotte in trying to find true love is present in the verbiage as, in a shot of herself years before, she says that she has been dating since *she was fifteen*, which makes her feel *exhausted*. However, this construal is not found in the dynamic image, since one already sees the end result of such quest for love: that she got married twice, and, in the second marriage, has found happiness with her husband and adopted daughter after struggling with the fact that she is, in her own words, *reproductively challenged*, but *not barren*.

Therefore, the coupling of meanings having to do with character and participant construal is divergent in that respect. Although divergent, the meanings committed do reveal aspects in this woman's life that contribute to creating an identity that is much associated with being a wife and a mother.

However, if the focus is on the fact stated in the verbiage that Charlotte is reproductively challenged, an instance of concurrent coupling is found, since the dynamic image shows, in a montage of shots, Charlotte's worried face and a number of early pregnancy tests (EPT) boxes popping up in the depiction, alongside a teddy bear, thus creating an association in the image of successive attempts to get pregnant. There is another instance of convergent meanings when Harry shows a picture of an Asian baby and then Charlotte says *That's our baby*. All such concurrency helps underscore the importance of being a mother in this character's life.

Regarding character relations, there is a pattern in which Charlotte is depicted symmetrically with both Trey and Harry, her two husbands, which creates the room for them to co-classify one another in

the image as bride and groom, in addition to having a relation of affinity established by their side by side arrangement.

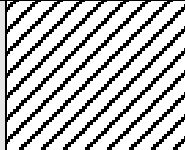
In two other shots, though, the relation is only of affinity, since Charlotte is placed face to face with Carrie and Harry in different occasions. First, when Charlotte, before getting married to Trey, is telling Carrie that *he can't get it up*, an issue she chose to share only with someone with whom she has great affinity. Then, in another moment of her life, Charlotte is face to face with Harry when he tells her that they have been given a baby girl for adoption, which brings them great joy.

Finally, Charlotte, Harry and Lily are arranged symmetrically in the depiction, which foregrounds their co-classification as mother, father and daughter. Also, their being closely side by side construes a sense of affinity that is suitable for the representation being made of the happy family having fun at a park.

When the verbiage is considered, there are more instances of divergent coupling, since the relations created are not that positive. Overall, the verbiage is establishing attributes to Charlotte and Trey as not being barren, but being reproductively challenged. One instance of meaning committed by the verbiage, however, is coupled concurrently with the dynamic image: that Lily is their baby.

Table 79 – Instances of character/participant relationality in Phase 3: Subphase 4 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 4)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:MR#weight, color, age, dress P:ST#weight, color, age, dress P:BR#weight, color, age, dress	participant classification, attribution and identification	<i>Miranda</i> - - disciple of tough love (attribution) <i>I</i> - - pregnant (attribution) <i>You</i> - - what? (attribution)
	character relations	MR - - ST (symmetry for co-classification / side by side for affinity) (3x) MR - - ST (face to face for affinity)	participant relations	

		MR - - BR - - ST (symmetry for co- classification / side by side for affinity)		
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In Table 79, one can see how Miranda, Steve and Brady have been depicted as well as how they relate to one another. What stands out in the way Miranda is characterized in terms of clothing is her more understated and professional style in the beginning of the TV series (first few shots), where one can see her wearing suits in her work as a lawyer and plain black shirts at home, even in bed, which probably resonates with her initial belief that she did not have time for romance, as she was busy enough trying to make partner in the law firm where she worked (Bezerra, 2008).

That look is somewhat changed throughout the TV series as she started to pursue romance and the idea of constituting a family. One starts to see her wearing item of clothing such as red shirts, white pants and tank tops, which can arguably be associated with a more relaxed dress style. However, even towards the end of the series, there is still that bit of unconformity to the stereotypical way a woman should dress in the fact that she wears a black dress (not a gown) to her own wedding at a beautiful garden in daylight – not as a clear statement, or meaning that she was unhappy, but simply because she could, which was not even commented on by any of the characters.

As opposed to the representation of Harry, Charlotte's second husband, as a more formal lawyer in the way he dresses, one sees Steve, Miranda's husband, wearing jeans and T-shirts, which probably aims at emphasizing the issue that he is a bartender while Miranda is a successful attorney. Such issue was addressed in the TV series, which even caused to temporarily end their relationship. However, as the series developed, Steve ends up opening his own bar with Aidan, one of Carrie's former boyfriends (and almost fiancé).

What is committed by the verbiage in terms of participant attribution couples with the meanings construed by the dynamic image in that both create a representation of Miranda as a tough woman, since her successful career as a lawyer is matched with her being a *disciple of tough love*. Maybe not coincidentally, in the shots analyzed, she starts to be depicted wearing more feminine clothing as soon as she tells Steve that she is pregnant.

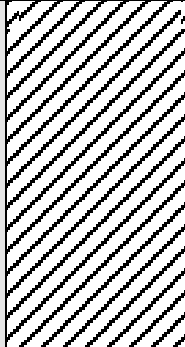
Does this change in clothing aim at foregrounding one image of womanhood to the detriment of others? One might believe so, especially when it is known that being a woman is not a monolithic notion, thus rejecting any limiting idea as to what femininity and motherhood might actually represent for individual women.

As far as character relations are concerned, the same type of arrangement in the previous subphase about Charlotte and her family is also found in this one. Miranda and Steve are symmetrically displayed in a number of shots, thus allowing the viewer to perceive the co-classifying relation between them: that of boyfriend/husband and girlfriend/wife. They are also placed face to face in the shot where they are getting married, which highlights the affinity between them.

As for the family unity, Miranda, Steve and Brady are also symmetrically placed closely to one another, which reinforces both their roles as mother, father and son, as well as their affinity – and that is further emphasized by the processes of ‘emotion’ construed in the same shots. Such coupling of meanings, though not intermodal, can also be said to emphasize the picture of the happy family.

Table 80 – Instances of character/participant relationality in Phase 3: Subphase 5 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 5)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	character description	P:SM#weight, color, age, dress P:C#weight, color, age, dress P:MR#weight, color, age, dress P:SH#weight, color, age, dress	participant classification, attribution and identification	<i>Samantha's love - - sex, lots of sex (identification) (a man) that - - sex and love (identification) I - - you - - a star (attribution) he - - interested (attribution)</i>

	character relations	SM - - Man (face to face for affinity) SM - - Men (symmetry for co-classification / side by side for affinity) SM - - SH (symmetry for co-classification / side by side for affinity) SM - - SH (face to face for affinity)	participant relations	
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The images in Subphase 5 of Phase 3 (Table 80) are clear as to the identity that is being construed for Samantha. First, one sees her in a tight red strap dress while she is passing by and flirting with a man on the street. In the following shots, she is depicted in a pink nightgown as well as naked, having sex with various men in different occasions.

When the dynamic image starts showing shots of when she met Smith, her present partner, one sees her dressed up in a sexy cleaning lady costume while spraying chantilly onto Smith's naked body. All these shots construe the undeniable image of Samantha as being very active sexually, which is not a problem in itself, but that raises the issue that the viewer is not given any other representation of this character.

Even in the last shots of this subphase, even though she is in a committed relationship with Smith and has been responsible for his career as the successful public relations executive that she is, one still sees her in a bathing suit while talking on the phone to someone interested in giving her husband an acting job. That may possibly be interpreted as an excessive focus on her sexuality as opposed to her role as a successful professional.

That image is clearly coupled with the verbiage, creating a convergence of meanings, when the voiceover says that *Samantha's love is sex, lots of sex*. Another instance of convergent coupling happens when Smith is depicted getting out of a car, dressed up in a nice suit and wearing sunglasses, for the premiere of one of his films, and Samantha says that she is gonna make him *be a star*. Concurrence also occurs in terms of Smith being construed visually as Samantha's partner, and the verbiage refers to him as a man who *combined sex and love*.

When Samantha is flirting with the man on the street in the first shots of this subphase, they are placed face to face, thus creating a sense of (sexual) affinity between them. When the relation is with Smith, her



partner, there is a symmetrical arrangement that foregrounds their roles as boyfriend/partner and girlfriend/partner. Their affinity is, in turn, underscored by repeated shots where they are seen closely together side by side as well as face to face.

Table 81 – Instances of character/participant relationality in Phase 3: Subphase 6 (Intro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 6)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:C#weight, color, age, dress (14x) P:C#color, age (5x) P:C#color, dress P:MB#weight, color, age, dress (9x) P:MB#color, age (4x) P:MB#color, age, dress P:MB#color, dress P:MB(implied)#color, dress	participant classification, attribution and identification	<i>it - - not always easy</i> (attribution) <i>I - - the one</i> (identification) <i>no one - - ever quite 'Big' enough</i> (attribution) <i>you - - the one</i> (identification) <i>I - - <math>\phi</math> (the one)</i> (identification)
	character relations	C - - MB (symmetry for co-classification / side by side for affinity) C - - MB (face to face for affinity)	participant relations	<i>no one - - ever quite 'Big' enough</i> (relational transitivity)

Finally, Table 81 brings the results of the analysis in relation to the construal of Carrie as a character/participant as well as Mr Big. Of the four main characters, Carrie is the one whose subphase in the Intro is the longest and depicts the character in more different moments of her life. In other words, one sees more depictions of Carrie throughout time than the other three main characters, arguably because she represents the core of the narrative and is the voiceover.

Perhaps because this is the longest subphase in the Intro and one gets to see more representations of Carrie, it is surprising to learn that the film narrative, in its recapitulation of the TV series (Intro), does not

depict Carrie wearing the more extravagant clothing for which she has become famous and that has given her the status of fashion icon over the years (Bezerra, 2008).

Possibly that choice has aimed at focusing on Carrie's romantic experiences, which is another aspect of the character that has contributed greatly to her worldwide fame, since this issue resonates across cultures. Therefore, with a clear emphasis on romance, the recollection of her past experiences depicts Carrie often wearing rather understated clothing, such as: a skin-color shirt, a skin-color overcoat, a white dress, a pink dress, a polka-dot red dress and black tops on different occasions.

That pattern of clothing goes on until she is depicted in an exciting relationship with Russian artist Aleksandr Petrovsky, with whom she moves to Paris due to his work as a world famous sculptor, leaving behind her friends and successful writing career in NYC. Her time in Paris is seen in a few shots in this subphase, a time when she is depicted wearing those extravagant dresses that make her stand out from the other characters. What can be noted in this change is that, as has been demonstrated before (Bezerra, 2008), the moments in which Carrie is the happiest are those in which she is depicted wearing the most flamboyant clothing, for which she has become rather famous.

That fact can be interpreted as arguably an excessive reliance on appearance how someone looks to express positive feelings such as happiness and accomplishment. One can certainly wonder whose interests this reliance on fashion and beauty products serves, especially in an era where the cosmetic and fashion industries profit billions of dollars annually, which is ratified by Forbes.com in the statement that "the second largest industry category for billionaires is the retail and fashion industry" (Isaac, 2012).

Such fashion statement made by Carrie continues to happen until the end of the TV series as well as in the film, since, after leaving Aleksandr, she finally ends up with Mr Big, her greatest love – with whom she meets in the final shots of the Intro – where she is wearing a green and white dress with overcoat, much more fitting to the character that has grown to be the fashion connoisseur she is presently thought to be.

Considering the verbiage and its relation to the dynamic image, there are two instances of convergent coupling that should be emphasized. The verbiage construes Carrie as being *the one* for Mr Big. Also, Mr Big is said to be Carrie greatest love as she, as the voiceover, says that there was *no one ever quite 'Big' enough*. When these

meanings are construed by the verbiage, one simultaneously sees the image of Mr Big holding Carrie in Paris and, a few shots later, still being with her back in NYC, now looking for a place to live together.

The fact that there has never been anyone quite ‘Big’ enough is also depicted in the sequence of shots where the first name is that of Mr Big as the titles of the book of her romantic life unfolds. In subsequent shot, one sees the names of other of Carrie’s partners, but only to finally see her and Mr Big together again in the final shots of the Intro.

As for character relations, Carrie and Mr Big are placed symmetrically side by side, which, as mentioned in the discussion of the other three characters, construes the idea both of co-classification in a few shots, where one learns that they are girlfriend and boyfriend also by appreciating the affinity in their depictions. Additionally, when he meets her in Paris as well as in the final sequence of the Intro, already at present time, they are arranged face to face, thus underscoring their close relationship.

Having presented and discussed the results of the analysis of process, character and setting based both on the verbiage and on the dynamic image as well as on the intermodal meanings that derive from how both semiotic modes complement one another in terms of their sharing of the semantic load, next is the equivalent procedure for the discussion of the data based on the analysis of the Outro (the closing sequences of the film).

#### **4.1.2 Coupling and commitment of meanings concerning gender representation in the Outro**

Now, the analysis in such terms of the first macrophase (Intro) is presented with an emphasis on the discussion of the identities of women being construed.

As explained in subsection 3.3.1, the Outro has three phases, each containing three subphases, with the exception of Phase 2, which has no subdivision. Again, in addition to the discussion already carried out about the Intro, the results of the Outro are now investigated more precisely in terms of what the meanings committed by each semiotic mode (and their intermodal complementarity) reveal as far as the identities of women are concerned.

Below is the summary of what each phase and related subphases are generally about, i.e. their field, as has already been shown in subsection 3.3.1:

ii. Outro: a) Phase 1: it shows us the wedding of Carrie and Big at City Hall and the subsequent lunch as a reception to their closest friends; Phase 2: Carrie is reading aloud at her book launch; Phase 3: Carrie, Charlotte, Samantha and Miranda go out at night to a restaurant to celebrate Samantha’s 50<sup>th</sup> birthday and their long-lasting friendship.

Due to issues of space, as far as gender issues are concerned, only the most recurrent and relevant occurrences of process and of character are left in the following Tables, as the focus of this subsection is exactly to highlight the patterns in the commitment of meanings in both semiotic modes in terms of the identities of women being construed. For further reference, one should see the Appendix for the Tables with the full amount of occurrences, which might provide a more immediate idea of the frequency in which each type of meaning has been committed by both semiotic modes.

4.1.2.1 Coupling and commitment in the system of process: gender and more goings-on

The first set of results in the Outro, shown in Table 82, are about the processes in which women (and men) are involved in terms of what is committed by both the verbiage and the dynamic image in Subphase 1 of Phase 1.

Table 82 – Instances of process types in Phase 1: Subphase 1 (Outro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action	F:C>ND smiling< MB/JG F:C>ND smiling<JG (3x) F:C>ND smiling<MB (2x) F:C/MB>D kissing< each other F:MB>MD holding<C P:C(implied)>D lifting her right foot backwards P:C>MD holding<MB	doing, happening, behaving	[Carrie Bradshaw] <i>married</i> [John James Preston] [I] <i>do</i> [You] <i>may kiss</i> [the bride]

perception	F:MB>gazing<C (5x) F:MB>gazing<JG (3x) F:C>gazing<JG F:JG>gazing<C/MB (3x) F:MB>gazing<JG	sensing: perception	
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion	F:C>gazing<MB (4x) (positive) F:C>gazing<JG (implied) (3x) (positive)	sensing: emotion	
saying	F:C>talking<JG P:JG>talking<C (2x) P:JG>talking<C/MB P:JG>talking<MB P:MB>talking<C (2x)	saying	

In this subphase, Carrie and Mr Big are getting married at City Hall, where six other couples await to get married as well. The most frequently found meaning of ‘action’ committed by the dynamic image is that of *smiling*. However, a revealing fact is that all of it is brought about by a Carrie. This way, there is the evident focus on women’s emotions in lieu of those of men, whose absence might be unexpected as Mr Big is also getting married and allegedly very happy for finally marrying, in this own words, the woman of his life.

That exclusive representation of Carrie’s act of smiling at Mr Big and at the judge performing the ceremony also resonates with the fact that all processes of ‘emotion’ are also only performed by Carrie. In other words, Carrie is the only one to be expressing her feelings explicitly in terms of actions (smiling) and emotions (gaze + facial expression). Her emotions are emphasized in a number of shots in this subphase and they are all positive, as they are directed at the authority performing her marriage and at Mr Big, her greatest love.

The other processes of ‘action’, though not as explicit as a positive smile in expressing how one feels, also construe affection between Carrie and Mr Big, as they *kiss* and *hold* one another. This traditional portrayal of affection in films where a couple gets married and the woman is swept off her feet by romantic love is further emphasized with a classic action in Hollywoodian films in which Carrie

lifts one foot backwards, keeping her balance on the other leg, while being kissed by Mr Big.

In terms of ‘saying’, most of it is understandably done by the judge who is performing the ceremony as he carries out the wedding proceedings. As in any wedding ceremony, the one in charge talks to the bride and the groom both individually and as a couple, but the instances in which he is talking to Carrie are indeed more frequent, arguably because the focus of the imagetic construal in this subphase is on her feeling towards Mr Big, which are expressed in her actions and emotions.

As can be confirmed in Table 82, the meanings instantiated in this subphase are almost entirely committed by the dynamic image, so there are few cases of coupling. However, the verbiage does commit one type of meaning: that of ‘doing’: *marry*, *do* and *kiss*. These verbal instances couple with the meanings committed by the dynamic image insofar as one sees Carrie and Mr Big getting *married*, occasion in which she *does* take him as her lawful husband – at which moment Mr Big *kisses* his bride.

Such concurrence of meanings underscores the importance of that moment as Carrie and Mr Big (as well as their friends and the audience) have waited for quite a long time to finally be together. Hence, this subphase is clearly aimed at highlighting the pivotal moment that has been reached in the film (and, by extent, the TV series) narrative.

Table 83 – Instances of process types in Phase 1: Subphase 2 (Outro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action	F:C/MB>D walking F:C/MB>ND holding<hands F:C>D putting< her head<MB’s shoulder F:C>ND smiling<MB F:MB>D opening<door F:MB>ND smiling<C F:SM/MR/CH>ND smiling<C F:C/SM/MR/CH>D screaming P:C>D jumping up and	doing, happening, behaving	[I] <i>called</i> [them]

	down P:C/SM/MR/CH>D hugging<each other F:C>D hugging<SM (2x) F:SM>ND smiling<C F:MR>ND smiling<C F:CH>ND smiling<C F:MR>ND smiling<MB F:CH>ND smiling<MB F:C>ND smiling<SM F:SM>ND smiling<C F:CH/MB>D hugging<each other F:CH/MB>D kissing<each other F:MR/MB>D kissing<each other		
perception	F:C>gazing<MB F:MB/MR/CH/SM> gazing<C	sensing: perception	
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion	F:C>gazing<MB (2x) (positive) F:MB>gazing<C (2x) (positive) F:SM>gazing<C (positive) F:SM>gazing<MB (positive) F:CH>gazing<MB (positive) F:C>gazing<SM (positive)	sensing: emotion	
saying	F:MB/C>talking<each other F:MR>talking<C F:CH>talking<C	saying	[I] said

Table 83 brings the results of the subphase in which Carrie and Mr Big, leaving the room where they have just got married at City Hall, walk along a hall to find Samantha, Miranda and Charlotte waiting for them,

to Carrie's complete surprise as it had been secretly arranged by Mr Big. The focus of the scene is precisely to construe the couple as being in love and in peace, which is achieved initially by the actions of *holding hands, putting head on shoulder and smiling*.

Then, one sees Mr Big *opening the door* for Carrie, which may be interpreted as an act of chivalry as well as a metaphor to her entering a new phase of her life. Behind that door, to Carrie's surprise and satisfaction, she meets her three best friends waiting to welcome the newlyweds. Such meeting is construed by means of specific processes of 'action' which make it very explicit that they are utterly happy for Carrie finally having married the love of her life. Those processes are *smiling, screaming, jumping up and down, hugging and kissing* each other.

All these instances of processes of 'action' committed create a representation in which not only Carrie's happiness is being celebrated but also the institution of marriage – even if made official at a very simple ceremony at City Hall, in lieu of the ostentatious one that was supposed to have taken place in the beginning of the film, but at which Carrie was left waiting by Mr Big – personal heartbreak that set the tone for the rest of the film.

Carrie's wedding has further significance for the discussion of gender identities construed for women in the film as she is considered to be *the last single girl* in the narrative. The impact of such event can be more clearly understood when one considers what Darren Star, creator of the TV series, states in an interview given to CNN.com (Blitzer, 2004). Addressing the relevance of the series in contemporary society and their portrayal of women, he claims that

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.

If that is the case, there seems to have been a serious shift in the direction that the creator of this franchise states to have been a defining aspect in women's identities: that they were not looking to get married and settle down, as all four main characters end up either married or in a steady relationship.



Of those processes of ‘action’ that arguably serve to construe a celebration of the fact that Carrie and Mr Big just got married, one is vastly more commonly committed: *smiling*. This works to underscore the emotional state of the characters in celebrating a couple’s union in matrimony. Such construal is highly emphasized by the equally frequent instances of processes of ‘emotion’ in this subphase as one sees all characters depicted representing their emotions by means of gaze and facial expressions directed at one another. At this point in the narrative, even Mr Big is represented expressing his emotions explicitly in terms of processes, which arguably confirms the aim of this subphase to ‘say loud and clear’ that they are all very happy because the most important couple in the narrative have finally ‘tied the knot’.

Even though there are instances of processes of ‘saying’ in this subphase, they are important only in the first few shots when Carrie and Mr Big are talking to each other as he asked her if it was okay for her that her best friends were not present at her wedding, to which she answers positively both in the dynamic image and in the verbiage. That is, by the way, the only case of convergent coupling Subphase 2 of Phase 1.

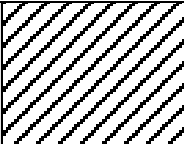
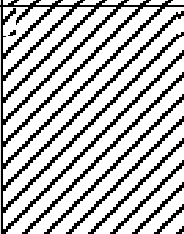
The other instance of meaning committed by the verbiage diverges from that of the dynamic image, since it refers to Mr Big telling Carrie that he had *called* her best friends to be present at their wedding, which makes her very happy as she sees that they were behind the door waiting for them. However, there is no reference to the action of calling in the dynamic image.

That is arguably a good example of divergence that actually works in favor of the narrative, as it would not have very productive to have a shot where one would see Mr Big actually calling them. This way, we see that the verbiage is in charge of construing the past, while the dynamic image depicts what is happening in the present, thus sharing the semantic load of the representation.

Table 84 – Instances of process types in Phase 1: Subphase 3 (Outro).

IDEATIONAL MEANINGS (Phase 1: Subphase 3)				
	visual meaning potential	commitment	verbal meaning potential	commitment
	action	P:MB>ND smiling<MR P:CH>MD holding<RS	doing, happening, behaving	

	<p>P:CH&gt;smiling  P:C&gt;D placing&lt;plate  in front of MB  P:C&gt;smiling  P:MR&gt;D making&lt;a  plate  P:SM&gt;ND smiling  F:MR&gt;ND  smiling&lt;ST  F:MR&gt;D handing  over&lt;a fruit dish&lt;ST  P:ST&gt;D eating&lt;a  cherry  P:ST&gt;D winking&lt;MR  F:C&gt;D laughing  F:MB&gt;D laughing  F:SF&gt;ND smiling  P:AN&gt;D laughing  F:C&gt;D spoon-  feeding&lt;CH  F:CH&gt;ND smiling&lt;C  F:HR&gt;ND smiling  F:LL&gt;D touching&lt;RS  F:ST&gt;D laughing  F:SM&gt;D touching&lt;her  hair  F:MR&gt;D laughing  F:SM&gt;D feeding&lt;her  dog</p>		
perception	<p>P:MB&gt;gazing&lt;MR  P:ST&gt;gazing&lt;BR  P:SM&gt;gazing&lt;BR  P:ST&gt;gazing&lt;MR  P:MB&gt;gazing&lt;C  P:CH&gt;gazing&lt;LL  F:HR&gt;gazing&lt;LL  F:C&gt;gazing&lt;RS/CH  F:CH&gt;gazing&lt;RS  F:C&gt;gazing&lt;CH  F:SM&gt;gazing&lt;her dog</p>	sensing: perception	
cognition		sensing: cognition	
desideration	<p>P:ST&gt;gazing&lt;MR  (desideration)</p>	sensing: desideration	
emotion	<p>F:MR&gt;gazing&lt;ST</p>	sensing:	

		(positive) F:C>gazing<MB (positive) F:CH>gazing<C (positive)	emotion	
	saying	P:MB>talking<MR P:ST>talking<BR (2x) P:SM/SF>talking<each other F:MR>talking<ST P:C>talking<MB P:HR>talking<LL P:C>talking<CH	saying	

In this subphase, as a wedding reception, Carrie and Mr Big are having a meal at a restaurant with their closest friends: Miranda, Steve and Brady; Charlotte, Harry, Lily and Rose; Samantha and her dog; Stanford and Anthony. They are all couples, some of which with babies, except for Samantha, who has voluntarily just broken up with Smith, her partner of years – who is not present.

Subphase 3 of Phase 1 can be understood as widely focused on happiness found in having a partner with whom to share life (and have kids). Such construal is achieved by the combination of a variety of processes of ‘action’ that foreground closeness and affection in relationships: *smiling*, *holding*, *laughing*, *spoon-feeding*, *touching*, *feeding*, and others.

Of those processes, again, *smiling* is vastly more frequently found, and it is brought about by almost all characters depicted – some of which even laugh, thus representing a stronger sense of satisfaction in being together. Such construal is arguably further consolidated by the fact that they are all united having meal around a big table, which lends the meaning that they are all a big family, especially in seeing that they all interact in a very relaxed manner.

In opposition to the previous subphase, where there are often instances of ‘emotion, Subphase 3 does not focus on this meaning, even though there are some occurrences, like the ones in which Miranda looks at Steve and her focused gaze and facial expressions connote her positive emotions towards him – that same meanings is construed by Carrie’s look at Mr Big.

This subphase, conversely, has many more instances of ‘perception’ committed, which can be interpreted as the decision in the narrative to create a moment in which all characters depicted

acknowledge the presence of the other individually, thus allowing the viewer to see in the end of the film who has been really important in each of the main characters' lives. That interpretation is also corroborated by the fact that these instances of 'perception' occur with simultaneous changes of point of view in terms of varying shots.

Interestingly, the one instance of 'desideration' committed is not performed by Samantha, the one who has been continuously construed as the most sexual character in the film and in the TV series (Bezerra, 2008). In this subphase, maybe because Samantha is not depicted as being part of a couple any longer – she is only accompanied by her dog –, the one construing 'desideration' is Steve.

He does so when gazing at Miranda, his wife, which can be attributed to the fact that they have just reunited after being separated for a while because of his cheating on her due to the fact that their sexual life had become almost inexistent. Therefore, his prolonged gaze and wink at her, along with his facial expression, all contribute to making that interpretation a valid one.

However, there is one aspect in such construal that needs to be raised: why is it that the only instance of 'desideration' committed had to be performed by a man? Wasn't Samantha, a female character, already 'allowed' to construe such meaning? Or, in fact, was she not? Maybe, as previously stated, a woman is more easily allowed to construe such meaning when it concerns a character who is stigmatized as the 'sexual' one.

As would be expected, there are also a number of instances of 'saying' as the characters are happily having a meal and interacting. Importantly, the voice is shared by women and men, which creates a positive sense of balanced opportunity, even though what they are talking about is not really the focus of the representation as it can barely be heard.

As can be seen in Table 84, there are no instances of meaning being committed by the verbiage in terms of processes. Consequently, there is no coupling to be discussed in this subphase. All of the construal is achieved by the dynamic image. Even though there is no verbiage committing processes in Subphase 3 of Phase 1, there are instances of verbiage in this subphase, but they all concern character/participant relationality, which is dealt with later.

Table 85 – Instances of process types in Phase 2 (Outro).

IDEATIONAL MEANINGS (Phase 2)				
	visual meaning potential	commitment	verbal meaning potential	commitment
PROCESS	action	F:C>D reading aloud P:W>D nodding F:C>ND smiling<AU P:AU>D applauding<C F:C>D taking off<reading glasses	doing, happening, behaving	[I] <i>put</i> [the wedding gown] [we] <i>are willing to write</i> [our own vows but not our own rules] [a little something] [I] <i>'m working on</i>
	perception	F:C>gazing<AU (mostly women)	sensing: perception	
	cognition		sensing: cognition	[I] <i>couldn't help but wonder</i>
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying	F:C>talking<AU	saying	

Table 85 brings the results of the shortest subphase of the Outro, and the Intro, which is not subdivided into subphases and basically depicts Carrie reading out loud to a female audience an excerpt from her recently published book at its launch. Such book is briefly mentioned in a sequence of the film in which Carrie tells Mr Big that she has been reading the love letters of great authors to find inspiration to write her new book, which will address what happens after one finds love.

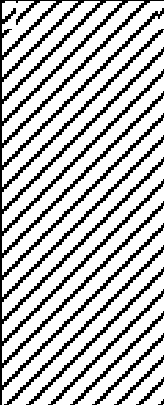
The vast majority of the meanings committed are of 'action'. Of the processes that realized such meanings, *reading aloud* is the most prominent one, not in frequency, but in the sense that it happens throughout almost the whole phase. In this Phase, the dynamic image construe the representation of Carrie as a successful writer who resonates with the audience, since they *nod* while she is speaking and *applaud* her at the end of her reading. Arguably, the fact that Carrie wears glasses and then takes them off in the end lends a certain meaning of intellectuality to the identity of women being favored: that of a successful professional.

As Table 85 indicates, the depictions in this phase clearly emphasize Carrie as a writer, since she is positioned in the middle of every shot and a bit higher than the audience. Also, the other two meanings committed by the dynamic image are brought about by her as she gazes at the audience and is the only one talking. That focus on Carrie's actions is also present in the verbiage, but it does not commit concurrent meanings.

Conversely, they diverge in that the verbal text basically refers to what prompted Carrie to address the issues that she covers in the book as she references her failed wedding (*put the wedding gown away*) and her thoughts about *writing one's own rules* concerning the way one experiences romantic relationships. It is an interesting question for a film that largely favors legitimization of partnerships by means of marriage.

Maybe that can be interpreted as a sign that the narrative, despite favoring one behavior, also acknowledges that there might be possibilities for sharing life with someone other than by 'tying the knot'. However, that alternative is not exactly spelled out for the audience, as the voiceover only tangentially refers to it by stating that she *couldn't help but wonder* about it. Carrie, as the voiceover, does not exactly place traditional marriage, and the related ceremonies, equally alongside other options, such as simply living together with no formal attachment.

Table 86 – Instances of process types in Phase 3: Subphase 1 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action	F:C/CH/SM/MR>D walking together F:C/CH>ND holding<hands F:SM/MR>ND holding<hands F:C/CH/SM/MR>D laughing F:C/CH/SM/MR>D skipping F:SM>ND smiling F:SM>clapping<hands F:C>ND smiling F:C>D patting<DM's	doing, happening, behaving	

	chest F:DM>D lifting<door rope F:DM>ND smiling<C		
perception	F:CH/SM/MR>gazing< each other F:DM>gazing<C	sensing: perception	<i>to look</i> [to the person]
cognition		sensing: cognition	[we] <i>forget</i>
desideration		sensing: desideration	
emotion		sensing: emotion	
saying	F:SM>talking F:MR>talking F:C>talking	saying	

The last phase of the Outro starts with Carrie, Charlotte, Miranda and Samantha walking towards a club and then entering it. The results shown in Table 86 reveal that most of the meanings committed are those of ‘action’. The processes that realized such meaning can be summarized as follows: *walking* closely together, *holding* hands, *laughing* and *smiling*.

Other than these processes revealing that the meanings of ‘action’ committed construe the idea of four close friends going out together to have fun, three of them (*patting*, *lifting* and *smiling*) also help to represent Carrie as someone who deserves special treatment as she seems to be recognized by the club’s doorman as a regular customer. Because of that, she and her three friends get to enter the club without having to stay in line.

The other two types of meanings committed by the dynamic image are those of ‘perception’ and ‘saying’. By means of ‘perception’, one sees that the four main characters gaze at one another in acknowledgement of their being part of the group as they walk together towards the club. Also, the doorman’s gaze at Carrie helps construe the previously mentioned idea of her being a special client who does not have to wait in line like everyone else.

Interestingly, the verbiage also construes ‘perception’ when the voiceover states that people *forget to look past the label to the person*. Thus, both semiotic modes commit the meaning of ‘perception’ and, although they are not exactly about the same topic, there is convergence insofar as both refer to people looking at each other in recognition of

specific aspects, which might be interpreted as a warning as there is more to people than meets the eye.

Table 87 – Instances of process types in Phase 3: Subphase 2 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:C/CH/MR/SM>ND sitting at a table F:C/CH/MR/SM>D drinking<a Cosmopolitan P:C>ND smiling<SM (2x) P:CH/MR>ND smiling<SM (4x) F:SM>D placing<her hand on her heart P:SM>ND smiling<MR/C/CH (4x) P:WT>D bringing<birthday cake F:CH>D laughing F:C>D making<a toast (2x) P:CH/MR/SM>D raising<their Cosmopolitan P:SM>D blowing<the candle P:SM/MR/C/CH>D blowing<the candle P:CH/SM/MR>D making<a toast F:CH/MR/C/SM>D drinking P:SM>D licking the icing off the candle	doing, happening, behaving	[we] <i>stop</i> <i>drinking</i> [these] [everyone else] <i>started</i> <i>Wait, wait,</i> <i>wait</i> ø ( <i>Let's</i> <i>make</i> ) [a toast] [to Samantha] [To us... and the next fifty] [To the next fifty] [they] <i>met</i> [four New York women] <i>entered</i> [the next phase of their lives]
	perception	P:C>gazing<CH/SM/MR P:CH>gazing<SM/MR/C P:MR>gazing<CH/C P:C>gazing<SM/MR P:SM<gazing<CH/C P:C/CH>gazing<SM P:SM/WT>gazing<each	sensing: perception	



	other		
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion	P:SM>gazing<MR/C/CH (positive) P:C>gazing<SM (2x) (positive) P:CH>gazing<SM (positive) P:MR>gazing<SM (positive) P:SM>gazing<C (positive)	sensing: emotion	
saying	F:SM>talking<MR/C/CH (3x) F:MR>talking<C/CH/SM (2x) F:C>talking<CH/SM/MR (4x) F:CH>talking<SM/MR/C (2x) P:SM/WT>talking<each other	saying	<i>speaking</i>

The processes that realize the meaning of ‘action’ in the dynamic image all come together to highlight the main goal of this subphase, which is to portray the four main characters celebrating their long-standing close friendship to one another as well as Samantha’s 50<sup>th</sup> birthday.

Such construal is achieved by means of the combined work that the following processes do in emphasizing their closeness: *drinking*, *smiling*, *having* a birthday cake, *laughing*, *making* a toast, *raising* glasses and *blowing* the candle, most of which occur more than once. This representation is strengthened by the commitment of the meanings of ‘perception’ and ‘saying’, but most importantly by that of ‘emotion’.

Table 87 shows that there are instances in which the four characters gaze at one another, which is underscored by the constant change of point of view in varying shots, in order to acknowledge the importance of each one of them being there to celebrate Samantha’s birthday and their friendship.

The fact that they are all happily interacting with one another is also stressed by the commitment of ‘saying’ throughout the whole subphase as the shots and the focus of the construal change from one character to the other. That change is also clearly important in highlighting these characters feeling towards one another in terms of processes of ‘emotion’ as one sees each of the four friends focused gaze at each other along with positive facial expressions.

This subphase is the one in which there are more instances of ‘emotion’ committed, which can be attributed to the fact that it aims to construe the idea that, despite the men in their lives, the bond between the four friends will always be the strongest one as it has survived the test of time.

Regarding the verbiage, most of what is committed couples concurrently with the dynamic image. The character lines analyzed refer to *drinking* and *making* a toast to Samantha (and to their friendship), which is also construed in the images, as previously stated. Such convergence serves to accentuate the main goal of this subphase. Another important meaning regarding the four main characters is construed only by the verbiage: that they all *entered* the next phase of their lives in the same city where they *met* as girls.

Table 88 – Instances of process types in Phase 3: Subphase 3 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action	P:CH/SM/MR/C>ND sitting at a table F:CH>ND smiling<WT F:CH>D cutting<the birthday cake F:C>ND smiling<CH/WT F:C>D laughing P:WE1>ND standing in line at the club entrance P:WE2>D entering<the club P:WE3>D walking	doing, happening, behaving	
	perception	F:C>gazing<CH/WT F:C/MR>gazing<each other P:WE1>gazing<each	sensing: perception	

	other		
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion		sensing: emotion	
saying	F:C>talking<MR P:WE1>talking<each other	saying	

Table 88 brings the results of Subphase 3 of Phase 3, which is made up of long shots that still show Carrie, Miranda, Charlotte and Samantha at their table celebrating while the camera pans out to show other (young) women standing in line outside the same restaurant. Therefore, one still sees some of the same actions from the previous subphase, such as: *smiling, cutting* the birthday cake and *laughing*.

While the viewer sees the four main characters in an increasingly long shot, other women start to appear in the depiction from a close shot. Some of them are waiting to enter the same restaurant, others approach the line and a few more are already entering the venue, thus creating the idea that this is a sought-after destination in NYC. The relation between the four main characters inside the restaurant and the other women outside is more thoroughly discussed when the system of character is addressed in Table 95, especially as the three groups of female friends outside the restaurant have four members each.

In this subphase, no meaning is committed by verbal language, so there is not any case of intermodal coupling. Again, the focus of the construal in this part of the Outro is arguably to connect the four main characters of the film (and previous TV series), who are all in their forties/fifties, with young women who resemble them – which can be easily confirmed by the fact that in all three groups, one can see women with the same hair color as the Carrie, Charlotte, Miranda and Samantha.

Next is the discussion and interpretation of the results concerning character/participant relationality insofar as they reveal relevant information regarding the identities of women being construed in the Outro.

4.1.2.2 Coupling and commitment in the system of character: further gendering relations

Since the amount of data in each individual table is smaller when compared to those about process, all tables concerning the same phase are explored together so that patterns may be more easily perceived in terms of the specific goals each phase aims to achieve. The first results, presented in Tables 89, 90 and 91, concern the first phase of this macrophase.

Table 89 – Instances of character/participant relationality in Phase 1: Subphase 1 (Outro).

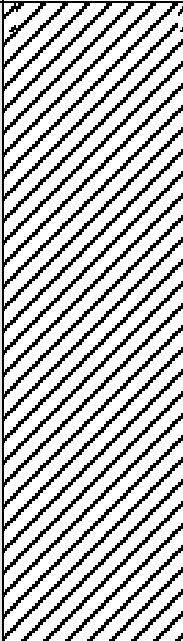
<b>IDEATIONAL MEANINGS (Phase 1: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:C#weight, color, age, dress P:MB#weight, color, age, dress P:JG#weight, color, age, dress P:six couples#weight, color, age, dress	participant classification, attribution and identification	<i>I - - you - - husband and wife (attribution)</i>
	character relations	C - - MB (symmetry for co-classification / side-by-side for affinity) C/MB - - JG (adjacency for co-classification) C - - MB (face-to-face for affinity) Brides - - Grooms (side-by-side for affinity)	participant relations	<i>I - - you - - husband and wife (relational transitivity)</i>

Table 90 – Instances of character/participant relationality in Phase 1: Subphase 2 (Outro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	F:C#weight, color, age, dress F:MB#weight, color, age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:CH#weight, color, age, dress	participant classification, attribution and identification	<i>You - - okay</i> (attribution) <i>It - - just us</i> (attribution) <i>It - - perfect / you and me</i> (attribution) <i>It - - nice</i> (attribution) <i>You - - the girls</i> (attribution) <i>Which - - why I called them</i> (identification)
	character relations	C - - MB (symmetry for co-classification / side-by-side for affinity) SM - - MR - - CH (side-by-side for affinity) SM/MR/CH - - C (face-to-face for affinity) CH - - MB (face-to-face for affinity) MR - - MB (face-to-face for affinity) SM - - C (face-to-face for affinity)	participant relations	<i>It - - just us</i> (relational transitivity) <i>It - - you and me</i> (relational transitivity) <i>You - - the girls</i> (relational transitivity)

Table 91 – Instances of character/participant relationality in Phase 1: Subphase 3 (Outro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	character	P:C#weight, color,	participant	<i>That - - me</i>

	<p>description</p> <p>age, dress P:MB#weight, color, age, dress P:HR#weight, color, age, dress P:LL#weight, color, age, dress P:MR#weight, color, age, dress P:ST#weight, color, age, dress P:BR#weight, color, age, dress P:SM#weight, color, age, dress P:SF#weight, color, age, dress P:AN#weight, color, age, dress P:CH#weight, color, age, dress P:RS#weight, color, age, dress</p>	<p>classification, attribution and identification</p>	<p>(identification) <i>It - - a fancy designer reception</i> (attribution) <i>ø (It) - - Just food and friends</i> (attribution)</p>
	<p>character relations</p> <p>HR - - LL (side-by- side for affinity) MR - - MB (side-by- side for affinity) SM - - SF (side-by- side for affinity) C - - MB (side-by-side for affinity) ST - - BR (face-to-face for affinity) MR - - ST (face-to- face for affinity) CH - - C (side-by-side for affinity) CH - - RS (face-to- face for affinity) C - - RS (face-to-face for affinity) SF - - AN (side-by- side for affinity) C - - CH (face-to-face for affinity)</p>	<p>participant relations</p>	

In Subphase 1 of Phase 1 (Table 89), Carrie is depicted wearing a wedding dress that is unlike the traditional white dress, which, by the way, is worn by all six brides waiting to get married as well in the same room at City Hall. The significance of her wearing such dress is only understood when one learns that she did wear the fairy tale dress earlier in the film narrative, but she was left waiting by Mr Big.

That incident is precisely what sets the tone for the whole narrative that unfolds until she finally manages to forgive Mr Big and they ultimately get married in a much simpler ceremony, where she is wearing a far less elaborate dress. What needs to be understood is that this simpler, almost plain, dress symbolizes the idea that people do not need fancy gowns and ostentatious ceremonies in order to celebrate their union when they truly love one another.

However, one should notice that this simpler dress is worn with Manolo Blahnik jeweled blue satin high-heeled shoes. Even occasional viewers of the TV series will know the importance of shoes in Carrie's life. The scene immediately before the Outro shows Carrie returning to the apartment wherein she and Mr Big would have lived had they actually got married. She goes back there only to get this specific pair of shoes that she had left there when Mr Big surprised her with the renovations to the master suit walk-in closet.

When she gets there, she is again surprised, but now by the fact that Mr Big was already there. He had also gone back there to make sure she got her shoes back as that was the last day before the apartment's new owners moved in. In this scene, she forgives him and they kiss. At this moment, he kneels and proposes to her, but, as he does not have a ring to give her, he puts one of the Manolo shoes in her foot, which clearly references the Cinderella fairy tale.

Such portrayal totally resonates with the image that has been construed of Carrie, not only in the film, but most importantly in the TV series. The image of a woman, like many others, wishes she would someday live her own fairy tale. Even though it needs to be acknowledged that the film (like the TV series) does portray the characters living difficult situations, not unlike everyone else in real life, the way the narrative is finalized (its resolution) greatly resembles that of a fairy tale, in which after having faced ups and downs, Mr Right comes along and they all seem to be fully content. So, it seems fair to say that, while Cinderella had her glass slipper, Carrie had her Manolo, Jimmy Choo, Fendi and Louboutin shoes.

Carrie and Mr Big are placed symmetrically side by side in most of this subphase, as they face the judge who is performing the ceremony. Such arrangement clearly construes them as bride and groom, which also helps represent both characters' affinity towards one another. Such affinity is further emphasized in the shots where they are placed face to face, especially at the end of the ceremony.

This sequence of shots helps to consolidate the understanding in the present study that the placement of characters side by side as well as face to face construes a sense of affinity, which can still be further highlighted by accompanying processes representing the meaning of 'emotion'. That is precisely the case in this subphase as has already been discussed (see Table 82).

Table 89 also shows verbal language committing participant attribution in the sense that Mr Big and Carrie are pronounced *husband and wife*. That meaning couples in convergence with the ones depicted by the dynamic image, since both semiotic modes construe Mr Big and Carrie as husband and wife by being pronounced as such. Subphases 2 (Table 90) and 3 (Table 91) are also construed by both semiotic modes. Since Carrie and Mr Big are wearing the same clothes in this whole phase, the comments made about Subphase 1 also apply to Subphases 2 and 3.

Nevertheless, there are other characters depicted in Subphase 2; they are: Charlotte, Miranda and Samantha. As they are also wearing the same clothes in Subphase 3, the following comments are to be understood as applying to both subphases. Unlike previous subphases, where the way the female characters were dressing could be seen as indications of certain aspects often related to specific identities of women, their dress style in this subphase does not connote much, except that they are elegantly dressed, which might be interpreted as an indication of their social status.

In general, one could argue that Charlotte, as usual, is wearing more understated clothing in terms of color (black and gray) and of how much is reveals of her body. Miranda, in turn, is wearing a red overcoat, which is vastly more associated with Samantha for its connotation of passion. Maybe, this might indicate the change that Miranda has experienced throughout the years, from a rather stern, reserved and cynical woman to one that is much more in touch with her sexuality. Samantha's clothing does match her vivid personality, as she wears a dress and overcoat of the same bold bright blue color.

The verbiage, however, construes quite different meanings from those of the dynamic image. The focus of the representation of verbal



language is how Carrie feels for not having had her three close friends at her wedding ceremony. She tells Mr Big that *she is okay* and that *it was actually perfect, just them* – but, then, Mr Big goes on to say that, anyway, it would have *been nice* if she *had the girls* there. The verbiage clearly aims to make it clear that, despite the fact that they had a simple ceremony at City Hall, having Charlotte, Miranda and Samantha with them still makes a great difference, which serves to underscore, once more, the relevance of the friendship between these four women for the whole narrative.

Concerning character relations, the ones between Carrie and Mr Big are the same from the previous subphase: co-classification and affinity. The final part of this subphase depicts Samantha, Miranda and Charlotte, whose relations among themselves and with Carrie and Mr Big are as follows. Samantha, Miranda and Charlotte are placed closely side by side, which intensifies the idea of their friendship. Their friendship with Carrie is also stressed by the face to face arrangement, in which all three characters are looking and smiling at her.

Additionally, Charlotte is placed face to face with Mr Big, thus focusing on their affinity, since they smile at and hug each other. The same applies between Miranda and Mr Big. The fact that these two friends are arranged in the depiction in a way that construes affinity with Mr Big is by no means accidental, as they are the ones who were the most resistant to the fact that Carrie had decided to marry him, as they did not believe he took her seriously. This final construal, then, means that they are in peace with each other now, as all happy endings require.

Part of the verbiage couple divergently with the dynamic image, while there is also one case of convergence. The divergent meanings occur because, while the verbiage states that Carrie was happy that their wedding celebration was only about Mr Big and her, the dynamic image shows that Charlotte, Miranda and Samantha are actually present. This is another example of how divergence does not necessarily represent something negative in the construal. On the contrary, the fact that the verbiage states that only Carrie and Mr Big are present at the wedding works perfectly to create the unexpected turn of events in the narrative, which has to do with Carrie's great surprise in seeing her best friends behind the door waiting for them with big smiles on their faces.

The verbiage in Subphase 3 of Phase 3, however, couples with the dynamic image creating almost entirely convergence of meanings. It refers to the fact that *it was not a fancy designer reception* and that *it was just food and friends*. Such construal of a simple but heartwarming celebration of Carrie and Mr Big's love is also created by the dynamic

image, where one sees the couple having a meal at a large table with their closest friends.

In this subphase, much more important than discussing character description, as the imagetic construal of the female characters' bodies and clothing has already been addressed, one should focus on character relations as it is undoubtedly the main focus of the narrative at this point: to celebrate the relationships that have been built over the years in which these characters have known each other.

Interestingly, the meanings committed by the verbiage in this subphase, which have to do with participant attribution, couple much more clearly with those committed by the dynamic image in terms of character relations, since both systems construe the convergent meanings that the representations are all about *friends and food*. As all characters in this subphase are sitting at a large table, most of the shots focus on their being side by side, thus foregrounding their affinity, especially for the fact that they are also interacting and smiling. Some shots, however, show characters face to face, which admittedly highlights even further their close relationships.

Table 92 – Instances of character/participant relationality in Phase 2 (Outro).

<b>IDEATIONAL MEANINGS (Phase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:C#weight, color, age, dress P:W#gender, color P:AU#gender, color	participant classification, attribution and identification	<i>That - - a little something I'm working on</i> (identification) <i>why - - it</i> (identification)
	character relations	AU - - AU (symmetry for co-classification / side-by-side for affinity) C - - AU (adjacency for co-classification / face-to-face for affinity)	participant relations	

Table 92 brings the results of Phase 2, which is the shortest one as it is not subdivided into subphases. Again, in this phase, the focus is not on character description, since Carrie is standing behind a podium as she

reads from the book she is launching. Also, one can barely see the audience – only enough is seen to identify that they are almost all female. The emphasis is on how Carrie relates to this audience and the outcome of that relationship.

What the verbiage commits in terms of participant identification is entirely different from what is depicted, thus creating divergence. The verbiage only refers to the fact that Carrie has been working on understanding why it is difficult for people to write their own rules as far as relationships are concerned, while the dynamic image shows her reading from her book to an almost exclusively female audience.

The relations construed in this phase are all the work of the dynamic image, since the verbiage does not commit any meaning in that regard. The people sitting in front of Carrie while she reads from her book are understood to represent her audience because of the co-classificatory effect of placing characters symmetrically side by side, which, as previously stated, also creates a sense of affinity, especially when people in the audience interact expressing their agreement with what Carrie says.

Co-classification is also achieved in the arrangement between Carrie and the audience in adjacent terms, which shows that she is the author reading to those people. The fact that they are also placed face to face, at times, construes affinity between them. Such affinity is further emphasized by the nodding that occurs in the audience, making it explicit that what Carrie is reading resonates with them.

Table 93 – Instances of character/participant relationality in Phase 3: Subphase 1 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	character description	P:C#weight, color, age, dress P:CH#weight, color, age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:DM#weight, color, age, dress	participant classification, attribution and identification	<i>Some labels - - best</i> (attribution)

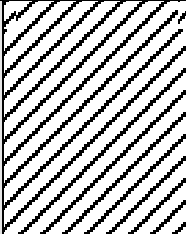
	character relations	CH - - C - - SM - - MR (symmetry for co-classification / side-by-side for affinity) C - - DM (adjacency for co-classification / face-to-face for affinity)	participant relations	
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Table 94 – Instances of character/participant relationality in Phase 3: Subphase 2 (Outro).

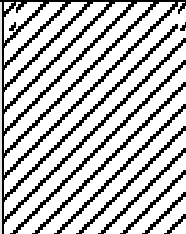
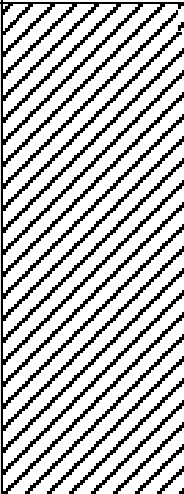
<b>IDEATIONAL MEANINGS (Phase 3: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>CHARACTER</b>	character description	P:C#weight, color, age, dress P:CH#weight, color, age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:WT#weight, color, age, dress	participant classification, attribution and identification	<i>This - - delicious</i> (attribution) <i>That one - - an oldie but goodie</i> (attribution) $\emptyset$ (Samantha) - - <i>fifty and fabulous</i> (attribution)
	character relations	C - - CH - - SM - - MR (symmetry for co-classification / face-to-face for affinity) SM - - WT (adjacency for co-classification / face-to-face for affinity)	participant relations	

Table 95 – Instances of character/participant relationality in Phase 3: Subphase 3 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	character description	P:C#weight, color, age, dress	participant classification,	<i>That (love) - - the one label</i>

		P:CH#weight, color, age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:WT#weight, color, age, dress P:WE1#weight, color, age, dress P:WE2#weight, color, age, dress P:WE3#weight, color, age, dress	attribution and identification	<i>that never goes          out of style          (identification)          that (the one          label) - - out of          style          (attribution)</i>
	character relations	C - - CH - - SM - - MR (symmetry for co- classification / face-to- face for affinity) CH - - WT (adjacency for co-classification) WE1 (symmetry for co-classification / face-to-face for affinity) WE2 (symmetry for co-classification / face-to-face for affinity) WE3 (symmetry for co-classification / side- by-side for affinity)	participant relations	

The last subphase of the Outro (Table 93), like the previous ones in Phase 3, is also significant in terms of character relations, but, unlike the previous ones, it places considerable importance on character description, more specifically in terms of what Charlotte, Carrie, Miranda and Samantha wear. In Western society, such construal arguably aims to highlight that the four main characters are physically attractive, especially when their ages is considered as well as the fact that two of them have children.

Some aspects of their clothing are revealing in terms of how they relate to the identities that have been construed for each of the characters. Charlotte is seen as the most romantic and conservative of

the four friends, which is probably why she is wearing a full white dress. Carrie, known to be the most fashion forward, is wearing a shiny multicolor dress with large puffy sleeves. Samantha, the most sexual one, is wearing a glittery skin-color open lower back dress that reveals her in-shape body, especially when considering that they are going out exactly to celebrate her 50<sup>th</sup> birthday. Miranda, in turn, is wearing a gown dress that, despite revealing her excellent shape, is more understated, which arguably resonates more accurately with her personality.

The verbiage in Subphase 1 of Phase 3 commits only one instance from its meaning potential, and it refers to the fact that some labels are best left in the closet, which has to do with the argument by the voiceover (Carrie) that people should not be so quick to judge others, especially when based on pre-conceived ideas. Even though it does not clearly relate to what is being committed by the dynamic image, thus creating a divergence in meanings, what the verbiage construes and what one sees in the depiction can be interpreted in the sense that what one wears is not all there is to that person. As a matter of fact, at times, as has been previously demonstrated in this study, it may be quite divergent.

The fact that these four women are close friends is further underscored by their symmetrical arrangement side by side, which actually also creates a sense of affinity as they are walking closely together and smiling. Such relations between these characters is greatly intensified by the many shots that make up Subphase 2 of Phase 3 (Table 94), as they are sitting at a table celebrating Samantha's birthday. The only difference is that the affinity among these best friends is now construed by their arrangement face to face, instead of side by side. The fact that they are face to face increases to a great extent the idea of closeness between them, since they are talking to and smiling at each other throughout the whole sequence of shots.

The verbiage in this subphase commits specific meanings regarding Samantha being *an old but goodie* as well as her being *fifty and fabulous*. Such meanings are also committed by the dynamic image as one sees her great figure, which is revealed by her skin-color open lower back dress, in addition to the birthday cake with a number-fifty candle on top.

The last subphase (Table 95) still shows Charlotte, Miranda, Carrie and Samantha in the restaurant, but now increasingly from a longer shot, which ultimately reveals other groups of women outside the same restaurant waiting in line to get in it. Interestingly, as has been

mentioned before, the three groups of women outside the restaurant have four members, each with different hair colors – which is clearly associated with the four main characters.

That association is arguably aimed at construing the idea that, as life unfolds, new people meet and friendships are made, which may eventually lead to stronger bonds as the ones experienced by the four main characters in the true love they have for one another. That understanding is also corroborated by the verbiage when it states that love is *the one label that never goes out of style*.

The friendship among the women outside the restaurant is visually construed in terms of their symmetrical arrangement, which makes it clear that they are together, and of their placement either side by side or face to face, thus accentuating their affinity.

#### 4.1.2.3 Coupling and commitment in the system of setting: gender and further circumstantiation

Again, as in the previous discussion of the system or character, all tables with the results about circumstantiation are presented in order to allow for a clearer understanding of the regularities found in the data and their implications for the construal in the narrative text under analysis. Tables 96, 97 and 98 bring the results concerning the first phase, which are then followed by tables relating to Phases 2 and 3 of the Outro.

Table 96 – Instances of circumstantiation in Phase 1: Subphase 1 (Outro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (in a City Hall room) Circ: Location: time (day: morning – 10:05am)	circumstantiation	Location – <i>in the end, now</i> (time) Manner – <i>in a label-less dress, by the power</i> Location – <i>in me</i> (place)

Table 97 – Instances of circumstantiation in Phase 1: Subphase 2 (Outro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (in a City Hall lobby) Circ: Location: time (day)	circumstantiation	Manner – <i>Like I said</i> Location – <i>here</i> (place)

Table 98 – Instances of circumstantiation in Phase 1: Subphase 3 (Outro).

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (in a restaurant) Circ: Location: time (day)	circumstantiation	

The instances of circumstantiation committed by the dynamic image in Phase 1, throughout its three subphases (Tables 96, 97 and 98), concern exclusively the establishment of ‘place’ (City Hall room, City Hall lobby and restaurant) and ‘time’ (day). As Bezerra (2008) states in his investigation of the TV series SATC, the elements of time and space are of pivotal importance for the unfolding of a narrative text.

The verbiage, in turn, also commits on occasion elements of place and time. In Subphase 1 (Table 96), the element of time is convergent with that of the dynamic image, since both refer to the present time of the wedding celebration, thus contributing to a greater emphasis on that important event for the whole film narrative. In Subphase 2 (Table 97), there is also convergence of meanings, but now in relation to element of place. The verbiage refers to here in reference to the place where the characters are at the moment, which is exactly what one sees in the depiction: a City Hall lobby.

Besides time and place, only the circumstance of ‘manner’ is committed. The instance of meaning committed in Subphase 1 is relevant insofar as it reinforces the fact that Carrie and Mr Big are



happy, despite the fact that they are being married at City Hall and that the bride, a fashion icon, is wearing a label-less dress. If the viewer were seeing that dress for the first time in the film, it would not be possible to argue that both semiotic modes commit the same meaning, but, in fact, earlier in the film, this dress is depicted and Carrie says that it is by no famous designer.

Therefore, the sole fact that one sees Carrie wearing such dress in her wedding at the end of the film is sufficient to argue that it couples with the meaning committed by the verbiage, thus creating a convergence of meanings that underscore the symbolism of clothing in getting across an idea in film, especially when the filmic text is so widely known as being, among other things, fashion driven.

Table 99 – Instances of circumstantiation in Phase 2 (Outro).

<b>IDEATIONAL MEANINGS (Phase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (in a bookstore)	circumstantiation	Location – <i>away</i> (place)

In Phase 2 (Table 99), even though there is no specific commitment of ‘time’, one can assume it is present time at the very least, as Carrie is launching and reading from the book she had been written throughout the film narrative time. There is, however, an instance of ‘place’ as one sees that Carrie and the audience are in a bookstore. The verbiage also commits only the meaning of ‘place’, but it diverges from that of the dynamic image, as it concerns where her wedding gown as put after she got married – *away*.

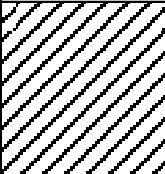
Table 100 – Instances of circumstantiation in Phase 3: Subphase 1 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (in the street) Circ: Location: place (outside a club) Circ: Location: time (night)	circumstantiation	Manner – <i>left in the closet</i> Extent – <i>past the label</i>

Table 101 – Instances of circumstantiation in Phase 3: Subphase 2 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (inside the club) Circ: Location: time (night)	circumstantiation	Cause – <i>Why</i> Matter – <i>‘an oldie but goodie’</i> Location – <i>there</i> (place) Location – <i>in the same city where they met as girls</i> (place) Role – <i>as girls</i> Manner – <i>dressed head to toe in love</i>

Table 102 – Instances of circumstantiation in Phase 3: Subphase 3 (Outro).

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>SETTING</b>	circumstantiation	Circ: Location: place (inside the club) Circ: Location: place (outside a club) Circ: Location: time (night)	circumstantiation	

Tables 100 to 102 bring the results of data analysis of Subphases 1, 2 and 3, respectively, of Phase 3 in the Outro. Again, the dynamic image only commits circumstantiation of ‘place’ and ‘time’, with the verbiage committing additional ones, such as manner, extent, cause and role.

Phase 3, differently from Phase 1, takes place at night and the four main characters are depicted going out to a club/restaurant to celebrate Samantha’s birthday. Notably, they are not accompanied by their respective husbands and that narrative decision arguably construes the idea that, despite the fact that they are married and have kids, they can still find time to have fun with their best friends own their own, just like they have always done *in the same city where they met as girls*, as the verbiage states.

The verbiage in Phase 3 most clearly shares much of the semantic load with the dynamic image insofar as it commits many more types of circumstantiation than the depictions can actually afford. Some of the circumstances in the verbiage diverge with what is depicted. For instance, the voice over states that some labels are best left *in the closet*, and that can be associated with part of the depiction as the four women’s clothing is being focused. The dynamic image, on the other hand, shows them wearing elegant and sexy dresses that show off their bodies. This divergence actually works to the advantage of the narrative in the sense that the contrast created by what the verbiage and the dynamic construe highlights the overall meaning the text attempts to convey.

Such focus in both semiotic modes is used to construe the overall message of the film narrative: that love is the best label one can wear, as the verbiage stresses when the voiceover says that the four main characters are *dressed head to toe in love*. Such meaning, alongside other instances throughout the Outro, helps create the representation of romantic love that is ultimately the greater focus of the film, and in terms of which women are mostly construed in the narrative – either being occasionally let down by it (Carrie and Miranda), happily living it (Charlotte) or trying to get away from it so that she can experience more of the sex life she started missing while in her steady relationship (Samantha).

#### 4.2 WOMEN’S IDENTITIES IN THE OVERALL PATTERNS OF INTERMODAL MEANINGS

In describing and interpreting what each semiotic mode commits in the present investigation, especially in terms of the identities of women being represented, some patters have emerged that seem to demonstrate

the effectiveness of addressing intermodal meanings by means of the framework proposed by Painter and Martin (in press), which has been adapted and extended for the purpose of this research. Next are the main patterns that can be highlighted when reviewing the meanings construed both in the Intro and in the Outro.

Like in Painter and Martin (in press), character relations of ‘co-classification’ and ‘comparison’ seem to be always construed by either symmetrical or adjacent arrangement of the characters depicted. Adding to their research, however, the present investigation has demonstrated that the placement of characters either side by side or face to face construes the suggested concept of affinity among them. Such affinity has proved to be even more marked when the arrangement is face to face, arguably because this allows the viewer to see at least one of the characters’ facial expressions, which, though not indispensable, have notably added to the sense of affinity.

Even though this research has demonstrated that the dynamic image can construe more meanings than the ones described by Painter and Martin (in press) for the still image, the images are greatly more responsible for committing the meanings of ‘time’ and ‘place’, while the verbiage is often in charge of construing other aspects of circumstantiation, which actually has been demonstrated to work for the advantage of the narrative in that the semantic load is shared and this has allowed each semiotic mode to contribute to the construal of circumstantiation with their individual potentials.

In regard to process, the meaning of ‘emotion’ seems to be vastly more frequently committed in association with women, which might be an indication that the stereotypical idea that women are more in touch with their emotions and more willing to express them still remains as far as the opening and closing parts of this film are concerned. Another rather relevant finding as far as gender issues are concerned is that the image commits the meaning of ‘desideration’ mostly in terms of the sexual desire of women for men, while the verbiage does so in terms of inanimate things, such as: [need] *help* and [want] *popsicles*, with no sexual connotation.

This may be interpreted as the choice to mean ‘desideration’ in more subtle terms. As has been demonstrated, the meaning of ‘desideration’ found in the data has been construed mainly by the protracted gaze, and that might be seen as more discreet than stating verbally that, for instance, Samantha desires a man sexually. On that same note, even though it is a good sign as far as the representation of diverse identities of women is concerned, most of the instances of

sexual desire by women are realized by Samantha, who is widely known as the most sexual character in the TV series. Again, it might be worth asking the reason why the meaning of ‘desideration’ has to be circumscribed to, or initiated by, this character when the discourse of contemporary society seems to celebrate gender diversity.

Additionally, in general terms, intermodal meanings, especially converging ones, have been found to couple inter-system as well as intra-system. In other words, not only do processes couple with processes, or circumstances with circumstances, but it is also the case that meanings construed by process types have coupled with, for instance, participant attribution, or character description, in turn, has coupled with circumstantiation.

In the next chapter, results are further discussed and interpreted in terms of the social context in which they are found as well as the social practices that frame the events represented by both the dynamic image and the verbiage. In systematizing such discussion, major attention is given to the visual representation of social actors (van Leeuwen, 2008), with special emphasis on the following aspects, as previously stated: a) exclusion or inclusion in the visual representation; and if included, whether the social actor is depicted b) in actions as agent or patient; c) in generic or specific terms, or d) as an individual or part of a group.



## CHAPTER V

### WOMEN, SOCIAL ACTION AND FIELDS OF DISCOURSE

Performativity opens up a way of thinking about language use and identity that avoids foundationalist categories, suggesting that identities are formed in the linguistic performance rather than pre-given. Such a view of language identity also helps us to see how subjectivities are called into being and sedimented over time through regulated language acts. (Pennycook, 2004, p. 17)

This chapter aims to answer three of the five research questions in this study. The first question has already been partially answered in Chapter 3, where the visual representation of women is discussed. However, this chapter provides additional insights into the way the visual resources in the film SATC have been used to construe specific identities of women, now focusing on their roles as social actors and the implications of such agency for the overall representation of women.

Secondly, the role of women as social actors (van Leeuwen, 2008) is investigated further based on concepts and categories proposed in the areas of gender studies (Benwell & Stokoe, 2006; Butler, 1990, 1993; West, Lazar & Kramarae, 1997) and feminist film studies (de Lauretis, 1999; Kuhn, 1994; McCabe, 2004; Mulvey, 1992). Thirdly, the discursive and social practices (Fairclough, 2003) that make up the film SATC are explored insofar as they reveal relevant aspects of the social context in which the multimodal text is located.

Finally, this investigation examines contributions in the area of Cultural Studies so as to demonstrate how culture permeates the making of discursive and social practices (Bhabha, 1992, 1994; Bauman, 2004; Hall, 1980a, 1980b; Stam, 2000).

#### 5.1 THE VISUAL REPRESENTATION OF WOMEN AS SOCIAL ACTORS

In today's increasingly multimodal society, it is significant to be able to address the construal of the identities of women in the film SATC in terms of their visual representation, especially due to the multiple ways

in which discourses of gender have been produced and informed how individuals (re)fashion themselves.

This further investigation of the visual representation of women, now with an emphasis on the social actions with which they are associated, is carried out by using van Leeuwen's (2008) visual social actor network. However, this network is, first, adapted to include a way of accounting for the general fields (Martin, 1992) in which those actions are included. Such integration of perspectives proposed in the present study arguably provides a better template for addressing the social significance of the actions in which women are depicted as being involved.

Finally, the results of the analysis based on the features and sub-features of this network are interpreted as far as the implications of women's agency are concerned in terms of the diverse ways in which their gender performativity is given expression in this cinematic production.

### **5.1.1 Discussing women's social action by integrating van Leeuwen's visual social actor network with Martin's classification of fields**

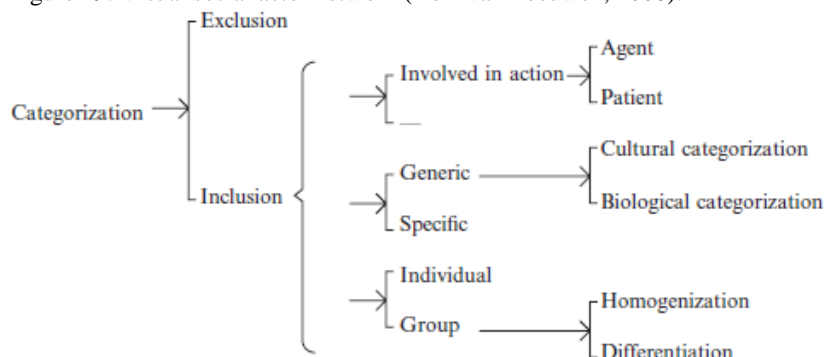
Next is a more thorough introduction to van Leeuwen's network of visual social actor, given by means of examples from the data to illustrate each of its features and sub-features as well as the additional sub-features that are proposed in this study. After that, Martin's classification of fields is explored, with a focus on how specialized women's actions are in the construal of the film SATC. Such description of the networks and their adaptation/integration is useful for the purpose of the analysis of the identities of women being construed by providing instances from the data, used to illustrate the usefulness of the adapted network in discussing social action and gender performativity in the next subsection.

According to van Leeuwen (2008), people can be categorized in visual representations according to two more general criteria: they are either excluded or included (see Figure 19, shown again below). Even though 'exclusion' is a relevant aspect to be addressed in the present research, more attention has been given to 'inclusion' in that the greater interest is precisely in discussing the actions in which women are involved and their role in them, in addition to the way they are categorized: whether they are represented in generic or in specific terms as well as individually or as part of a group. In general terms, the basic



question this network aims to answer is, then: “How are the people in the picture represented?” (ibid, p. 142).

Figure 19: Visual social actor network (from van Leeuwen, 2008).



The first feature to be addressed in the network proposed by van Leeuwen (2008) is the one that refers to people being left out of the representations made in the visual text, which “is always a symbolic form of social exclusion, not acknowledging the existence of certain people or kinds of people who live and work among us” (p. 142).

Of the many instances of exclusion in the representations in the film SATC, based on the data analyzed, let us first focus on the one that is also discussed by van Leeuwen (2008) when he explains the notion of ‘exclusion’: black people. It is remarkably evident the absence of any black person, not only women, being foregrounded in the depictions both in the Intro and in the Outro of the film. In other words, when a black person is seen, it happens only in the far background and the depiction is barely noticeable.

It should be mentioned, however, that there are more instances of depiction of black people, namely: one of the six couples waiting to get married at City Hall; two officers at City Hall; one of the doormen; and two women (in different groups) in front of the restaurant where the four main characters are having dinner in celebration of Samantha’s birthday. That being said, there is one fact that must be highlighted in this regard: neither of the few black people depicted interacts with any of the four main characters or with any secondary characters for that matter. Such a result may be interpreted as choice to construe black people only peripherally, and, when that is done, they are not represented as being a significant part of any of the characters’ lives.

The same is true of older people, especially women. In no occasion is there any depiction of an older woman. The focus on young women is actually stated clearly in the first line of the voiceover in the Intro, when Carrie says that *Year after year, twenty-something women come to New York City in search of the two L's: labels... and love*. That emphasis, however, could have been somewhat balanced with even incidental depictions of older women, but that is not the case in the data analyzed.

Another instance of exclusion is that of overweight people. Such exclusion also construes a highly unrealistic representation of not only women but of people in general in the film SATC, as it has been reported<sup>30</sup> by the Organisation for Economic Co-operation and Development (OECD) that 33.8% of the adult population in the USA are obese. The only exceptions to that are Harry (Charlotte's husband), Anthony (Carrie's gay friend) and the male judge who performed Carrie and Mr Big's wedding ceremony. Notably, they are all men, which only stresses the fact that there is no space for women who do not fit into the construed standard of the young, white and slim people.

Overall, such instances of exclusion seem to indicate that the targeted construal in the film SATC, based on the data analyzed, has been that of young, white, slim women, thus leaving out of the representation a large proportion of the population that actually constitutes the viewers of both the TV series and the film.

The other possibility in representation is, of course, that of 'inclusion'. The sub-features of that feature have to do basically with two aspects of the construal: a) the actions in which people, or, more specifically in the case of this study, women, are involved; b) the ways in which these same women are categorized, be it in generic or specific terms and as part of a group or individually.

In discussing the processes in which women are involved in the previous chapters, not only processes of 'action' have been addressed, but also those of 'perception', 'cognition', 'emotion', 'desideration' and 'saying'. However, as the present chapter concerns particularly the visual representation of women as social actors, only those processes that construe the meaning of 'action' are dealt with, which is also justifiable in the sense that they are by far the most frequently occurring ones in the data, both in the Intro and in the Outro.

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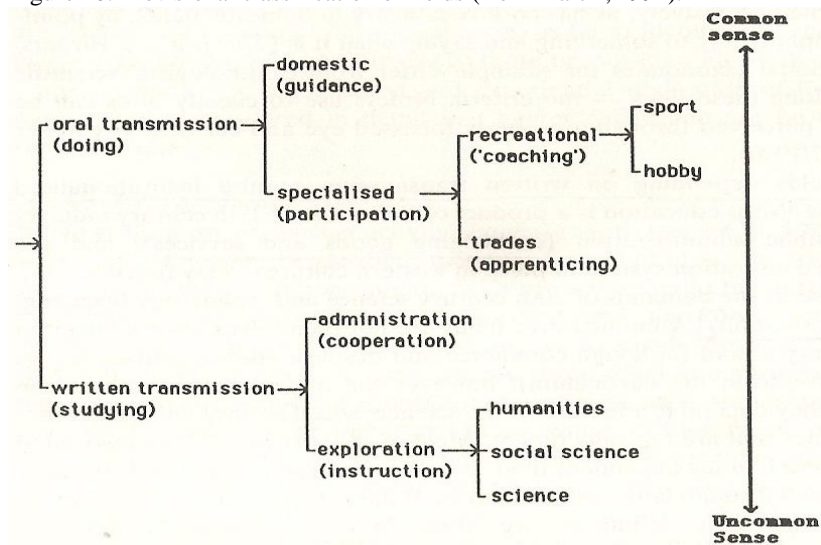
<sup>30</sup><[http://www.oecd.org/document/10/0,3746,en\\_2649\\_33929\\_38334282\\_1\\_1\\_1\\_1,00.html](http://www.oecd.org/document/10/0,3746,en_2649_33929_38334282_1_1_1_1,00.html)>. Retrieved June 18, 2012.

It is precisely at this point in van Leeuwen's (2008) network that the classification of fields provided by Martin (1992) offers a more explicit categorization of the goings-on with which women are associated. Martin's network is shown again below (Figure 20), but only part of it is integrated into the visual social actor network previously presented. The reasons for that are as follows.

Looking at the network below, one sees two starting features: 'oral transmission' and 'written transmission'. For the purpose of this investigation, only the feature 'oral transmission' is addressed, since, in all of the data, both in the Intro and in the Outro, there are virtually no instances of actions that would fit into the feature 'written transmission' – the only exception being the shots in the Intro in which one sees Miranda in her office doing her work as a lawyer.

Focusing on the feature 'oral transmission', the sub-feature 'domestic' is renamed 'non-specialized' so as to set the contrast with the that of 'specialized' more clearly. Martin (1992) sub-divides the 'specialized' field further in order to address the ways in which people are 'participated' into that knowledge, either by 'coaching' or by 'apprenticing'. However, this more detailed description of knowledge transmission in the specialized field is not dealt with in the present study, since the focus of this chapter is more precisely on how women's agency is represented to affect (or not) other people.

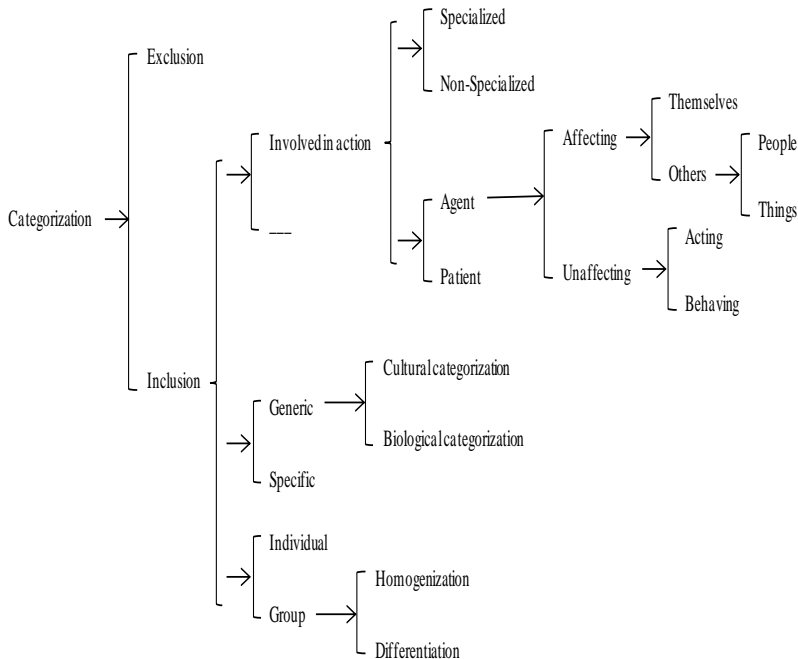
Figure 20: Provisional classification of fields (from Martin, 1992).



Based on these reasons, the expanded and integrated network for the analysis of the visual representation of women in terms of their social actions is given below (see Figure 30). This way, considering that there is ‘inclusion’ in the representation, and that women are involved in ‘action’, the next step is to determine the field in which these actions are present, i.e. either ‘specialized’ or ‘non-specialized’.

After that, the other system (‘agent’ or ‘patient’), with its features and sub-features, moving rightwards in the network, addresses the construal of social action in more specific terms, thus providing rich material to be interpreted as far as gender issues are concerned. The following paragraphs are an exploration of that network and its usefulness in unveiling the identities of women being construed in the film SATC. Each of its systems, features and sub-features are described and explored by using data from the Intro and the Outro altogether.

Figure 30: Integrated and expanded network with van Leeuwen’s (2008) visual social actor network and part of Martin’s (1992) provisional classification of fields.



Having discussed the most relevant cases of ‘exclusion’ as far as gender issues are concerned, this study now investigates the implications of the representations that are actually ‘included’. First, the actions in which women are involved are addressed. Second, women’s identities construed in the film SATC are examined in terms of their generic or specific visual categorization. Finally, this research attends to the issue of whether women are construed as individuals or part of a group.

The 336 occurrences of processes of ‘action’ found both in the Intro and in the Outro (see Table 42) actually correspond to only 64 different actions, which means that a number of these actions are committed more than once. Knowing that, the frequency in which actions are represented visually is the first criterion for the selection of the actual instances that are addressed and discussed in terms of gender issues in this chapter, which ultimately allows for a closer and more focused look into the most salient data regarding the construal of women’s identity in the film SATC.

Only those actions that represent, at least, 1% of the total number of occurrences are addressed in the analysis in this chapter. Thus, for an action to be counted, it needs to occur, at least, three times. The following are all the actions that meet this criterion as well as the number of times they are found in the data (Table 103).

Table 103 – Processes of action in the shots analyzed that represent 1% or more of the total number of occurrences (Intro + Outro).

		<b>ACTIONS</b>
<b>O C C U R R E N C E S</b>	3	lying down, handing over, raising, making, drinking, touching
	4	typing, getting married, putting, placing, entering, blowing
	5	screaming, running, skipping
	6	hugging
	7	having sex
	8	flipping through, turning around
	9	kissing, grabbing
	10	eating
	12	laughing
	13	sitting
	17	standing
	21	holding
	35	walking
73	smiling	

A second criterion for the selection of the actions to be discussed is that only the ones of which women are either agents or patients are

addressed, since the main concern of this chapter is to discuss the identities of women construed in the film SATC in terms of the actions in which they are involved.

Regarding women's active or passive role in the actions analyzed, it has been established as well that this study only considers the sub-feature 'Patient' in the network used (Figure 30) when the 'Agent' of the action is also a woman. That is the case because this research does not account for the actions of men as the focus is on women's social actions. Therefore, the emphasis of the analysis carried out is on the sub-feature 'Agent' (Figure 30).

The third, and last, criterion for the selection of the actions to be addressed in this chapter is that they must be the most revealing ones in terms of the identities of women being construed. For instance, the fact that a woman is *sitting* at a table, when men are also doing the same thing, as they are having a meal, is considerably less revealing than the fact that women are represented often *smiling*, while men are almost never depicted doing this.

Based on the three criteria previously explained, the following are the actual actions whose implications for the construal of women's identities are discussed. In Table 104, one sees the sub-features of the feature 'Involved in Action' in the network shown in Figure 30. This distribution in the table allows one to have a visual grasp of the most frequent and relevant actions in which women are actively engaged as well as who or what is affected by these same actions.

In order to facilitate the understanding of the data in Table 104, here is the explanation of one of them. When one sees '*getting married* [TR, HR, ST, MB](4)', it means that: a) women are the agents in this action; b) their action affects 'Others > People'; c) Trey (TR), Harry (HR), Steve (ST) and Mr. Big (MB) are the ones affected by that action; d) and that this action happens four times in the data.

Table 104 – Summary of women's visual social agency in terms of the most relevant actions in which they are involved mainly as agents (Intro + Outro).

A	A	Affecting	Them-selves	
			Others	People <i>getting married</i> [TR, HR, ST, MB](4), <i>hugging</i> [MB, C, SM, CH, MR] (6), <i>having sex</i> [men] (7), <i>kissing</i> [ST, MB] (9), <i>holding</i> [M1, LL, hands, BR, MB, RS] (11)

G E N C Y	G E N T			Things	<i>making</i> [toast, plate] (2), <i>raising</i> [glass] (2), <i>drinking</i> [Cosmo] (3), <i>typing</i> [laptop] (4), <i>putting</i> [shoe box, sunglasses] (2), <i>placing</i> [plate, hand] (2), <i>entering</i> [club] (4), <i>eating</i> [?] (5), <i>holding</i> [books, photo frame, photo, Cosmo] (7)
		Unaffect- ing	Acting	<i>lying down</i> , <i>screaming</i> (5), <i>skipping</i> (5), <i>standing</i> (13), <i>walking</i> (26)	
	Behav- ing		<i>laughing</i> (9), <i>smiling</i> (62)		
	PATIENT		<i>hugging</i> [C, SM, CH, MR] (4), <i>holding</i> [LL, RS] (2)		

The first aspect to be observed when describing the action in which women are involved is whether the field of action is specialized or non-specialized. That element in the analysis is relevant insofar as it reveals the overall space where women's actions are represented to be happening most frequently, which is important when discussing how broader the sphere for women's participation is in today's society.

By analyzing all the occurrences of actions in Table 104, it has been established that the vast majority are non-specialized. There are only seven occurrences of actions that belong to the specialized field in the terms proposed by Martin (1992). They are:

- 1) *Running* (1): as it is performed by a man (M3) in Phase 1 of the Intro), it is not discussed here. For the sake of information, it fits in the sub-features 'recreational: hobby' in Figure 20;
- 2) *Typing* (4): same action performed on four different occasions by Carrie (C) as a writer in Phase 3 of the Intro. It fits in the sub-feature 'trades' in Figure 20 as one has no information if Carrie has any formal instruction in writing based on the visual representation. The repetition of this action as shots put together in a montage work to intensify the fact that being a writer is a significant element in Carrie's identity performativity. It is also a relevant finding the fact that the only other occurrence of Carrie performing a specialized action is also related to her profession as a writer – and that is addressed in number 4 below.
- 3) *Working* (1): one action performed by Miranda (MR) as a lawyer in Phase 3 of the Intro. It fits in the sub-features 'exploration: humanities/social science' in Figure 20. That is

the sole other occurrence of a woman performing a specialized action in the data analyzed, which might be understood as a clear focus on dealing with domestic issues, in Martin's (1992) terms, as far as women's action field is concerned; and

- 4) *Reading aloud* (1): one action performed by Carrie (C) as an author in Phase 2 of the Outro. It fits in the sub-feature 'trades' in Figure 20 for the reason stated in number 2. This is the only other situation in which the main character is involved in an action included in a specialized field in the sense that Carrie is reading aloud in her capacity as a successful writer.

Although these two last actions (*working* and *reading aloud*) are not included in Table 103 due to their less frequent occurrence, they have to be mentioned as they are two of the only three actions performed by women that fit into the specialized field. Given that these are the only cases in the data, it is rather revealing that all actions but one (*typing*) in which women are involved as agents (Table 104) refer to the non-specialized field, especially when this result corroborates the representations of women in the TV series SATC made known by Bezerra (2008), thus confirming, and arguably intensifying, the restricted field of action reserved for women in this cinematic production.

Now, concerning the overall information about active and passive participation of women and of men in the actions found in the data, some observations might be made. As seen in Table 48, women are the agents in processes of action much more frequently (257 times) than men (66 times), which is actually not surprising given that both the TV series and the film are mainly about the lives of four female friends. Yet, it is relevant to stress by how much women's dynamic role surpasses that of men.

Table 51, on the other hand, shows the results of passive participation, where one can see that women are more often found as patients in processes of action than men, but, in this regard, the frequency is not much different – women (53 times) and men (40 times). Table 51 also shows that, when people are involved in actions, these are more frequently directed towards 'Others' (87 times), which, in the terms used in Figure 30, corresponds to 'Things'. Also, it can be seen that what happens more frequently in terms of action and passive participation is that people's actions do not affect anyone or anything,



which can be associated with either the sub-features of ‘Acting’, as in *standing*, or ‘Behaving’, as in *laughing*.

Having addressed the first two sets of sub-features of the feature ‘Involved in Action’ of the network in Figure 30, it is now time to describe and interpret the implications of women being actively involved in the processes seen in Table 104. As can be seen in this table, women’s actions that affect others (14), either people (5) or things (9), when compared with the number of actions in which women do not affect anyone or anything (7), are visually represented twice as often.

However, when what is being considered is not the number of actions, but the number of occurrences of those actions, the proportion is reversed, with the sub-feature ‘Unaffecting’ corresponding to a little more than double the occurrences under the heading ‘Affecting’. In more precise terms, the number of occurrences is as follows: a) Affecting (58) = People (27) + Things (31); b) Unaffecting (120) = Acting (49) + Behaving (71). Some implications can be drawn from these results.

First, most of women’s actions do not affect anyone or anything given that this is a film whose main narrative thread is precisely the relationships between the four main characters as well as their interactions with other secondary characters. Possibly, this choice implies that women are depicted as being involved in actions that basically serve to set them apart as individuals. For instance, the most frequently occurring action under the sub-features ‘Unaffecting: Behaving’ is that of *smiling*, which has been repeatedly construed in terms of the individual character’s smile not being directed at or caused by anyone or anything in particular.

Second, of the twelve occurrences of *laughing* in the data (Table 103), nine are performed by women (Table 104). This result adds to the idea that women are the ones expressing their emotions more explicitly in the film, thus maintaining a long-standing stereotypical link between women and emotions (Galasinski, 2004), which has been set to seem natural due to the frequency in which it occurs in media representations.

Finally, two other actions that are significantly frequent in the data are *standing* and *walking*. The action of *standing* seems to be so integral to people’s experience that it might be overlooked in terms of what it may reveal as far as gender issues are concerned. But, based on the detailed analysis of the Intro and of the Outro, in terms of their phases and subphases, all instances of *standing* in which women are involved are described in their corresponding context, which has allowed the identification of the following pattern.

In almost all situations in which women are depicted standing, they are actually observing or reacting to some other relevant action performed by either another woman or a man. In other words, in these situations, women are not simply standing, which would have little relevance for the purpose of the present study. Conversely, that action seems to work to intensify the focus on the other action(s) in the shot, since women are depicted to be doing nothing but observing and/or reacting.

Notably, almost all the occurrences of *walking* happen when the four main characters are depicted as interacting with one another. Additionally, this happens when some of them are depicted with their respective partners. This result seems to indicate that *walking* is mostly used to highlight the fact that, in any situation, the most important people in the lives of the four main characters are by their side, which is actually emphasized by the fact that the actions of *smiling*, *laughing* and *gazing* (emotion) are frequently construed together with that of *walking*.

Now, looking into the instances of actions under the sub-feature 'Affecting', the first result that stands out is that there is no occurrence of an action in which a woman affects herself, thus revealing that their actions are always directed at other people or things. This fact stresses the focus of the narrative on how women interact with other people or with the things around them, i.e. the Intro and the Outro are not aimed at depicting women in isolation, which is expected as this is a film mainly about relationships.

It is also a significant result the fact that the five most frequently occurring actions in which women affect other people refer to establishing or maintaining personal and close bonds: *getting married*, *hugging*, *having sex*, *kissing* and *holding*. This underscores the choice to represent women in terms of how they relate to other people in private terms, thus implying that this is arguably the most significant aspect of their lives to be explored.

Their actions that affect things, not people, are also circumscribed to the private sphere, with the only exception being *typing*, which refers to Carrie's professional life as a writer and published author. Table 104 shows us that the most frequent actions affecting things construe women *making* toasts, *raising* glasses, *drinking* Cosmopolitans, *putting* on sunglasses and *putting* away shoe boxes, *entering* a club, among others. These results show that the film SATC has represented women's actions as having little if any public consequence.

As the actions in which women are involved mainly as dynamic participants have been addressed, this investigation now turns to the

description and discussion of the ways in which women have been categorized in the film SATC in van Leeuwen's (2008) terms, as seen in the extended and adapted network in Figure 30. That is achieved by examining what the macrophases, phases and subphases in the data reveal in terms of how characters are visually construed (generic/specific and individual/group categorization).

In order to do so, the depictions of women, and especially of the four main characters, are analyzed so that it can be stated whether they are visually represented in terms of either the individual traits that set them apart or general ones that make them be seen as belonging to a certain category. In this respect, van Leeuwen (2008) argues that:

At first sight, it might seem that images can only show specific people. Yet, there is a difference between concentrating the depiction on what makes a person unique and concentrating the depiction on what makes a person into a certain social type. When people are photographed as desirable models of current styles of beauty and attractiveness, their individuality can seem to disappear behind what categorizes them—behind the hairdo, the makeup, the dress, the status accessories. (p. 143)

However, more often than not the decision to see a certain depiction as being either specific or generic is not that straightforward, since “the specific and generic often mix, with all of the possibilities of ‘naturalizing’ the stereotype which this offers” (van Leeuwen, 2008, p. 143).

This analysis follows a simple procedure: a) the most revealing images of women to be analyzed from each of the phases that make up the Intro and the Outro are shown below (Figures 22 to 27); b) their representations are discussed in order to unveil if women are construed as individuals or as groups (similarities/differences) and if that is achieved by focusing on either their specific or generic (cultural/biological) characteristics.

The following figures are a montage of the most significant images in each of the phases as far as women's identities are concerned in terms of how they are categorized. No instance of generic categorization in biological terms (see Figure 30) has been found in the data, since no “standardized exaggerations of physical features” (van Leeuwen, 2008, p. 146) have been identified in the images analyzed.

Therefore, when women are not categorized in specific terms, they are construed generically in cultural terms, especially due to the fact that most of the depictions shown in the following figure construe a representation of women essentially based on cultural elements, such as clothing, accessories, hairdos and hair colors.

Figure 31: Categorization of women in Phase 1 of the Intro.



Figure 31 shows two instances of individual categorization (left and right) and one in a group. The image on the left depicts a twenty-something woman individually. As has been previously discussed, there is nothing in particular in her items of dress, hair or color that may be said to set her apart from the context in which she is found.

Therefore, though the image depicts a woman individually, there is no particular aspect in her that can be understood to be construing a specific categorization. Conversely, the image focuses on construing this woman as an instance of a social category – that of young women, which is actually confirmed by the verbiage refers to *twenty-something women* coming to NYC every year in search of labels and love. Thus, this is the case of a general categorization in cultural terms.

The image on the right shows Carrie also individually, but, in this case, the construal focuses on setting her apart from the crowd as being, for instance, fashion forward, as she is wearing a white dress with a large flower in front. That decision to emphasize Carrie's fashion statement is highlighted both visually and verbally when the image shows a young woman turning her head to look at Carrie and the verbiage realizes this woman's interjection of approval of Carrie's style.

The image in the middle shows four young women walking together, smiling and talking. They are depicted as part of a group, i.e. not as individuals. Although the group is emphasized, they are not depicted in homogeneous terms, as each one of them has different traits that indicate they are not all the same: their hair color and dress style mainly. Maybe because they are depicted in a group that is not so unique, their categorization is best understood in generic terms, based on cultural elements that characterize them as young women.

Figure 32: Categorization of women in Phase 2 of the Intro.



From left to right, starting at the top<sup>31</sup>, Figure 32 brings six images that provide an overview of the categorization of women in Phase 2 of the Intro. The only character that appears as an individual is Carrie, arguably because she is the main character and narrator. One sees her individual depiction in lingerie in her walk-in closet, but that depiction does not seem to be unique enough to qualify as being specific. She is actually being construed in terms of the attributes she carries that make her be someone to be admired by women: having a slim figure in her forties and wearing sexy lingerie.

All images in Figure 32 show women being construed generically based on cultural elements that have specific values, such as the color red for Samantha (sexual), white for Charlotte (innocence), pink for Carrie (romance) and beige for Miranda (moderate). Interestingly, in this specific subphase, after seeing Carrie, each new character added to the depiction is introduced individually, but alongside Carrie. Therefore, one cannot say that the depictions of Charlotte and Miranda construe them as individuals, since they are always shown as being part of a group as new members are introduced in the depiction.

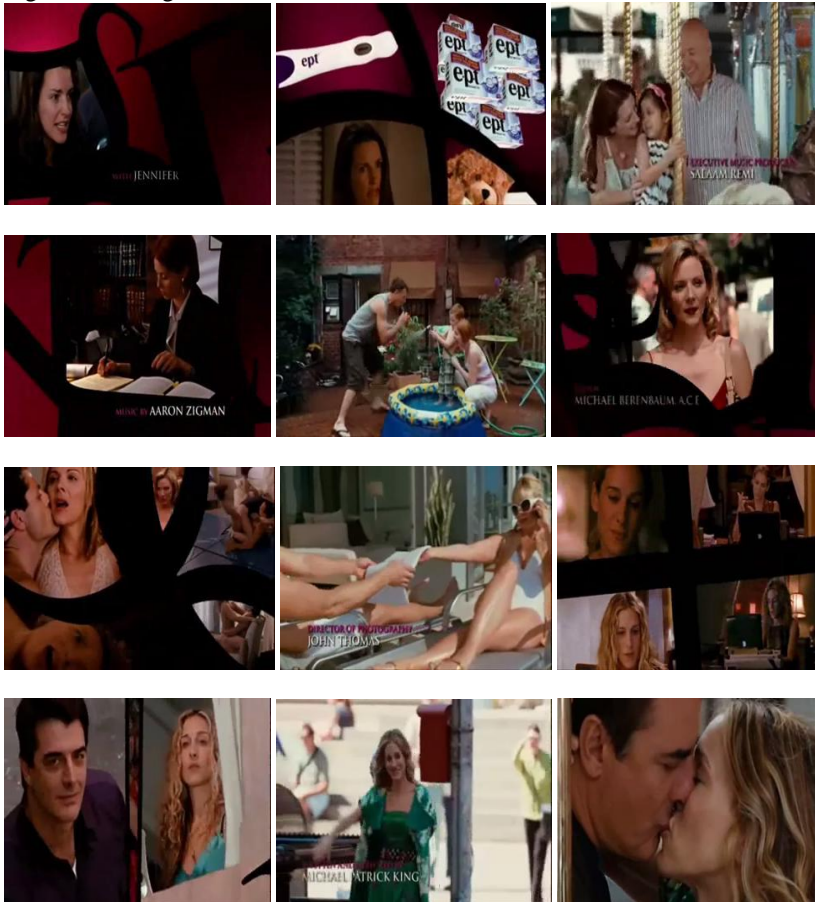
Samantha is the only one to appear in one shot individually, but that happens too quickly, with the actual focus on her being part of that group as well. In the end, the whole group is depicted, thus construing the idea that, even though these four women have some individuality to

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<sup>31</sup> Such sequence is followed in the analysis of Figures 23 to 27.

be acknowledged in the depiction, they are ultimately to be seen as making that close-knit groups of friends whose relationships are the core of the narrative in the film. But, it should be noted that their categorization as a group is done in such a way that their differentiation is underscored.

Figure 33: Categorization of women in Phase 3 of the Intro.



The most relevant images of women in Phase 3 of the Intro as far as their categorization is concerned are shown in Figure 33. All four main characters have their first appearance in this phase individually, i.e. they are depicted in a shot by themselves with something that is unique about them in relation to the other characters in the film. However, that is not

true of Charlotte, whose first shot has no particular visual significance, thus construing a generic categorization.

This result can be interpreted as a consequence of the change in focus that happened in the TV series. Until she got married for the first time and stopped working voluntarily, Charlotte was also represented in terms of her profession, but that radically changed and she started to be construed mostly vis-à-vis her role as a stay-home wife (Bezerra, 2008). That seems to be confirmed in the Intro, where one sees her being depicted individually, but in a shot with early pregnancy test samples (EPT) and a teddy bear. After that, she is not depicted individually anymore. She is seen alongside her adopted daughter, Lily, and her husband, Harry. All these instances work to highlight her role as a mother and wife in the TV series, which is also the focus in the film.

Miranda is first depicted in her office, thus providing space in the depictions for her role as a professional woman (lawyer). That is to be acknowledged as positive both in the TV series and in the film, since one knows that in the real world women do work, and are frequently the main, or sole, breadwinner. She is thus depicted as an individual and also in generic terms as one sees her wearing a suit, which is the cultural norm for a lawyer.

What is maybe less expected in the depictions of Miranda in this phase is the fact that, apart from this brief and single portrayal of her professional life, she is construed in relation to her role as a girlfriend, wife and then mother. For regular viewers of the TV series, this seems a bit farfetched, as she is constantly keeping her ground as a professional who does not accept having to be less dynamic in that role in order to have a fulfilling personal life.

Nevertheless, this somehow starts to change towards the end of the TV series, when an increasing portion of her depictions are circumscribed to her life at home, even taking care of her mother-in-law. However, even knowing that this change started happening toward the end of the series, it is not less surprising to see such an active and independent character having her life summarized for the Intro of the film in such contained terms.

Not surprising, however, is to see Samantha being depicted individually in the sexual tone one sees in the first shots in which she appear. First, she is wearing a tight red strap dress when she passes by a man and flirts with him. In this instance, she is construed as an individual and in very specific terms, since it is not the cultural norm to see women being so straightforward when it comes to sexual desire, especially in media representations.

That depiction as a unique woman who takes the lead in her sexual life is only intensified by the montage where one sees her having sex in different occasions with varied men. Even though she is represented in a number of shots with different men, that is not a group categorization, as she keeps being seen as an individual in those shots, which precisely underscores the meaning that she an actively sexual woman.

However, that is the case only in the first shots about Samantha, as in the rest of the depictions one sees her being represented alongside Smith, her partner. Again, she is depicted as an individual, but not in a unique manner any longer, as one sees her now in a white bathing suit. That construal is arguably exploring the cultural value of ‘innocence’ that is attached to that color, maybe to indicate that she has left behind that role of ‘man-eater’ to settle down with one man only.

Carrie is also depicted first in relation to her professional role (writer), as she appears in a montage of shots in front of her laptop. These shots construe her as an individual, but generically, since there is nothing unique in those depictions – they are basically based on the cultural understanding that she is a beautiful blonde and that a laptop is used for writing. In the depictions that follow, she starts being constantly depicted alongside Mr Big, which serves to make his importance in her life rather clear.

In the depictions that lead up to the end of the Intro, she is construed in general terms, as the images show her in items of dress and hairdos that are not different from the cultural standard one may see in the streets of big cities. In other words, Carrie is not construed in these shots in terms of her role as a fashion icon who wears extravagant clothes and accessories. On the contrary, one can see that the focus of the construal is not so much on character depiction as it is on character relations. In this regard, she keeps being depicted as an individual as far as other women are concerned, but that individuality is somewhat lessened by the constant presence of Mr Big in the depictions, even though they only get back together in the end of the Intro.



Figure 34: Categorization of women in Phase 1 of the Outro.

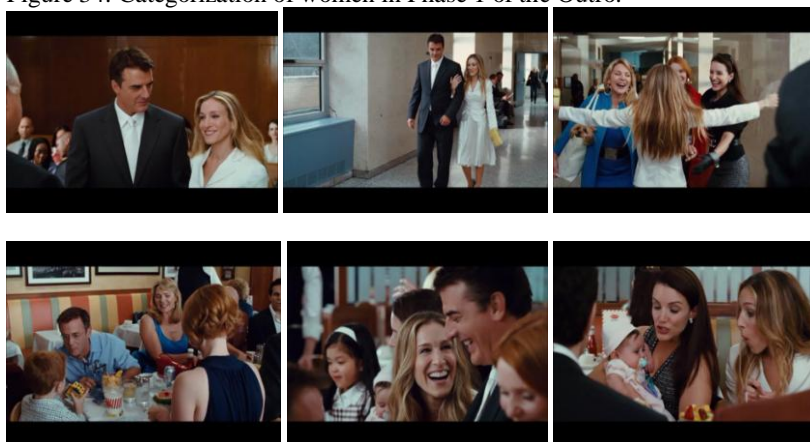


Figure 34 shows the phase in which Carrie gets married to Mr Big in the end of the film and then goes to a restaurant with her closest friends to celebrate their union. In the first two images in this figure, one sees Carrie and Mr Big together, during and just after their wedding ceremony. In both cases, Carrie is depicted as an individual but in her role as bride, as she is alongside her groom.

Although in these two moments she is construed in generic terms, as she is wearing the culturally standard white dress to her wedding, one sees in one of the shots that she is wearing Manolo Blahnik jeweled blue satin high-heeled shoes, which sets her apart as these are considered to be unique shoes in Western (or Western influenced) society. In the next image, Carrie is shown together with her three closest friends, thus construing a group categorization.

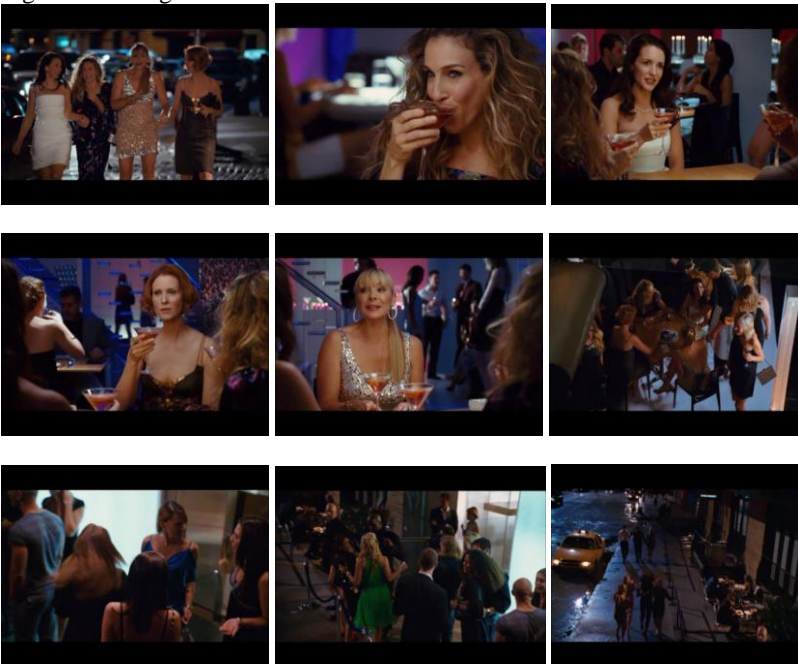
This group categorization happens in terms of differentiation, though, as they are depicted in their own style, i.e. they cannot be said to be ‘all the same’. In the final images of this phase, Carrie and Mr Big are in a restaurant with their closest friends. In this part of the film, all women are depicted generically as there is nothing particularly unique about them. Also, they are all depicted in terms of the group, in relation to how they relate to one another, i.e. each woman is construed as being an integral part of the whole group, and that is how they are socially categorized.

Figure 35: Categorization of women in Phase 2 of the Outro.



In Figure 35, one sees the basic construal of Carrie in Phase 2 of the Outro. She is depicted as an individual in her role as a published author who is reading to an audience. However, there is not a focus on any unique aspect of that character that would qualify as specific categorization. Conversely, the representation relies on two culturally established elements: the use of a podium as she speaks and of reading glasses, which lend her an intellectual aura, especially when one knows that she almost never wears them. Therefore, the focus of the construal is on depicting Carrie as a bright woman who has also succeeded in the much competitive publishing world.

Figure 36: Categorization of women in Phase 3 of the Outro.



Finally, Figure 36 brings depictions that concern almost entirely only the four main characters. In the first image, one can see them side by side, which construes a group categorization that highlights their differentiation in items of clothing, hair style and color, with the only apparent homogenous element being they are all wearing dresses and have slim figures.

An interesting finding is that, as soon as they enter the restaurant, one is shown subsequent shots in which Carrie, Charlotte, Miranda and Samantha are depicted as individuals, which allows the viewer to appreciate their particular traits as far as the other three main characters are concerned. However, generally speaking, this is a group categorization once again, which is further emphasized in the long shot image where one can see them all sitting at the table at the same time.

This alternation between shots of the characters individually helps construe the sense that they are to be considered in their particularities, but, at the same time, their friendship and being together alongside one another is as important for the identities of women being construed in this film – women that care for their friends and find time to have fun together, while still having to manage their professional and domestic lives.

They are categorized in generic terms throughout this phase, since cultural elements are the ones that imprint the values against which these women should be understood: a) that they are independent enough to go out and have some drinks with their friends, even though three of them are married; b) their items of dress and corresponding colors (see discussion in Chapter 4).

Besides, there are other three groups of women that are depicted outside the restaurant. They have already been said to be interpreted as younger versions of the four main characters, and that is achieved by each of them having the same hair color (two blondes, one red-haired and one brunette) and being standing closely together (as has been the case for the main characters both in the Intro and in the Outro). They also are categorized as a somewhat heterogeneous group in culturally generic terms – just like the four main characters in most of their depictions.

Having discussed the ways in which women have been categorized, based on the data analyzed, as well as the actions in which they have been construed acting, thus revealing the social actions and corresponding fields of discourse in which they are involved, this investigation now turns to the analysis of such social actions insofar as

they reveal aspects of gender performativity that indicate specific identities of women being construed in this cinematic production.

### 5.1.2 Social action and gender performativity

The starting point for the discussions in this subsection consists in some relevant results that have been previously presented. Women are involved dynamically in processes that affect others twice more often than in those that do not affect anyone or anything. This shows that most of their actions are directed at someone or something, thus confirming the expectation that the construal of their identities is greatly premised on their relationships with the people around them (mostly their close friends and partners) as well as with things around them (mostly related to dress, celebrations and work).

However, when considering the number of occurrences of actions, instead of the number of different actions construed, the actions which do not affect anyone or anything are considerably more frequent. Therefore, if one focuses on what is seen more often on the screen, one has to acknowledge the compelling result that, in most of the occurrences of actions committed in both the Intro and the Outro, women are mainly displayed for the viewer's observation of some of their characteristics, as in: *lying down* (their bodies), *skipping* (their femininity in high-heeled shoes), *standing* and *walking* (their bodies and style in dress) as well as *laughing* and *smiling* (their emotions).

Of the actions in which women affect people, the following ones are the most recurring ones (see Table 104): *getting married* (4), *hugging* (6), *having sex* (7), *kissing* (9) and *holding* (11). Nonetheless, when considering the ones in which they affect things, it is not as important to emphasize the actual actions, since the most revealing results are the affected participants in those actions as they seem to circumscribe the actions to the following fields: fashion (shoes, sunglasses), celebrations (toast, plate, glass, Cosmo, club) and work (laptop).

As has been previously established, the understanding of identity in the present investigation is the one proposed since the postmodern discursive turn, according to which it is not to be found in the subject as something someone has, as something stable and pre-discursive. Conversely, it is in the uses of language that people co-constitute their identities, in a balance between the possible agency in society and the structure that constrains it. Therefore, as Butler (1990) puts it, identity is constituted in the discursive reiteration of acts in our daily life.

Based on this understanding of identity, it becomes evident the importance of discussing the social actions in which women are mostly involved in a dynamic role as it might reveal relevant information about their gender performativity. Additionally, the social and academic significance of unveiling the identities of women being construed in the film SATC relies greatly on the fact that gender becomes ‘real’ when the representations that pervade our social life are such that the individual incorporates that in their own self-representation, that is, when what is represented, for instance, in the media, becomes “a form of one’s social and subjective identity” (de Lauretis, 1999, p. 260).

That is precisely the engendering nature of texts stressed by Cranny-Francis, Waring and Stavroupoulos (2003) as well as West, Lazar and Kramarae (1997), which is rather useful when discussing how women are represented to be acting in the data analyzed. This inextricable relationship between language and identity is also highlighted by Pennycook (2004) when he states that the notion of performativity emphasizes “the productive force of language in constituting identity rather than identity being a pre-given construct that is reflected in language use” (p. 13).

Hence, this discussion of the implications of women being represented to be involved in the actions found in the data follows the understanding of gender performativity just explained. In this sense, much more important than focusing on isolated instances of social actions, what needs to be explored and interpreted are precisely those actions that are found to be recurrent, thus constituting the cases of reiteration mentioned by Butler (1990).

Starting with the actions in which women affect other people, one sees *getting married*, *hugging*, *having sex*, *kissing* and *holding* as the most significantly recurrent ones in the data analyzed (Table 104). One aspect to be highlighted about gender performativity in this result is that there is a clear choice in construing solely heterosexual relationships, since in all instances of *getting married*, *having sex* and *kissing*, these actions of women have only men as passive participants.

In this respect, despite the fact that it does not concern women, the only time in which gay men appear as actual characters in the film (not as extras in the Intro) is when Carrie and Mr Big are at a restaurant with their friends after their wedding ceremony. However, one would need to know these two characters from the TV series in order to understand that they are a gay couple, because, in this scene of the film, there is no demonstration whatsoever of this bond, except from the fact that they are sitting side by side at the table.

Now, focusing again on women, these five actions seem to circumscribe any possibility of performativity to the private, and often times domestic, sphere of the characters' lives. However, there are some aspects in this construal that deserve attention due to their possible indication of actions that suggest that women are represented in a way that also stresses instances of gender doings that are not the proclaimed norm in contemporary Western society. Such instability and friction between the gender norms and alternative acts of gender performativity may be attributed to a defining quality of what is known as 'third wave feminism' in contemporary society: that it "includes contradictions and an ability to go beyond political correctness" (Henry, 2004, pp. 70-71).

For example, there are seven instances of Samantha having sex, and that is depicted in a way (a montage of different shots) that highlights the fact that she has an active sexual life as a single woman. If one considers the aspect that Western society still looks down on women who are sexually active with different men, the fact that the TV series and the film SATC have chosen to construe a character that breaks this standard should receive some sort of acknowledgement insofar as it may be understood to represent a wider spectrum of gender identities performed by women.

Another instance that deserves attention is the fact that Charlotte has been married more than once in the TV series, which is shown in the Intro of the film. It is interesting to see that a woman has been given a chance in this medium to pursue happiness even if that means having to get a divorce and get married once more, which is arguably not a common factor in media representation in Western society.

Concerning married life, the four main characters have had an active sexual and emotional life with their present husbands before getting married, which indicates that the TV series and the film have not construed the concept that a legitimate relationship is only achieved by formal marriage. Eventually, three of them do get formally married, but that has happened as a progression in their relationship, not as a moral obligation to abide to a social contract.

In the film, Samantha ultimately ends her informal marriage of years after feeling that she is no longer happy having to dedicate so much time to her partner's career as well as after she notices that she is not happy with her present sexual life, as she finds herself frequently having to control her desire in order to avoid cheating on her partner. This event in the film can be understood in the terms proposed by Stam (2000), according to whom the film analyst must bear in mind that much of the meaning potential of a film text consists precisely in the spaces of

rupture and instability. Therefore, Samantha's decision to end her steady relationship might indicate that the film opens space for instability in regard to the concept of conventional relationships and traditional roles of women.

In the next section, these notions of rupture and instability are further explored, with special attention to contributions from Hommi Bhabha, Zygmunt Bauman, Stuart Hall and Judith Butler for considerations of how culture might have permeated the discursive construal of the identities of women in the film under investigation.

## 5.2 CRITICAL DISCOURSE AND CULTURAL ANALYSIS OF THE REPRESENTATION OF WOMEN

In this last section, the fields of discourse in which women have been shown to act more frequently (section 5.1) are addressed in terms of what they reveal about gender as far as cultural aspects are concerned. This is achieved by addressing the role of discourse in the social practices to which the discursive practices (Fairclough, 2003) in the film SATC are related, especially due to the importance of discussing the social implications of this media product.

A significant part of the discursive work proposed by Fairclough (2003) has already been done in this investigation (section 5.1), where the elements that constitute the specific social actions in which women are represented to be actively involved has already been highlighted by using the adapted, extended and integrated network in Figure 30. In this discussion, considerations about inclusion, exclusion and agency in the verbal and visual representations have been explored (questions 'd' and 'f' in section 2.3). Additionally, the predominant process types (question 'e' in section 2.3) have also been addressed in Chapters 3 and 4.

As previously argued, it is relevant to point out how the identities of women in terms of their social actions may reveal the workings of both power and social processes that may be interpreted as constituting a better world (Martin, 2004). This construal is that of verbal language and of the dynamic image in use, i.e. multimodal discourse. The concept of discourse is insightful in such a multimodal investigation, for it is "a useful term to employ with the visual as it gives us a way of discussing its meaning-making power" (Cranny-Francis, 2005, p. 40).

Therefore, by further discussing the representations of women created in this film, one can bring to the foreground the 'assumed meanings' about what it means to be a woman in today's society in order to reveal hegemonic discourses of femininity and sexuality. It is

precisely by underscoring these ‘assumed meanings’ that one can demonstrate the ways in which “seeking hegemony is a matter of seeking to universalize particular meanings in the service of achieving and maintaining dominance” (Fairclough, 2003, p. 58).

The first two steps in determining the discourses that integrate a text (question ‘c’ in section 2.3) are the ones proposed by Fairclough (2003), which consist in identifying: 1) “the main parts of the world (...) which are represented — the main ‘themes’”, and 2) “the particular perspective or angle or point of view from which they are represented” (p. 129). In so doing, there is also the discussion of the discursive and social practices with which the social events represented in the text are associated (questions ‘a’ and ‘b’ in section 2.3).

The main themes dealt with in the film SATC, based on the data analyzed, are: a) women’s search for love and fashion; b) friendship; c) marriage; d) motherhood; e) work; and f) sex. Apart from work, all themes listed are circumscribed to the private sphere of women’s lives, which has already been discussed in this chapter. Next, these themes are addressed in terms of the perspective from which they are represented.

The first thing to be questioned is the premise set out in the first sentence of the voiceover, when she says *Year after year, twenty-something women come to New York City in search of the two L’s: labels and love*. This search is represented in very limited terms, as one knows that people, not only (twenty-something) women, go to big cities for a variety of reasons, such as in search of another L: labor. However, that common reason is simply absent from the construal, which is confirmed in the data analysis carried out, since the instances of meanings committed having to do with the characters’ work life are considerably infrequent.

Additionally, *love* is represented visually in the data as being exclusively heterosexual. This exclusion of any other sorts of relationship gains even more relevance when considering that Samantha has a relationship with a woman (played by the Brazilian actress Sonia Braga) in the TV series. As part of the Intro (Phase 3) concerns precisely the summary of the most important moments in each of the four main characters’ lives, it is revealing to see that this homosexual experience is not represented in any form.

Another issue that deserves attention is that of the search for fashion, especially designer products in the film. As previously put, the construal of women as being fashionable and trendy can also be ‘oppressive’ if that is the only legitimate form of being represented, as one knows that in real life there are all types of people, with different



styles, some who do not necessarily conform to what the fashion industry dictates. Therefore, as Kuhn (1994) alerts us, this narrow representation may be understood to privilege “an image which many women feel it is important to live up to and yet is at the same time unattainable for most” (pp. 5-6).

An affirmative construal, however, is that of friendship in both the TV series (Bubel, 2006; Bezerra, 2008) and in the film analyzed in this research. The four main characters are represented both verbally and visually as being there for each other since they became friends. They have been together through break-ups, abortions, moving away, divorces, illness, among other difficult times. But they have also been present in each other lives for the better, celebrating events such as births, weddings and job promotions. In times where human bonds seem to have become more and more fragile (Bauman, 2004), representations of long-standing friendships certainly deserve praise.

However, there is one aspect in those representations of friendship that could be criticized (Bezerra, 2008): the fact that all four main characters are white, upper-middle class women. This is a restricted construal insofar as it excludes other ethnical representations and social classes from possible configurations of groups of friends, especially in a city such as NY, where the diversity of cultures and ethnical background is evident.

Two other themes are closely linked: marriage and motherhood. Throughout most of the TV series, in relation to such themes, “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” (Montemurro, 2004, p. 1). However, towards the end of the series and in the film under analysis, there has been a choice to privilege legitimization by means of steady monogamous relationships for the four main characters.

During the film, Carrie finally gets married to Mr Big, which definitely represents its main narrative thread. Samantha, on the other hand, as previously mentioned, ends her relationship of years with Smith as she feels she is no longer happy. Although there is a clear tendency to favor marriage both in the TV series and in the film, one also has to acknowledge the fact that a woman is represented as making the choice to end her steady relationship to pursue the happiness she no longer feels, which is arguably a step forward in creating broader spaces of action and gender performativity for women in the media.

Motherhood is construed in rather distinct terms for the two main characters who are mothers (Charlotte and Miranda). Charlotte is the one who has always wanted to be a mother but who goes through a number of failed attempts until she finds out she and her partner are reproductively challenged. Due to this fact, she and Harry adopt a Chinese baby (Rose) in the end of the TV series. As it is believed to happen to some couples who cannot conceive a baby at first and then adopt a child, they finally manage to conceive a baby naturally, baby girl Lily.

This construal can be interpreted as rather positive in face of the fact that many women in contemporary society struggle to have babies. And having this issue treated by the TV series certainly allows for these women not to feel alienated in a society that so strongly fosters procreation. Miranda, on the other hand, has an unplanned pregnancy with her boyfriend Steve, with whom she eventually gets married towards the end of the series. It is, then, interesting to see the choice of the TV series, and the film in its Intro, to construe pregnancy in untraditional terms so as to address issues that real women have when they (want to) experience motherhood. Such experience reveals “the complexities of motherhood as a learned behavior rather than as one that is instinctual to all women” (Akass, 2004, p. 1).

Although SATC gives us an alternative version of motherhood to the stereotypes that exist in the media [depicting] motherhood in all its ambivalence” (Henry, 2004, p. 3), the fact that the construction of gender identities in this film still centers mostly around marriage and motherhood reinforces all along traditional values of patriarchy. That tension can be understood as an attempt to arrest the flow of possible identities by focusing on the limiting roles of married woman and mother. The only exception being Samantha, who seems to be able to go from a steady relationship into single life by choice, as she ultimately decides to step out of her steady relationship with Smith so that she can experience once more the uncommitted sexual life she used to have and which she ends up missing as she is left sexually unsatisfied and wondering why she stopped focusing on her needs to devote full attention to her partner’s career.

Following the discussion of the main themes that women are mostly involved with in the film, even though there are some instances of the characters working both in the TV series (shown in the Intro of the film) and in the film (not included in the data analyzed), they are definitely not represented enough to account for a significant part of the narrative. Conversely, they are only peripherally construed, only to hint

that the characters do have a professional life, but that it is not the main issue to be addressed.

Regarding sex, something arguably unexpected happens. In the TV series, the four main characters have active sexual lives, one more than the other but still all active. However, in the film, this issue is addressed only in terms of Samantha's life, knowingly the most sexual character of the four. In the Intro, only she is depicted having sex, and, during the film, she is the only character who brings up this part of her life, as she is feeling particularly unsatisfied with her present partner and tempted to cheat on him to fulfill her sexual needs, which ultimately leads her to end their relationship before she betrays him. The other three main characters only talk about their sexual life by being asked about it as Samantha has raised the issue.

One should see this fact as surprising as the name of the TV series, and the homonymous film, is 'Sex and the City'. This can arguably be understood as a choice to focus on the already established relationships from the TV series, but even that would be problematic as it might indicate a misrepresentation of married life, since couples in steady relationships also have active sexual lives. Or is that less interesting to depict than the sexual life of single people?

Now, focusing on the discursive and social practices with which these themes are associated, there are some considerations to be made. To address discourse as relating to specific social practices involves underpinning the "dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s) which frame it" (Fairclough & Wodak, 1997, p. 258). Therefore, the next step is to place these themes within the institutions and social structures that might be interpreted as regulating them.

The themes of love, marriage and motherhood seem to be framed within the same social structure. That structure is the traditional institution of heteronormative unions, within which motherhood is expected to be experienced in a relationship that is based on love. Needless to say this construal and corresponding social structure are far from encompassing the general configurations in today's society.

The theme of fashion is broadly represented both in the TV series and in the film, thus indicating the power of this industry in influencing people's self-expression and the performativity of their gender identities, as has been discussed in this study. However, this fashion industry is framed within a much larger social structure: that of consumerism. The pervasiveness of such social structure seems to be grounded in a constant movement in the cycle of creating needs for the

public, which are to be fulfilled by the products at offer; then, new products create new needs, thus closing the cycle. The fact that this is a multi-billion industry is an important aspect when trying to understand the reasons why fashion, more specifically designer products are such an integral part of the narrative in this film.

Friendship and sex seem to be associated with less strict institutions and social structures as they can be experienced in more diverse ways. Even though the four main characters are women, and it is their friendship that represents part of the core of the narrative, they also have male friends, but they are gay – except for their best friends' partners. This can be seen as implying that there cannot be real friendships between a man and a woman when both of them are heterosexual as there is no representation of that sort of relationship in the data.

Sex, on the other hand, seems to concern heterosexuals exclusively, as there is no construal of any part of their gay friends' lives whatsoever in the film, with the exception of their being at the lunch reception after Carrie and Mr Big's wedding. However, as previously mentioned, they are only depicted sitting side by side, but there is no interaction between them, which makes it nearly impossible to realize that they are a gay couple if one has not learned this before by watching the TV series. That exclusion in the representation seems even more biased when one sees that there is interaction between the heterosexual couples which show that they are together.

Additionally, arguably a rupture with the traditional role of men as the ones who can have sex as often as they want with as many women as they please, Samantha, as has been said, is depicted as being sexually active with a number of partners in the Intro of the film. However, she is somehow 'tamed' into a steady relationship, but only to finally end it towards the end of the film when she starts resenting the fact that she can no longer live the unrestrained sexual life she used to have. Interestingly, the theme of work is not much explored in this film despite its great significant in social life and the vastly framing social structure that legitimizes this social event in contemporary society.

After these considerations about the social practices that frame the main themes (social events) of the film under investigation, and having answered questions 'a', 'b' and 'c' in section 2.3, the relevance of discussing the implications of the discourses, discursive and social practices related to this film are examined further with reference to the following concepts from Cultural Studies: circulation, encoding and decoding, transience, belonging, identity, human bonds and hybridity.

The examination of the construal of the identities of women revealed in the present data finds its social relevance in the fact that the media play a significant role “in the circulation and securing of *dominant* ideological definitions and representations” (Bhabha, 1992, p. 105). These representations need to be examined, especially for the fact that the ‘natural’ appearance of visual images in construing representations, mainly in the media, “has the (ideological) effect of concealing the practices of coding which are present” (Hall, 1980b, p. 121). That is why Hall (*ibid*) stresses the importance of discussing encoding and decoding as processes through which readers construct and deconstruct meanings by means of the resources available in specific socio-cultural contexts.

Since most of the discussion of women’s identities has already been carried out in the present study, it is important to highlight once more the fact that, even though the data analyzed suggest the construal of particular identities of women, these are not understood as being permanent. Conversely, as Butler (1990) asserts, gender identity is never fully attainable, i.e. it is always transient. Bauman (2004) corroborates this argument by stating that we have recently become “aware that ‘belonging’ and ‘identity’ are not cut in rock, that they are not secured by a lifelong guarantee, that they are eminently negotiable and revocable” (p. 11).

That is why women’s identities construed in the film SATC, based on the data analyzed, should be seen as specific instances in a much wider spectrum of possibilities for self-expression. The identities discussed are the ones that the construal in that particular extract from the film privileges by means of repetitive acts of gender performativity (Butler, 1990).

Also, in relation to the relationships forged mainly among the four main characters, as well as with their corresponding partners, it is certainly opportune to address the issue of the frailty of human bonds also raised by Bauman (2004). He contends that, in postmodern times, “the search for identity is the ongoing struggle to arrest or slow down the flow, to solidify the fluid, to give form to the formless” (p. 82). And, in this search, relationships also tend to represent a possibility to arrest the ever-moving world of possibilities that the single life affords.

However, when in a relationship, Bauman (2000) also asserts that “in no time assets may become liabilities” (p. 162) and the once desired partner may prove to be a burden, especially when the array of choices that wait outside of the relationship are brought into the equation, which might be considered as one interpretation for Samantha having ended

her steady relationship when she starts noticing that she misses having sex with different partners whenever she chooses to do so.

As has been previously discussed, both relationships and fashion (shopping) seem to be at the center of the narrative developed in the TV series as well as in the film. Thus, the way in which Bauman (2000) addresses human bonds and consumerism from the same angle has proved insightful for the discussions in this research, as he argues that the more choices we (seem to) have, “the more overwhelming becomes the desire to taste, if only for a fleeting moment, the bliss of choosing” (p. 88). No wonder these two themes (relationships and fashion) ‘walk hand in hand’ throughout the whole TV series as well as in the film. In the film, for instance, this connection is clearly explored when Carrie is invited to be on the cover of a famous magazine (*Vogue*) in wedding gowns by world renowned designers in an issue about women who get married in their forties.

The correlation between relationships and fashion seems to be an issue that resonates across cultures as both the TV series and the film have achieved worldwide success, in both the Western and Eastern worlds. This fact could be explained in terms of the concept of hybridity put forth by Homi Bhabha (1994) according to which the interrelation of cultures must be considered when analyzing any cultural product, since culture cannot be understood as a monolithic notion. This way, the reason for cultures which are commonly seen as being so different, such as in countries like the USA and Saudi Arabia, might be that no country is isolated from the influences of others, especially in times when terms like diaspora and cultural displacements seem to replace outdated understandings of belonging and identity that used to circumscribe people to the limits of their nations (Hall, 1990).

In this chapter, having discussed the main social actions in which women have been represented to be involved mainly as dynamic participants and the implications of such construal for the understanding of gender performativity, the focus of analysis has been shifted towards the discussion of the main themes in this film based on such data. After exploring the discourses that are given significantly more prominence in the text, the discursive and social practices within which they are framed have also been examined.

Complementing this textual and discursive analysis, concepts of Cultural Studies have been suggested as useful tools for further understanding of the cultural implications that certain representations may have in specific social contexts. Although such discussion has been brief, it is one of the aims of this research to have been able to

demonstrate that a multidisciplinary approach can be rather productive in unveiling the social implications of the discourses that permeate texts in contemporary society.

In the next chapter, some concluding remarks are made in order to summarize the main achievements and reflections in this research, especially in terms of 1) the contributions for intermodality by adapting and expanding the framework proposed by Painter and Martin (in press) for the analysis of still images, 2) the understanding of the filmic text in a systemic-functional tradition by offering a description of the meaning potential of the dynamic image, which had not been done hitherto, as well as 3) the discursive and cultural approach to the examination of women's social action in this film. In addition, there is also the indication of possible limitations of the study as well as suggestions for future research and some pedagogical implications.





## CHAPTER VI

### CONCLUSION

Life on screen dwarfs and strips of its charm the life lived: it is the lived life which seems unreal, and will go on looking and feeling unreal as long as it is not refashioned in its own turn into screenable images. (Bauman, 2000, p. 84)

It is advisable not to generalize Bauman's (2000) argument as if it applied to all personal experiences possible regarding 'life on screen' and 'life lived'. However, it is also reasonable to acknowledge the fact that the construal of the filmic text may indeed create an illusion of a desired life, which incrementally makes the everyday lived experiences seem less than satisfying. This sense of enhanced perception and fulfillment that life on screen creates is arguably one of the main reasons why one keeps coming back and longing for more of that satisfaction, which real life may not seem to provide for some.

That is one of the motivations for the decision to investigate the representations of women construed in the film *SATC*, since real women's lived experiences seem to resonate with what is both said and depicted on screen. Some may identify with the film narrative because they have lived similar experiences and/or they get to experience certain events vicariously in ways that their current realities might not allow. Therefore, it is worth asking what experiences and representations of women have prompted such response the world over.

As stated in Chapter 1, this investigation has three main goals: a) to analyze the multimodal representation of women construed in the film *Sex and the City* by means of its verbal and visual resources as well as their intermodal complementarity; b) to offer a description of the meaning potential of the dynamic image in systemic-functional terms; and c) to explore the identities of women construed by unveiling the ideologies and power relations at play as well as the cultural elements that inform discursive and social practices that constitute the text.

Also, this study has tried to answer the following questions:

1. How is the representation of women lexicographically and visually construed in terms of ideational meanings (Chapter 3)?
2. How is the representation of women intermodally construed in terms of ideational meanings (Chapter 4)?

3. How are discourse, social action and culture interrelated in the multimodal construal of the representation of women (Chapter 5)?
4. What contributions can the analysis of the dynamic image offer systemic-functional multimodal research and theory as well as gender studies in general (Chapter 6)?

In order to facilitate the summary of the findings regarding the three research goals and the associated research questions, this chapter is organized in the following manner: research goals ‘a’, ‘b’ and ‘c’ are addressed together with research questions ‘1 and 2’, ‘4’ and ‘3’, respectively.

### 6.1 THE MULTIMODAL REPRESENTATION OF WOMEN (research goal ‘a’ and research questions ‘1 and 2’)

Chapter 3 has provided answers to research question 1 in that the results found reveal how certain identities of women are represented both verbally and visually. Chapter 4, in turn, has explored this construal further in terms of the meanings that are construed by the intersection of these two semiotic modes, thus revealing the filmic intermodal complementarity.

The present investigation contributes new insights to systemic-functional research about the filmic text insofar as it offers a description of regularities found within shots (Tseng, 2009), not only among them (Bateman, 2008; van Leeuwen, 1991). Unlike Tseng (2009), however, this study does not focus only on textual meanings by means of cohesive resources. It provides a framework for the analysis of the meaning potential of both verbal language and the dynamic image in terms of ideational meanings, which had not been done hitherto. This is discussed further in the next section.

Like in Bezerra (2008), where the representations of women in the TV series are discussed, the overall results in the present study also reveal that women are mostly involved in processes of ‘action’ both in verbal language and in the dynamic image. Importantly, they are involved in such processes vastly more often as dynamic participants, which highlights the space that is given in the filmic text for the ‘doings’, ‘happenings’ and ‘behaviors’ in which women take on the active role.

However, as has also been the case in Bezerra (2008), these actions are considerably more frequently constrained to the domestic, non-specialized field (Martin, 1992), which exposes the clear focus of the filmic text in construing women as mostly involved in activities

which do not necessarily have any broader social impact. They are repeatedly represented by both the verbal language and the dynamic image in relation to issues such as dating, shopping, sex and marriage, leaving their professional lives, or any other public action for that matter, rather underrepresented.

The detailed analysis based on the multi-level procedures proposed by Baldry and Thibault (2005) for the investigation of the dynamic text has provided the focused attention to the many shots that make up the data (Intro and Outro), thus allowing for patterns of repeated acts of performativity (Butler, 1990) to be observed, which, in turn, have prompted discussions of the identities of women construed in this multimodal text – discussed further in section 6.3.

By exploring the detailed analysis of the filmic text that the previously mentioned multi-level procedures afforded, the present research has also been able to go beyond the disciplines of SFL and multimodality to contribute in addition to the area of gender studies in that the analysis of the dynamic image has corroborated and further developed, in linguistically principled terms, Butler's (2004) argument that "performativity (...) is also about bodily acts" (p. 198).

This has been demonstrated by means of the meaning potential of the dynamic image for construing 'desideration' in the data analyzed (see section 2.2). The present research has proposed that bodily acts do function in the process of gender performativity, but they do so in ways that can be described in systemic terms, since the body has proved to be an essential element in the specific spatiotemporal configuration (protracted gaze + facial expression + body) that construes the meaning of 'desideration' as a process afforded by the dynamic image, but not by the still image (Painter & Martin, in press).

The present research has also helped expand knowledge on the hierarchy of instantiation by further developing the issue of intermodal complementarity proposed by Painter and Martin (in press) and by describing the affordances of the dynamic image – e.g. processes, character relations and circumstantiation – as opposed to the still image. The main results of the analysis of intermodal complementarity are discussed in the next section, but, mainly in regard to the identities of women being construed, there is the fact that the meaning of 'emotion' is considerably more often committed as pertaining to women's world than to that of men. This result may be understood to perpetuate the stereotypical concept that women are the ones more in touch with their feelings and, more importantly, they are the ones who feel more comfortable expressing them.

Also, the multimodal representation of women has stressed the choice to focus on ‘desideration’ as also being more related to women than to men. At first, this could be interpreted as something positive, but, when one pays closer attention to the instances of ‘desideration’ committed, certain patterns arise that might reveal bias in that construal. For instance, sexual desire, as previously put, is almost exclusively circumscribed to women in respect to men in the filmic text analyzed, which underscores a clear limitation of sexual experiences to heterosexuality – even though lesbian and gay sexual experiences are addressed in the TV series.

Additionally, most of the processes of ‘desideration’ are brought about, or initiated, by one single character – Samantha. Again, at first glance, this could be seen as a step forward towards representations of women that acknowledge that they are subjects of desire, not only objects – and that would probably be a fair argument. However, one cannot leave unexamined the fact that the filmic text has legitimized such construal almost exclusively in relation to the female character that is widely known as the ‘sexual’ one, which makes one wonder: is female sexual desire actually being legitimated in this media product, or is it being singled out as pertaining to one type of woman who is, as one might say, more promiscuous? What about the other three main characters? Why isn’t their (sexual) desire visually represented nearly as often?

## 6.2 THE MEANING POTENTIAL OF THE DYNAMIC IMAGE (research goal ‘b’ and research question ‘4’)

As previously put, one of the main contributions of this investigation has been to provide a description of the meaning potential of the dynamic image in systemic-functional terms by adapting and expanding the framework proposed by Painter and Martin (in press) for the analysis of verbal language and still images in children’s picture books.

The framework was expanded insofar as it includes additional meanings afforded by the dynamic image, which are not the case in still images: a) in regard to processes – ‘emotion’ (realized by the gaze and facial expressions) and ‘desideration’ (realized by the protracted gaze and facial expressions). Especially for the aim of this research to investigate the identities of women construed both in the Intro and in the Outro, the fact that ‘emotion’ and ‘desideration’ have been found to be committed by the dynamic image has proved to be relevant as they have revealed the privileged construal of women as being dynamic

participants, as opposed to men, whose implications as far as gender issues are concerned have already been discussed in section 6.1.

Besides demonstrating that two additional types of meanings are afforded by the dynamic image when compared to the still image, data analysis has also revealed that an extra kind of character relationality is also part of the meaning potential of the filmic text: that of ‘affinity’, which has greatly helped in understanding and discussing the relations that are construed among characters in the film under investigation, especially in terms of the construal of friendship among the four main characters as well as among these characters and their respective male partners.

### 6.3 THE DISCURSIVE AND CULTURAL ANALYSIS OF THE IDENTITIES OF WOMEN (research goal ‘c’ and research question ‘3’)

In order to be able to summarize the most relevant results regarding women’s dynamic participation in the social actions committed by the dynamic image, this research has proposed to expand van Leeuwen’s (2008) network of visual social actor and then integrate it with a selected part of Martin’s classification of fields. Additionally, the results drawn from the use of this adapted and integrated network have been used to discuss the social practices and some cultural aspects of the context with which women’s social actions seem to be associated.

Regarding van Leeuwen’s network, the contribution has been to create more levels of delicacy in the feature ‘Involved in Action’ to allow for more focused analysis of the types of involvement possible among characters in the filmic text. This further analysis has revealed that the majority of social actions committed in which women are represented to be involved mostly affect either people or things around them, the former being often related to celebrations and fashion.

When their actions affect people, the field of action is rather limited to matters concerning personal relationships (*getting married, having sex, kissing and hugging*). This serves to support the need not to see women being dynamic in most actions as sufficient improvement in media representation, as the reach and relevance of the actions in which they are involved also have to be taken into account as far as more diverse gender representations are expected in contemporary society.

The integration of part of Martin’s classification of fields to van Leeuwen’s network has served to account for the sphere within which women’s social actions are commonly located, since van Leeuwen’s network does not approach this classification explicitly, i.e. the analyst

may or may not attempt to generalize the results in terms of the fields to which the analyzed actions belong. The proposed integration in this research has aimed to include such considerations as a constitutive part of the analytical work to understand not only the nature of the actions in which people are involved but also the spheres of the social structure within which they are organized.

Overall results have confirmed for the filmic text what has already been put forward by Bezerra (2008) in his analysis of the TV series: that women's social action is vastly circumscribed to the (domestic) non-specialized field, which underscores the focus of the franchise in construing identities of women that seem to favor actions that require only some sort of guidance, instead of others which might require more specialized knowledge development, such as by means of participation, cooperation or instruction (Martin, 1992).

That result seems to confirm the role the media has played over the years in securing “*dominant* ideological definitions and representations” (Bhabha, 1992, p. 105) of women. Such construal needs to be continuously challenged by both academic research and alternative media representations, especially when considering that identities should not be seen as stable; conversely, their main characteristic is that “they are eminently negotiable and revocable” (Bauman, 2004, p. 11). Additionally, the discursive and cultural analysis of women's social action has also revealed that they are construed as being mostly concerned with values that seem to keep women in social positions that reinforce a patriarchal structure. Thus, their allegedly transgressive roles in fact produce what Bauman (2000) refers to as ‘toothless’ critique.

#### 6.4 RESEARCH LIMITATIONS, SUGGESTIONS FOR FUTURE RESEARCH AND PEDAGOGICAL IMPLICATIONS

One of the greatest challenges in this investigation has been to deal with the analysis of the dynamic image in enough detail and in due time. In order to do, relevant parts of the film have been chosen to make up the data. That choice inevitably invites considerations about whether or not the results found are generalizable across the whole text. Therefore, one limitation of the present research might be the unfeasibility of analyzing more data with as much detail when dealing with the dynamic image.

Also, additional data might also have allowed for even stronger arguments towards the specification of the meaning potential of the dynamic image, more precisely in terms of the spatiotemporal

configurations that give rise to the meaning of ‘desideration’, which can also be said of further possibilities of circumstantiation being committed by the dynamic image. As regards the other meanings found in the systems of process, character and circumstantiation, the data analyzed seems to have been sufficient.

Taking the aforementioned limitations in consideration, one immediately has suggestions for future research in the sense that more data, maybe with the focus only on the dynamic image, might allow for even stronger claims as to the description of the filmic text in systemic-functional terms as well as its relations with verbal language (intermodal complementarity). Another interesting undertaking for future studies may also be to analyze data from more than one film in order to observe if the results found in the present investigation are ratified across different films in the same genre, and even across genres, thus allowing the analyst to make stronger claims as to the meaning resources of the filmic text in linguistically principled terms. A further suggestion might be to apply the adapted network for the analysis of visual social action proposed in this study to include other media genres, such as sitcoms, talk shows and kid’s programming.

Finally, when considering the pervasiveness of technology in today’s society, especially in terms of the new configurations that modern life has brought upon education, there is a clear need for teaching and learning practices that account for the resources of multimodality so that students may become increasingly more apt to function effectively in such global context.

With that in mind, the present research will hopefully be welcomed as a further contribution to the understanding of resources other than verbal language, which might allow teachers to work with such new textual configurations in their classes in more theoretically principled ways. Besides, the focus of this investigation on gender issues might also be seen as a productive and thought-provoking theme for educational contexts, especially when considering that contemporary society has progressively required a more inclusive understanding of gender identities in order to foster social configurations where people are celebrated precisely for their unique ways of being.





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**APPENDIX A – Verbal and Visual Analysis  
(INTRO: Phases 1, 2 and 3)**

(Phase 1)

<b>Year after year,</b>	<b>twenty-something women</b>	<b>come</b>	<b>to New York City</b>	<b>in search of the two ‘L’s: labels... and love.</b>
<i>Circ: extent: duration</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>	<i>Circ: cause</i>
[Young dark-haired woman]	[Young blonde woman with that]		[Young red-haired woman]	
<b>Yeah!</b>	<b>It</b>	<b>’s</b>	<b>the best</b>	<b>Hot dress!</b>
	<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>	<i>(nominalized relational transitivity)</i>
<b>Twenty years ago,</b>	<b>I</b>		<b>was</b>	<b>one of them.</b>
<i>Circ: location: time</i>	<i>Token</i>		<i>Pr: RELATIONAL</i>	<i>Value</i>

<b>SHOTS</b>	<b>VISUAL ANALYSIS</b>
<b>PHASE 1</b>	
<b>WIPE</b>	<b>Subphase 1</b> circumstances (Shots 1 to 5)
1st Shot (00:00:05) 	<i>Circ: Location: place (NYC buildings)</i> <i>Circ: Location: time (dusk)</i>
<b>WIPE</b>	

<p>2nd Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Location: time (night)</p>
<p><b>WIPE</b></p>	
<p>3rd Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	
<p>4th Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Location: time (dusk)</p>
<p><b>CUT</b></p>	
<p>5th Shot</p> 	<p>Circ: Location: place (NYC buildings)          Circ: Extent: time (clouds moving quickly)</p>



(00:00:16)

**FADE OUT/WIPE**

**Subphase 2**

young woman + labels + love (men) (Shots 6 to 12)

6th Shot (00:00:17)









Carrie [*as narrator – from 4<sup>th</sup> frame*]: Year



F:MN>ND lying down

F:MN#weight, color, age, dress, accessories

Circ: Location: place (in a shop window)

	<p>display)          Circ: Location: time (day)</p> <p>Carrie [<i>as narrator</i>]: after year,</p> <p>Carrie [<i>as narrator</i>]: twenty-something women</p>
<p><b>CUT IN</b></p>	
<p>7th Shot</p> 	<p>Carrie [<i>as narrator</i>]: come to New York City</p> <p>P:MN&gt;ND lying down          P:WA1&gt;gazing&lt;window display          (desideration)          P:MN#weight, color, age, dress, accessories          P:WA1#weight, color, age, dress          Circ: Location: place (in a shop window display / on a sidewalk)          Circ: Location: time (day)</p>
<p><b>CUT</b></p>	
<p>8th Shot</p>	<p>Carrie [<i>as narrator</i>]: in search</p> <p>P:MN&gt;ND lying down          P:WA1&gt;ND standing          P:WA1&gt;gazing&lt;window display          (desideration)          P:MN#weight, color, age, dress</p>

	<p>P:WA1#weight, color, age, dress          Circ: Location: place (in a shop window display / on a sidewalk)          Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>9th Shot</p>  <p>SARAH JESSICA PARKER</p>	<p>Carrie [<i>as narrator</i>]: of the two 'L's':</p> <p>P:WA1&gt;gazing&lt;window display [purses/shoes] (desideration)          P:WA1#weight, color, age, dress          Circ: Location: place (on a sidewalk)          Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>10th Shot</p> 	<p>Carrie [<i>as narrator</i>]: labels</p> <p>P:WA1&gt;gazing&lt;window display [purses/sunglasses] (desideration)          P:WA1#weight, color, age, dress          Circ: Location: place (on a sidewalk)          Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>11th Shot</p>  <p>KIM CATTRALL</p>	<p>Carrie [<i>as narrator</i>]: and</p> <p>11a          P:M1&gt;D walking          F:M1&gt;ND holding a cup of drink          F:M1&gt;gazing&lt;watch          P:M1#weight, color, age, dress          Circ: Location: place (outdoors)          Circ: Location: time (day)</p>
<p>11b          P:M2&gt;D walking          F:M2&gt;talking on cell phone          P:M2#weight, color, age, dress</p>	

	<p>Circ: Location: place (outdoors)          Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>12th Shot</p>  <p>(00:00:29)</p>	<p>Carrie [<i>as narrator</i>]: love.</p> <p>12a          P:M2&gt;D walking          F:M2&gt;talking on cell phone          P:M2#weight, color, age, dress          Circ: Location: place (outdoors)          Circ: Location: time (day)</p> <p>12b          P:M3&gt;D jogging          P:M3#weight, color, age, dress          Circ: Location: place (outdoors)          Circ: Location: time (day)</p>
<b>WIPE</b>	<b>Subphase 3</b>
<p>13th Shot (00:00:30)</p> 	<p>young women + labels + Carrie (Shots 13 to 19)</p> <p>P:WE&gt;D walking          P:WE#weight, color, dress          Circ: Location: place (on a sidewalk)          Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>14th Shot</p>	<p>P:WE&gt;D walking          P:WE#weight, color, dress          Circ: Location: place (on a sidewalk)          Circ: Location: time (day)</p>



**WIPE**

15th Shot




**CUT IN**



P:WE>D walking  
 P:WE>ND smiling  
 P:WE>gazing<each other (emotion)  
 P:WE>talking  
 P:WE#weight, color, age, dress, accessories  
 Circ: Location: place (on a sidewalk)  
 Circ: Location: time (day)


Brunette: Yeah!

Blonde with hat: It's the best!



<p>16th Shot</p> 	<p>P:W2&gt;D walking  P:C&gt;D walking  P:W2&gt;talking  F:W2/C&gt;gazing&lt;each other (emotion)  F:C/WA&gt;ND smiling&lt;each other  P:WE#weight, color, age, dress  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p> <p>Carrie [<i>as narrator – 4<sup>th</sup> frame</i>]: Twenty years ago,</p>
<p><b>CUT OUT</b></p>	
<p>17th Shot</p>	<p>Carrie [<i>as narrator – 1<sup>st</sup> frame</i>]: I was one of them.</p> <p>P:WE&gt;D walking  P:C&gt;D walking  P:C&gt;gazing&lt;WE  F:C&gt;D giggling  P:C#weight, color, age, dress</p>

	<p>P: WE#weight, color, age, dress, accessories          Circ: Location: place (on a sidewalk)          Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	
<p>18th Shot</p> 	<p>P:C&gt;D walking          F:C&gt;ND smiling          P:C#weight, color, age, dress          Circ: Location: place (on a sidewalk)          Circ: Location: time (day)</p>
<p><b>CUT IN</b></p>	

<p>19th Shot</p>  <p>(00:00:46)</p>	<p>P:C&gt;D walking  F:C&gt;ND smiling  P:C&gt;gazing  F:C&gt;D turning head  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>DISSOLVE</b>	

(Phase 2)

<b>∅</b>	<b>Having gotten</b>		<b>the knack</b>		<b>for labels</b>	
<i>Behaver</i>	<i>Pr: BEHAVIORAL</i>		<i>Scope</i>		<i>Circ: matter</i>	
<b>early,</b>	<b>I</b>		<b>concentrated on</b>		<b>my search for love.</b>	
<i>Circ: time</i>	<i>Behaver</i>		<i>Pr: BEHAVIORAL</i>		<i>Scope</i>	
<b>Turns out,</b>	<b>a knockoff</b>		<b>is not</b>	<b>as easy</b>	<b>∅</b>	<b>[[to spot]]</b>
	<i>Carrier / Phenomenon</i>				<i>Pr: RELAT- IONAL</i>	<i>Senser Pr: MENTAL</i>
			<i>Embedded clause</i>			
			<i>Attribute</i>			
<b>[[when</b>	<b>it</b>	<b>comes to</b>	<b>love...]]</b>			
	<i>Carrier</i>	<i>Pr: RELAT- IONAL</i>	<i>Attribute</i>			
<i>Embedded clause</i>						
<b>[Young woman fighting]</b>						
<b>What?!</b>	<b>You</b>	<b>'re</b>		<b>married?!</b>		

	<i>Carrier</i>	<i>Pr:</i> <i>RELATIONAL</i>	<i>Attribute</i>
<b>Motherfucker!</b>	<b>You</b>	<b>'re</b>	<b>married?!</b>
	<i>Carrier</i>	<i>Pr:</i> <i>RELATIONAL</i>	<i>Attribute</i>
<b>until</b>	<b>it</b>	<b>is.</b>	
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	
<i>Circ: extent: duration</i>			
[Young woman fighting]			
<b>I</b>	<b>fucking</b>	<b>hate</b>	<b>you.</b>
<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Phenomenon</i>
<b>That</b>	<b>is</b>	<b>[[why</b>	<b>you</b>
		<i>Senser</i>	<b>need</b>
<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value/Embedded clause</i>	
<b>help</b>	<b>∅</b>	<b>[[to spot</b>	<b>them,]]</b>
	<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon</i>
	<i>Embedded clause</i>		<i>Phenomenon</i>
<i>Phenomenon</i>			
<i>Value/Embedded clause</i>			
<b>Help</b>	<b>also</b>	<b>known</b>	<b>as Charlotte York, Miranda Hobbes and Samantha Jones.</b>
<i>Phenomenon</i>			
[Samantha]			
<b>Oh, my God!</b>	<b>Look at</b>	<b>this.</b>	
	<i>Pr: BEHAVIORAL</i>	<i>Scope</i>	
[Young man in black]	[Young man in suit]		
<b>Hey!</b>	<b>Hi!</b>	<b>How</b>	<b>are</b>
		<i>Attribute</i>	<i>Pr: RELATIONAL</i>
			<i>Carrier</i>

<b>SHOTS</b>	<b>VISUAL ANALYSIS</b>
<b>PHASE 2</b>	
<b>DISSOLVE</b>	<b>Subphase 1</b> circumstances (Shots 20 to 21)

20th Shot (00:00:46)




Circ: Location: place (NYC)  
Circ: Location: time (dusk)

**WIPE**

21st Shot



Circ: Matter (SATC)

(00:00:52)	
<b>DISSOLVE</b>	<b>Subphase 2</b> Carrie + designer shoe boxes (Shots 22 to 23)
<p>22nd Shot (00:00:53)</p> 	<p>Carrie [<i>as narrator</i>]: Having gotten the knack for labels early,</p> <p>F:C&gt;D walking  F:C&gt;D putting away a shoe box  F:C#weight, color, age, dress  Circ: Location: place (in her walk-in closet)</p>
<b>CUT</b>	
23rd Shot	<p>Carrie [<i>as narrator</i>]: I concentrated on my search for love.</p> <p>F:C&gt;D putting away a shoe box  F:C&gt;D grabbing another shoe box  P:C#weight, color, age, dress  Circ: Location: place (in her walk-in closet)</p>



(00:00:56)

**WIPE**

**Subphase 3**

Carrie + couples (Shots 24 to 28)

24th Shot (00:00:57)

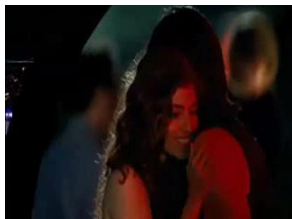


Circ: Location: place (NYC)  
 Circ: Location: time (night)

Carrie [*as narrator*]: Turns out,

**WIPE**

25th Shot








Carrie [*as narrator*]: a knockoff  
 F:WA1/M1>MD holding<each other  
 P:WA1#weight, color, age, dress  
 P:M1#weight, color, age, dress  
 Circ: Location: place (on a sidewalk)  
 Circ: Location: time (night)

**CUT OUT**

26th Shot

Carrie [*as narrator*]: is not as easy to spot when it comes to love...

 <p>EVAN HANDLER</p>	<p>F:WA1&gt;D slapping&lt;M1's face  F:WA1&gt;yelling&lt;M1  F:M1&gt;D crouching and protecting himself  P:C&gt;D walking  P:C&gt;gazing&lt;WA1/M1  P:WA1#weight, color, age, dress  P:M1#weight, color, age, dress  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (night)</p> <p>WA1 [from 2<sup>nd</sup> frame]: What?! You're married?!</p>
 <p>EVAN HANDLER</p>	
	
	
<p><b>CUT IN</b></p>	
<p>27th Shot</p> 	<p>P:C&gt;ND standing  P:C&gt;gazing&lt; WA1/M1 (emotion)  P:C#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (night)</p>
<p><b>CUT OUT</b></p>	



28th Shot



(00:01:09)

F:WA1>D hitting<M1  
F:M1>D crouching and protecting himself  
P:C>D walking  
P:C>gazing< WA1/M1  
P:C>D skipping away  
P:WA1#weight, color, age, dress  
P:M1#weight, color, age, dress  
P:C#weight, color, age, dress  
Circ: Location: place (on a sidewalk)  
Circ: Location: time (night)

WA1: You fucking asshole! Motherfucker!  
You're married?! I fucking hate you!

**WIPE**




**Subphase 4**





Carrie + Charlotte + Miranda + Samantha +  
gay couple (Shots 29 to 43)



29th Shot (00:01:10)




Carrie [*as narrator*]: That's why you need  
help to spot them.





P:C>D walking  
P:C#weight, color, age, dress, accessories  
Circ: Location: place (on a sidewalk)  
Circ: Location: time (day)

	
<p><b>CUT OUT (white frame)</b></p>	
<p>30th Shot</p> 	<p>Carrie [<i>as narrator</i>]: Lots of help.</p> <p>F:C&gt;D walking</p> <p>F:C#weight, color, age, dress, accessories</p> <p>Circ: Location: place (on a sidewalk)</p> <p>Circ: Location: time (day)</p>
<p><b>CUT IN</b></p>	
<p>31st Shot</p> 	<p>Carrie [<i>as narrator</i>]: Help also</p> <p>P:C&gt;D walking</p> <p>F:C&gt;ND smiling</p> <p>P:C#weight, color, age, dress, accessories</p> <p>Circ: Location: place (on a sidewalk)</p> <p>Circ: Location: time (day)</p>
<p><b>CUT (black frame)/WIPE</b></p>	

<p>32nd Shot</p> 	<p>Carrie [<i>as narrator</i>]: known as</p> <p>F:C&gt;D walking  F:C&gt;gazing&lt;CH  F:CH&gt;D walking  F:C#weight, color, age, dress, accessories  F:CH#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>CUT IN</b>	
<p>33rd Shot</p> 	<p>Carrie [<i>as narrator</i>]: Charlotte York,</p> <p>P:C&gt;D walking  P:CH&gt;D walking  F:CH&gt;D putting on sunglasses  P:C#weight, color, age, dress, accessories  P:CH#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>34th Shot</p> 	<p>F:C&gt;D walking  F:CH&gt;D walking  F:MR&gt;D walking  F:C#weight, color, age, dress, accessories  F:CH#weight, color, age, dress, accessories  F:MR#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>CUT IN</b>	
<p>35th Shot</p> 	<p>P:C&gt;D walking  F:C&gt;gazing&lt;MR  P:MR&gt;D walking  F:MR&gt;ND smiling  F:MR&gt;talking  P:C#weight, color, age, dress, accessories  P:MR#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>

<b>CUT OUT</b>	
<p>36th Shot</p> 	<p>F:C&gt;D walking  F:CH&gt;D walking  F:MR&gt;D walking  F:MR&gt;talking  F:C#weight, color, age, dress, accessories  F:CH#weight, color, age, dress, accessories  F:MR#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>CUT</b>	
<p>37th Shot</p> 	<p>F:C&gt;D walking  F:CH&gt;D walking  F:MR&gt;D walking  F:SM&gt;D walking  F:C#weight, color, age, dress, accessories  F:CH#weight, color, age, dress, accessories  F:MR#weight, color, age, dress, accessories  F:SM#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<b>CUT (blueish frame)/WIPE</b>	

<p>38th Shot</p> 	<p>Carrie [<i>as narrator</i>]: and Samantha Jones.</p> <p>F:SM&gt;D walking  F:SM&gt;ND smiling  P:SM#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>
<p><b>CUT OUT</b></p>	
<p>39th Shot</p> 	<p>F:C&gt;D walking  F:C&gt;ND smiling  F:CH&gt;D walking  F:CH&gt;ND smiling  F:MR&gt;D walking  F:MR&gt;ND smiling  F:SM&gt;D walking  F:SM&gt;ND smiling  F:SM&gt;talking  F:CH/C/MR/SM&gt;gazing&lt;M2 (desideration)  F:C#weight, color, age, dress, accessories  F:CH#weight, color, age, dress, accessories  F:MR#weight, color, age, dress, accessories  F:SM#weight, color, age, dress, accessories  F:M2#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p> <p>Samantha: Oh, my God. Look at this!</p>
<p><b>CUT IN</b></p>	
<p>40th Shot</p> 	<p>P:MR&gt;D walking  F:MR&gt;ND smiling  F:MR&gt;D turning around  F:SM&gt;D walking  F:SM&gt;D turning around  F: MR/SM&gt;gazing&lt;M2 (desideration)  P:MR#weight, color, age, dress, accessories  P:SM#weight, color, age, dress, accessories  P:M2#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p>

	
	
<b>CUT</b>	
<p>41st Shot</p> 	<p>F:M2/M3&gt;D kissing&lt;each other  F:M2/M3&gt;D hugging&lt;each other  P:M2/M3&gt;talking&lt;each other  P:M2#weight, color, age, dress, accessories  F:M3#weight, color, age, dress  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p> <p>M2: Hey  M3: How are you?</p>
<b>CUT OUT</b>	
<p>42nd Shot</p> 	<p>F:M2/M3&gt;D hugging&lt;each other  P:M3&gt;D grabbing&lt;M2's butt  F:CH/C/CH/SM&gt;D turning around  F:CH/C/CH/SM&gt;D smiling  F:CH/C&gt;gazing&lt;each other  F:MR/SM&gt;gazing&lt;each other  F:CH/C/CH/SM&gt;D turning around  P:MR&gt;talking  P:SM&gt;talking</p> <p>Samantha/Miranda: Ohh!</p>

<b>CUT (black frame)/WIPE</b>	
<p>43rd Shot</p> <p>(00:01:33)</p>	<p>F:C&gt;D walking  F:C&gt;ND smiling  F:C&gt;talking  F:CH&gt;D walking  F:CH&gt;ND smiling  F:MR&gt;D walking  F:SM&gt;D walking  P:C#weight, color, age, dress, accessories  P:CH#weight, color, age, dress, accessories  P:MR#weight, color, age, dress, accessories  P:SM#weight, color, age, dress, accessories  Circ: Location: place (on a sidewalk)  Circ: Location: time (day)</p> <p>Carrie: Oh, well!</p>
<b>CUT</b>	

(Phase 3)

<b>My name</b>	<b>is</b>	<b>Carrie Bradshaw.</b>	
<i>Value</i>	<i>Pr: RELATIONAL</i>	<i>Token</i>	
<b>And</b>	<b>I</b>	<b>'m</b>	<b>a writer.</b>


	<i>Carrier</i>			<i>Pr:</i> <i>RELATIONAL</i>	<i>Attribute</i>	
<b>Year after year,</b>	<b>my single girls</b>	<b>were</b>		<b>my salvation,</b>		
<i>Circ: extent: duration</i>	<i>Token</i>	<i>Pr: RELATIONAL</i>		<i>Value</i>		
<b>and, as</b>	<b>it</b>	<b>turns out,</b>		<b>my meal ticket.</b>		
				<i>Value</i>		
[Charlotte]						
<b>I</b>	<b>'ve been dating</b>	<b>since</b>	<b>I</b>	<b>was</b>	<b>fifteen.</b>	
			<i>Carrier</i>	<i>Pr:</i> <i>RELATIONAL</i>	<i>Attribute</i>	
<i>Actor</i>	<i>Pr:</i> <i>MATERIAL</i>	<i>Circ: extent: duration</i>				
<b>I</b>	<b>'m</b>	<b>exhausted.</b>	<b>Where</b>	<b>is</b>	<b>he?</b>	
<i>Carrier</i>	<i>Pr:</i> <i>RELATIONAL</i>	<i>Attribute</i>	<i>Circ: location: place</i>	<i>Pr:</i> <i>RELATIONAL</i>	<i>Carrier</i>	
<b>Charlotte</b>	<b>was looking for</b>			<b>the perfect love.</b>		
<i>Actor</i>	<i>Pr: MATERIAL</i>			<i>Scope</i>		
[Charlotte]						
<b>Trey</b>	<b>can't get</b>		<b>it</b>	<b>up.</b>		
<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Goal</i>	<i>Circ: location: place</i>		
<b>Well,</b>	<b>almost perfect (love).</b>					
	<i>Scope</i>					
[Charlotte]						
<b>I</b>	<b>'m becoming</b>			<b>a Jew.</b>		
<i>Carrier</i>	<i>Pr: RELATIONAL</i>			<i>Attribute</i>		
<b>We</b>	<b>'re not</b>	<b>barren.</b>	<b>We</b>	<b>'re</b>	<b>reproductively challenged.</b>	
<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
[Harry]				[Charlotte]		
<b>They</b>	<b>'re giving</b>	<b>us</b>	<b>a baby.</b>	<b>That</b>	<b>'s</b>	<b>our baby.</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Recipient</i>	<i>Goal</i>	<i>Token</i>	<i>Pr: RELAT-</i>	<i>Value</i>



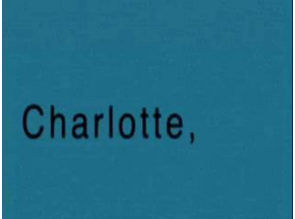




					<i>IONAL</i>	
<b>So,</b>	<b>Charlotte and Harry</b>	<b>journeyed</b>			<b>to China and back</b>	<b>for their daughter, Lily.</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>			<i>Circ: location: place</i>	<i>Circ: cause</i>
<b>Miranda</b>	<b>was</b>	<b>a disciple of tough love.</b>				
<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>			
[Miranda]						
<b>Bye!</b>	<b>Great sex!</b>	<b>Steve,</b>	<b>I</b>	<b>'m</b>		<b>pregnant.</b>
			<i>Carrier</i>	<i>Pr: RELATIONAL</i>		<i>Attribute</i>
[Steve]			[Miranda]			
<b>You</b>	<b>'re</b>	<b>what?</b>	<b>I, Miranda Hobbes,</b>	<b>take</b>	<b>you, Steve Brady.</b>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	
<b>A</b>	<b>Miranda</b>	<b>journeyed</b>		<b>to Brooklyn</b>		<b>for Brady and Steve.</b>
<b>n</b>						
<b>d</b>	<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Circ: location: place</i>		<i>Circ: cause</i>
[Steve]						
<b>Who</b>		<b>wants</b>		<b>popsicles?</b>		
<i>Senser</i>		<i>Pr: MENTAL</i>		<i>Phenomenon</i>		
<b>Samantha's love</b>		<b>was</b>		<b>sex, lots of sex.</b>		
<i>Value</i>		<i>Pr: RELATIONAL</i>		<i>Token</i>		
[Samantha]				[Carrie]		
<b>I</b>	<b>'m dating</b>	<b>a guy with the funkiest-tasting spunk.</b>		<b>Can</b>	<b>I</b>	<b>cancel my rice pudding?</b>
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>			<i>Actor</i>	<i>Pr: MATERIAL</i>
<b>And</b>	<b>she</b>	<b>found</b>	<b>a</b>	<b>[[that</b>	<b>combined</b>	<b>sex and</b>


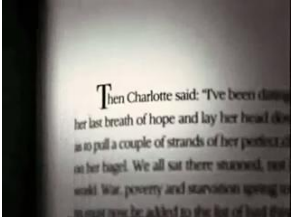


<b>then</b>			<b>man</b>	(man)		<b>love.]]</b>
				Token	Pr: RELATIONAL	Value
	Embedded clause					
	Actor	Pr: MATE-RIAL	Goal			
[Samantha]						
<b>I</b>	<b>'m gonna help</b>	<b>you</b>	<b>be</b>	<b>a star.</b>		
Attributor	Pr: ...	Carrier	Pr: RELATIONAL	Attribute		
<b>Yes,</b>	<b>he</b>	<b>is</b>	<b>interested.</b>			
	Carrier	Pr: RELATIONAL	Attribute			
<b>So,</b>	<b>Samantha</b>	<b>journeyed</b>	<b>to Hollywood</b>	<b>with television star, Smith Jerrod.</b>		
	Actor	Pr: MATERIAL	Circ: location: place	Circ: accompaniment		
<b>As for me,</b>	<b>I</b>	<b>was looking for</b>	<b>something big. Mr. Big.</b>			
Circ: matter	Actor	Pr: MATERIAL	Scope			
[Mr. Big]						
<b>Get in.</b>						
Pr: MATERIAL						
<b>Turns out,</b>	<b>when</b>	<b>that big love</b>	<b>comes along,</b>	<b>it</b>	<b>'s not</b>	<b>always easy.</b>
		Actor	Pr: MATERIAL	Carrier	Pr: RELATIONAL	Attribute
[Carrie]						
<b>J u s t</b>	<b>tell</b>	<b>me</b>	<b>I</b>	<b>'m</b>	<b>the one.</b>	
			Token	Pr: RELATIONAL	Value	
	Pr: VERBAL	Receiver	Verbiage/Embedded clause			
<b>A n d</b>	<b>despite all the other chapters of my life,</b>	<b>no one</b>	<b>was</b>	<b>ever quite 'Big' enough</b>	<b>until...</b>	
	Circ:	Carrier	Pr:	Attribute	Circ:	

	<i>contingency</i>		<i>RELATIONAL</i>		<i>location: time</i>				
<b>[Mr. Big]</b>									
<b>Carrie,</b>	<b>you</b>		<b>'re</b>		<b>the one.</b>				
	<i>Token</i>		<i>Pr: RELATIONAL</i>		<i>Value</i>				
<b>A</b>	<b>just</b>	<b>I</b>	<b>was.</b>	<b>∅</b> (the one)	<b>Three books and three years later,</b>	<b>we</b>	<b>s</b>	<b>feel</b>	<b>like those four single girls.</b>
	<i>Circ: manner</i>	<i>Token</i>	<i>Pr: MATE -RIAL</i>	<i>Value</i>	<i>Circ: location : time</i>	<i>Carrier</i>		<i>Pr: RELAT - IONAL</i>	<i>Attribute</i>
<b>And, even though</b>	<b>time</b>	<b>has moved</b>	<b>us</b>	<b>on,</b>	<b>I</b>	<b>managed to stay</b>	<b>exactly where I was, in love.</b>		
	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: location : time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: location : place</i>		

<b>SHOTS</b>	<b>VISUAL ANALYSIS</b>
<b>PHASE 3</b>	
<b>CUT</b>	<b>Subphase 1</b> circumstances (Shot 44)
44th Shot (00:01:34) 	Circ: Location: place (outside Carrie's apartment) Circ: Location: time (night)          Carrie [ <i>as narrator</i> ]: My name is Carrie

 <p>(00:01:37)</p>	<p>Bradshaw,</p>
<p><b>CUT</b></p>	<p><b>Subphase 2</b> Carrie + work + books (Shots 45 to 49)</p>
<p>45th Shot (00:01:38)</p> 	<p>Carrie [<i>as narrator</i>]: and I'm a writer.</p> <p>P:C&gt;D typing on a laptop P:C#weight, color, age, dress Circ: Location: place (inside Carrie's apartment) Circ: Location: time (night)</p> <p>Carrie [<i>as narrator</i>]: Year</p>
<p><b>CUT</b></p>	
<p>46th Shot</p> 	<p>Carrie [<i>as narrator</i>]: after year, my single girlfriends were my salvation.</p> <p>P:C(implied)&gt;D typing&lt;her best friends' names into a laptop (1st person focalization)</p>

<p>, Miranda</p>	
<p>and Samant</p>	
<b>CUT IN</b>	
<p>47th Shot</p> 	<p>Carrie [<i>as narrator</i>]: And,</p> <p>P:C(implied)&gt;D typing on a laptop  P:C#weight, color, age, dress  Circ: Location: place (inside Carrie's apartment)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>48th Shot</p> 	<p>Carrie [<i>as narrator</i>]: as it turns out, my meal ticket.</p> <p>P:C(implied)&gt;MD holding two books she wrote  P:C(implied)&gt;gazing&lt;two books she wrote  P:C(implied)#weight, color, age, dress  Circ: Location: place (inside Carrie's apartment)</p>
<b>CUT IN</b>	

<p>49th Shot</p>   <p>(00:01:48)</p>	<p>P:C(implied)&gt;MD flipping through one of her books</p>
<p><b>WIPE</b></p>	<p><b>Subphase 3</b> Charlotte + Trey + Harry + pregnancy + Lily (Shots 50 to 60)</p>
<p>50th Shot (00:01:49)</p>  	<p>Charlotte: I've been dating since I was fifteen. I'm exhausted. Where is he?</p> <p>P:CH&gt;talking F:CH&gt;gazing (emotion) P:CH#weight, color, age Circ: Location: place (in a restaurant)</p>



**WIPE**

51st Shot (montage)



Carrie (as narrator): Charlotte was looking for the perfect love.

51a

P:CH/TR>D walking down the stairs out of the church

P:CH#weight, color, age, dress

P:TR#weight, color, age, dress

Circ: Location: place (outside a church)

51b

P:C(implied)>MD flipping through one of her books

51c

P:CH>talking<C

F:CH>gazing<C (emotion)

P:C>gazing<CH

P:CH#weight, color, age, dress

P:C#weight, color, age, dress

Circ: Location: place (inside a church)

Carrie (as narrator): Well, almost perfect.

**WIPE**

52nd Shot (montage)

Charlotte: I'm becoming a Jew.

52a

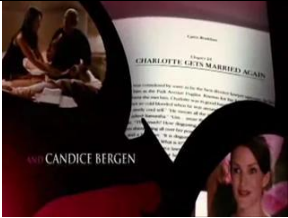


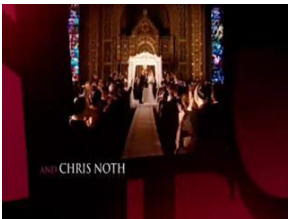
P:CH/HR>D eating

P:CH#weight, color, age, dress



P:HR#weight, color, age, dress





Circ: Location: place (in bed)

52b

 <p>A woman is shown reading a book titled "CHARLOTTE GETS MARRIED AGAIN". The book cover features a woman's face. The name "CANDICE BERGEN" is visible at the bottom of the frame.</p>	<p>P:C(implied)&gt;MD flipping through one of her books</p> <p>52c</p> <p>P:CH&gt;talking</p> <p>F:CH&gt;ND smiling</p> <p>F:CH&gt;gazing (emotion)</p> <p>P:CH#weight, color, age</p>
 <p>A woman is shown reading a book titled "CHARLOTTE GETS MARRIED AGAIN". The book cover features a woman's face. The name "CANDICE BERGEN" is visible at the bottom of the frame.</p>	<p>52d</p> <p>P:CH&gt;talking</p> <p>P:CH#weight, color, age, dress</p> <p>Circ: Location: place (at home)</p> <p>Charlotte: [singing a Jewish religious ceremonial song]</p>
<p><b>WIPE</b></p>	
<p>53rd Shot</p>  <p>A wedding ceremony is taking place in a church. A bride and groom are walking down the aisle. The name "CHRIS NOTH" is visible at the bottom of the frame.</p>	<p>P:CH/HR&gt;D getting married</p> <p>P:CH#weight, color, age, dress</p> <p>P:HR#weight, color, age, dress</p> <p>Circ: Location: place (inside a church)</p>
<p><b>CUT OUT</b></p>	
<p>54th Shot</p>  <p>A wedding ceremony is taking place in a church. A bride and groom are walking down the aisle. The name "CHRIS NOTH" is visible at the bottom of the frame.</p>	<p>P:CH/HR&gt;D getting married</p> <p>P:CH#weight, color, age, dress</p> <p>P:TR#weight, color, age, dress</p> <p>Circ: Location: place (inside a church)</p>
<p><b>WIPE</b></p>	



<p>55th Shot (montage)</p> 	<p>Charlotte: We're not barren. We're reproductively challenged.</p> <p>55a F:CH&gt;talking F:CH&gt;gazing (emotion) P:CH#weight, color, age, dress Circ: Location: place (at home)</p> <p>55b F:EPT (early pregnancy test) boxes</p> <p>55c F:EPT</p> <p>55d P:teddy bear</p>
<p><b>WIPE</b></p>	
<p>56th Shot</p> 	<p>Harry: They're giving us a baby.</p> <p>P:HR&gt;talking P:CH(implied)#hair, shoulder P:HR#weight, color, age, dress Circ: Location: place (at home)</p>
<p><b>CUT</b></p>	
<p>57th Shot</p>	<p>P:HR(implied)&gt;D handing over a photo&lt;CH(implied) P:CH(implied)&gt;ND holding a photo P:HR(implied)#hand P:CH(implied)#hand Circ: Location: place (at home)</p>

	
<b>CUT</b>	
<p>58th Shot</p>  	<p>Charlotte: That's our baby.</p> <p>F:CH&gt;talking  F:CH&gt;MD crying  F:CH&gt;gazing (emotion: ambiguous)  P:CH#weight, color, age, dress  Circ: Location: place (at home)</p> <p>Carrie (as narrator): So,</p>
<b>WIPE</b>	
<p>59th Shot</p> 	<p>Carrie (as narrator): Charlotte and Harry</p> <p>F:general public  Circ: Location: place (a merry-go-round at a park)  Circ: Location: time (day)</p>
<b>CUT IN</b>	

60th Shot



(00:02:14)

**WIPE**

**Subphase 4**

Miranda + work + Steve + Brady (Shots 61 to 63)

Carrie (as narrator): journeyed to China and back for their daughter, Lily.

P:CH/HR/LL>D riding

F:CH/HR/LL>ND smiling

F:CH>gazing<LL (emotion)

F:HR>gazing<LL (emotion)

P:CH>MD holding<LL

P:HR>D embracing<CH/LL

P:CH#weight, color, age, dress

P:HR#weight, color, age, dress

P:LL#weight, color, age, dress, nationality

Circ: Location: place (a merry-go-round at a park)

Circ: Location: time (day)

61st Shot (00:02:15)


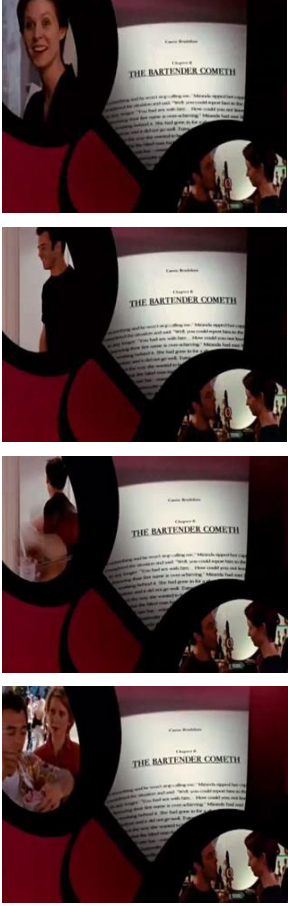
Carrie (as narrator): Miranda was a disciple of tough love.

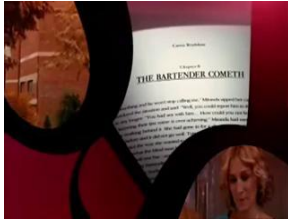
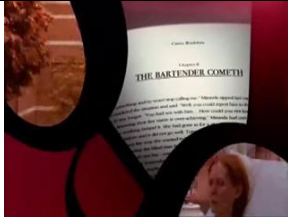
P:MR>D writing (working)

P:MR>MD reading (working)

P:MR#weight, color, age, dress

Circ: Location: place (in her office)

	
<p><b>WIPE</b></p>	
<p>62nd Shot (montage)</p> 	<p>62a</p> <p>P:ST&gt;ND standing  P:ST#weight, color, age, dress  Circ: Location: place (indoors)</p> <p>62b</p> <p>Miranda: Bye. Great sex!</p> <p>P:MR&gt;talking  F:MR&gt;ND smiling&lt;ST  P:MR&gt;gazing&lt;ST (emotion: ambiguous)  P:MR#weight, color, age  Circ: Location: place (Miranda's apartment)</p> <p>62c</p> <p>Steve: [he chuckles after Miranda's comment]</p> <p>F:ST&gt;chuckling&lt;MR's comments  F:ST&gt;gazing&lt;MR (emotion: ambiguous)  P:ST&gt;leaving MR's apartment  P:ST#weight, color, age, dress  Circ: Location: place (Miranda's apartment)</p> <p>62d</p> <p>P:C(implied)&gt;MD flipping through one of her books</p> <p>62e</p> <p>Miranda: Steve, I'm pregnant.</p> <p>P:MR&gt;talking  P:MR&gt;gazing&lt;ST  P:MR#weight, color, age, dress</p>



Circ: Location: place (in the street)  
Circ: Location: time (day)

62f

Steve: You're what?

P:ST>talking

F:ST>gazing<MR

P:ST#weight, color, age, dress

Circ: Location: place (in the street)

Circ: Location: time (day)

[before shot 62g, and simultaneously with shots 62a to 62f, there is a still image of Miranda and Steve gazing at each other – P:MR/ST>gazing<each other]

62g

Miranda: Carrie.

P:MR>talking

P:MR#color, age

Circ: Location: place (in bed)

62h

F:C>MD nodding

F:C>gazing<MR(implied)

P:C#color, age

Circ: Location: place (indoors)

62i

P:MR/ST>kissing

P:MR#color

Circ: Location: place (outdoors)

Circ: Location: time (day)


62j

Miranda: I, Miranda Hobbes, take you, Steve Brady...

P:MR>talking

P:MR/ST>MD holding< each other's hands

P:MR/ST(implied)

	<p>Circ: Location: place (in a garden)          Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	
<p>63rd Shot</p> 	<p>Carrie (as narrator): And Miranda journeyed to Brooklyn for Brady and Steve.</p> <p>Steve: Who wants a popsicle?          Oh, man. Boy!</p> <p>F:ST&gt;D running          F:ST&gt;D bringing popsicles          F:BR&gt;MD filling up a plastic pool with water          F:BR&gt;gazing&lt;ST          F:MR&gt;gazing&lt;ST          F:BR&gt;D sprinkling water&lt;ST          F:ST&gt;D taking the hose from BR          F:MR&gt;MD holding&lt;BR          F:MR&gt;MD laughing          P:ST#weight, color, age, dress          P:BR#weight, color, age, dress          P:MR#weight, color, age, dress          Circ: Location: place (in the backyard)          Circ: Location: time (day)</p>



(00:02:35)

**WIPE**

**Subphase 5**

Samantha + sex + men + Smith + work  
(Shots 64 to 71)

64th Shot (00:02:36)

Carrie (as narrator): Samantha's





P:SM>D walking

F:SM>gazing

P:SM#weight, color, age, dress

Circ: Location: place (in the street)

Circ: Location: time (day)

 <p>EDITOR MICHAEL BERENBAUM, A.C.E.</p>	
<b>CUT</b>	
<p>65th Shot</p>  <p>EDITOR MICHAEL BERENBAUM, A.C.E.</p>	<p>Carrie (as narrator): love</p> <p>F:SM&gt;gazing P:SM#weight, color, age, dress Circ: Location: place (in the street) Circ: Location: time (day)</p>
<b>CUT</b>	
<p>66th Shot</p>  <p>EDITOR MICHAEL BERENBAUM, A.C.E.</p>  <p>EDITOR MICHAEL BERENBAUM, A.C.E.</p>	<p>P:SM&gt;D walking F:SM&gt;gazing&lt;man (desideration) P:SM#weight, color, age, dress Circ: Location: place (in the street) Circ: Location: time (day)</p> <p>Carrie (as narrator): was sex,</p>
<b>WIPE</b>	
<p>67th Shot (montage)</p>	<p>Carrie (as narrator): lots of sex.</p> <p>P:SM&gt;D having sex&lt;different men (different positions in each of the 7 different shots) P:SM#weight, color, age, dress Circ: Location: place (indoors)</p>





**WIPE**

68th Shot



**CUT**

69th Shot

Samantha: I'm dating a guy with the funkier-tasting spunk.

F:SM>talking<C/MR(implied)

F:SM>gazing<C/MR(implied)

P:SM#weight, color, age, dress

Circ: Location: place (in a restaurant)

Carrie: Can I cancel my rice pudding?

F:C>talking<waitress

F:MR>D drinking

F:MR>gazing<SM(implied)

P:C#weight, color, age, dress

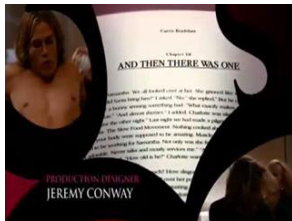
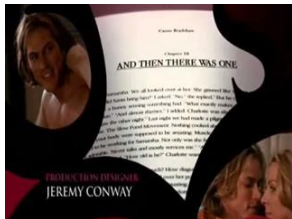
P:MR#weight, color, age, dress

Circ: Location: place (in a restaurant)



**WIPE**

70th Shot (montage)



Carrie (as narrator): And then she found a man that combined sex and love.

70a

F:SH>ND smiling

F:SH>gazing

P:SH#weight, color, age, dress

Circ: Location: place (indoors)

70b

P:C(implied)>MD flipping through one of her books

70c

F:SH>talking<SM

F:SH>gazing<SM

F:SM>gazing

P:SH# color, age

P:SM# color, age

70d

P:SM>D spraying chantilly<SH

F:SM>gazing<SH

P:SH>ND lying down

F:SH>gazing<SM

P:SM#weight, color, age, dress

P:SH#weight, color, age, dress


Circ: Location: place (indoors)

70e

P:SH>ND lying down

F:SH>gazing<his own body

P:SH#weight, color, age, dress

	<p>Circ: Location: place (indoors)</p> <p>70f</p> <p>P:SM&gt;undressing&lt;SH  F:SH&gt;ND standing  P:SM#weight, color, age  P:SH#weight, color, age  Circ: Location: place (indoors)</p> <p>Samantha: I'm gonna help you be a star.</p> <p>70g</p> <p>P:SM&gt;talking&lt;SH(implicit)  F:SM&gt;gazing&lt;SH(implicit)  P:SM#weight, color, age, dress  Circ: Location: place (indoors)</p> <p>70h</p> <p>P:SH&gt;D walking  F:SH&gt;ND smiling  P:SH#weight, color, age, dress  Circ: Location: place (outdoors)</p>
<b>DISSOLVE</b>	
<p>71st Shot</p> 	<p>Samantha: Yes, he is interested.</p> <p>F:SM&gt;ND lying down  F:SM&gt;talking  F:SM&gt;handing a script over&lt;SH  F:SH&gt;ND lying down  F:SH&gt;D grabbing a script&lt;SM  F:SH&gt;ND reading  F:SM#weight, color, age, dress  F:SH#weight, color, age, dress  Circ: Location: place (at a balcony)  Circ: Location: time (day)</p> <p>Carrie (as narrator): So Samantha journeyed to Hollywood with television star, Smith Jerrod.</p>








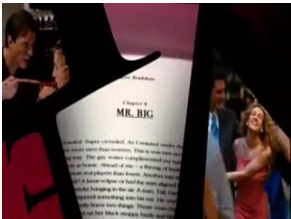

(00:02:58)


**WIPE**




**Subphase 6**

Carrie + Mr. Big + Aidan (name) +  
Alexander (name) (Shots 72 to 86)

<p>72nd Shot (00:02:59) (montage)</p> 	<p>Carrie (as narrator): As for me, I was looking for</p> <p>72a P:C&gt;D typing on a laptop F:C&gt;gazing&lt;laptop screen P:C#weight, color, age, dress Circ: Location: place (inside her apartment)</p> <p>72b P:C&gt;ND sitting F:C&gt;gazing&lt;laptop screen P:C#weight, color, age, dress Circ: Location: place (inside her apartment)</p> <p>72c F:C&gt;gazing P:C#color, age Circ: Location: place (indoors)</p> <p>72d P:C&gt;D typing on a laptop F:C&gt;gazing&lt;laptop screen P:C#weight, color, age, dress Circ: Location: place (inside her apartment)</p>
<p><b>WIPE</b></p>	
<p>73rd Shot</p> 	<p>Carrie (as narrator): something Big.</p> <p>P:C&gt;ND standing F:C&gt;ND smiling P:C#weight, color, age, dress Circ: Location: place (in the street) Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>74th Shot</p>	<p>F:C&gt;gazing&lt;MB(implicit) P:C#weight, color, age, dress Circ: Location: place (in the street)</p>

 <p>EXCLUSIVE PRODUCERS TOBY EMMERICH RICHARD BRENER KATHRYN BUSBY JONATHAN FILLEY</p>	<p>Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>75th Shot</p>  <p>EXCLUSIVE PRODUCERS TOBY EMMERICH RICHARD BRENER KATHRYN BUSBY JONATHAN FILLEY</p>	<p>P:MB&gt;ND sitting F:MB&gt;ND smiling F:MB&gt;gazing&lt;C(implied) F:MB&gt;talking P:MB#weight, color, age, dress Circ: Location: place (inside his car) Circ: Location: time (night)</p>
<p><b>WIPE</b></p>	
<p>76th Shot (montage)</p>   	<p>Carrie (as narrator): Mr. Big. Turns out,</p> <p>76a P:MB&gt;gazing P:MB#color, age</p> <p>76b P:C(implied)&gt;MD flipping through one of her books</p> <p>76c P:C/MB&gt;kissing P:C#weight, color, age, dress P:MB#weight, color, age, dress</p> <p>76d P:MB&gt;spoon-feeding&lt;C F:MB&gt;gazing&lt;C P:C&gt;trying MB's cooking P:C#color, age P:MB#weight, color, age, dress Circ: Location: place (indoors)</p> <p>76e</p>

	<p>P:C/MB&gt;D walking together  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (day)</p>
<b>WIPE</b>	
<p>77th Shot (montage)</p> 	<p>Carrie (as narrator): when that big love comes along,</p> <p>77a  P:MB&gt;ND standing  F:MB&gt;gazing  P:MB#weight, color, age, dress  Circ: Location: place (in the street)</p> <p>77b  P:C&gt;D walking  F:C&gt;crying  F:C&gt;wiping her tears  P:C#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (night)</p> <p>77c  P:C&gt;ND standing at her window  F:C&gt;gazing  P:C#weight, color, age, dress  Circ: Location: place (in her apartment)</p> <p>77d  P:MB&gt;walking away  P:MB#weight, color, age, dress  Circ: Location: place (in the street)</p> <p>77e  P:C/MB&gt;D dancing slowly  F:C/MB&gt;gazing&lt;each other  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (indoors)</p>
<b>WIPE</b>	

<p>78th Shot (montage)</p> 	<p>Carrie (as narrator): it's not always easy.</p> <p>78a  P:C/MB&gt;kissing  P:C#color, age  P:MB#color, age</p> <p>78b  F:C/MB&gt;ND smiling&lt;each other  F:C/MB&gt;gazing&lt;each other  P:C#color, age  P:MB#color, age  Circ: Location: place (indoors)</p>
<p><b>CUT</b></p>	
<p>79th Shot</p> 	<p>Carrie: Just tell me I'm the one.</p> <p>F:C&gt;gazing&lt;MB(implied)'s hand on her shoulder  P:MB(implied)&gt;touching C's shoulder  P:C#weight, color, age, dress  P:MB(implied)#color, dress  Circ: Location: place (indoors)</p>
<p><b>CUT</b></p>	
<p>80th Shot</p> 	<p>F:MB&gt;gazing&lt;C(implied)  P:MB&gt;walking away  P:MB#weight, color, age, dress  Circ: Location: place (in a bar)</p>
<p><b>CUT</b></p>	
<p>81st Shot</p>	<p>Carrie (as narrator): And despite</p> <p>F:C&gt;gazing&lt;MB(implied)  P:C#weight, color, age, dress</p>





Circ: Location: place (in a bar)

**WIPE**

82nd Shot (montage)



Carrie (as narrator): all the other chapters of my life,

82a

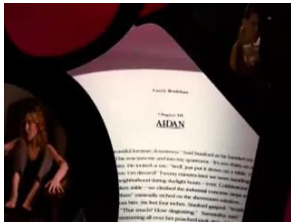
P:C>MD sitting down

P:C#weight, color, age, dress

Circ: Location: place (in her apartment)

82b

P:C(implied)>MD flipping through one of her books



82c

P:C>gazing

P:C#weight, color, age, dress

82d

F:diamond ring



Carrie (as narrator): no one was ever quite

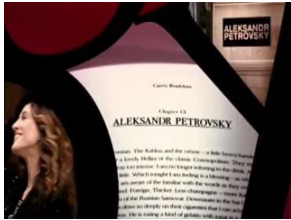
82e

P:C>D walking

F:C>ND smiling

P:C#weight, color, age, dress

Circ: Location: place (in the street)





82f

P:C(implied)>MD flipping through one of her books

82g

F:name (Aleksandr Petrovsky)

<b>WIPE</b>	
<p>83rd Shot (montage)</p> 	<p>Carrie (as narrator): ‘Big’ enough</p> <p>83a  P:C&gt;ND standing at her window  F:C&gt;gazing  P:C#weight, color, age, dress  Circ: Location: place (indoors)  Circ: Location: time (night)</p> <p>83b  P:C(implied)&gt;MD flipping through one of her books</p> <p>83c  Circ: Location: place (Paris – The Eiffel Tower)  Circ: Location: time (night)</p> <p>Carrie (as narrator): until...</p>
<b>WIPE</b>	
<p>84th Shot</p> 	<p>Mr. Big: Carrie, you’re the one.</p> <p>F:MB&gt;gazing&lt;C(implied)  P:MB&gt;talking&lt;C(implied)  P:MB#color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>85th Shot</p>	<p>Carrie (as narrator): and just</p> <p>P:C&gt;ND smiling&lt;MB  F:C&gt;gazing&lt;MB (emotion)  P:C#color, age  P:MB#color, dress  Circ: Location: place (in the street)  Circ: Location: time (night)</p>



**CUT**

86th Shot



(00:03:23)

Carrie (as narrator): like that

P:C/MB>D hugging

F:C/MB>D kissing

P:C#color, dress

P:MB#color, dress

Circ: Location: place (in the street)

Circ: Location: time (night)

Carrie (as narrator): I was.

**WIPE**

**Cont'd Subphase 2**

Carrie + books + picture frame (Shots 87 to 90)

87th Shot (00:03:24)







P:C(implied)>D grabbing and holding books


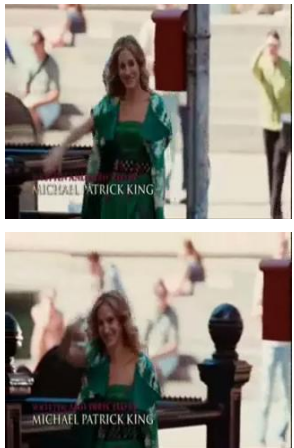
P:C(implied)#weight, color, dress




Circ: Location: place (inside her apartment)





Carrie (as narrator): Three books

	
<p><b>CUT OUT</b></p>	
<p>88th Shot</p> 	<p>Carrie (as narrator): and three years later,</p> <p>F:C&gt;D putting books away onto shelf  P:C#weight, color, age, dress  Circ: Location: place (in her apartment)  Circ: Location: time (day)</p>
<p><b>CUT IN</b></p>	
<p>89th Shot</p>	<p>Carrie (as narrator): we still feel like those</p> <p>F:C&gt;D grabbing picture frame from shelf  F:C&gt;gazing&lt;photo of her three best friends and herself  P:C#weight, color, age, dress  Circ: Location: place (inside her apartment)</p>

	<p>Circ: Location: time (day)</p>
<p><b>CUT</b></p>	
<p>90th Shot</p>  <p>(00:03:32)</p>	<p>Carrie (as narrator): four single girls.</p> <p>P:C(implied)&gt;ND holding picture frame  P:C#color, dress  Circ: Location: place (inside her apartment)  Circ: Location: time (day)</p>
<p><b>WIPE</b></p>	<p><b>Cont'd Subphase 6</b>  Carrie + Mr. Big (Shots 91 to 98)</p>
<p>91st Shot (00:03:33)</p>	<p>Carrie (as narrator): And, even though time has moved us on,</p> <p>P:C&gt;D running  P:C#weight, color, age, dress  Circ: Location: place (in the street)</p>

	<p>Circ: Location: time (day)</p>
<p><b>CUT IN</b></p>	
<p>92nd Shot</p> 	<p>Carrie (as narrator): I managed to stay</p> <p>P:C&gt;D walking  F:C&gt;ND smiling  P:C&gt;waving  P:C#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (day)</p>
<p><b>CUT</b></p>	
<p>93rd Shot</p>	<p>Carrie (as narrator): exactly where I was:</p> <p>P:C&gt;D crossing the street  F:MB&gt;ND standing  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in the street)</p>

	<p>Circ: Location: time (day)</p>
<p style="text-align: center;"><b>CUT</b></p>	
<p>94th Shot</p> 	<p>P:C&gt;D crossing the street  P:C#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (day)</p>
<p style="text-align: center;"><b>CUT</b></p>	
<p>95th Shot</p> 	<p>P:C&gt;D crossing the street  P:MB&gt;ND standing  P:MB&gt;gazing&lt;C  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (day)</p>

	
<p><b>CUT</b></p>	
<p>96th Shot</p>  	<p>Carrie (as narrator): in love.</p> <p>P:C&gt;D running to cross the street  F:C&gt;ND smiling&lt;MB(implied)  F:C&gt;gazing&lt;MB(implied) (emotion)  P:C#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (day)</p>
<p><b>CUT</b></p>	
<p>97th Shot</p> 	<p>P:MB&gt;ND standing  P:MB&gt;gazing&lt;C  P:C&gt;D waking towards MB  P:C&gt;D putting arms around MB's neck  F:C/MB&gt;kissing  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (day)</p>





**CUT IN**

98th Shot



F:C/MB>kissing  
P:C#weight, color, age  
P:MB#weight, color, age  
Circ: Location: place (in the street)  
Circ: Location: time (day)



(00:03:50)

**FADE OUT**

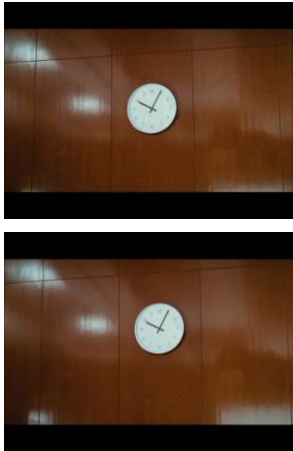


**APPENDIX B – Verbal and Visual Analysis  
(OUTRO: Phases 1, 2 and 3)**

(Phase 1)

<b>A</b>	<b>in the end</b>	<b>Carrie Bradshaw</b>	<b>married</b>	<b>John James Preston</b>	<b>in a label-less dress.</b>		
	<i>Circ: location: time</i>	<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: manner</i>		
[Carrie]							
<b>I</b>	<b>do.</b>						
	<i>Actor</i>		<i>Pr: MATERIAL</i>				
[Judge]							
<b>By the power</b>	<b>vested</b>	<b>in me</b>	<b>by the state of New York.</b>				
<i>Circ: Manner</i>	<i>Pr: MATERIAL</i>	<i>Circ: location: place</i>	<i>Actor</i>				
<b>I</b>	<b>now</b>	<b>pronounce</b>	<b>you</b>	<b>husband and wife.</b>			
<i>Attributor</i>	<i>Circ: location: time</i>	<i>Pr: RELATIONAL</i>	<i>Carrier</i>	<i>Attribute</i>			
<b>You</b>	<b>may kiss</b>	<b>the bride.</b>					
<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>					
[Mr. Big]							
<b>S</b> <b>o</b> <b>,</b>	<b>you</b>	<b>'re</b>	<b>okay</b>	<b>[[that</b>	<b>it</b>	<b>was</b>	<b>just us.]]</b>
					<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: matter</i>			
[Carrie]							
<b>It</b>	<b>'s</b>	<b>perfect.</b>	<b>You and me.</b>	<b>Like</b>	<b>I</b>	<b>said.</b>	
					<i>Sayer</i>	<i>Pr: VERBAL</i>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Attribute</i>	<i>Circ: manner</i>			
[Mr. Big]							

<b>Still,</b>	<b>it</b>	<b>would've been</b>	<b>nice</b>	<b>if</b>
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	
<b>you</b>	<b>had</b>	<b>the girls</b>	<b>here...</b>	
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: location: place</i>	
<b>which</b>	<b>is</b>	<b>why</b>	<b>I</b>	<b>called</b>
			<i>Actor</i>	<i>Pr: MATERIAL</i>
				<i>Goal</i>
<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value/Embedded clause</i>		
[Mr. Big]				
<b>Yes,</b>	<b>that</b>	<b>'s</b>	<b>me.</b>	
	<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>	
<b>It</b>	<b>wasn't</b>	<b>a fancy designer reception</b>	<b>either.</b>	<b>Just food and friends.</b>
<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>		<i>Attribute</i>

<b>SHOTS</b>	<b>VISUAL ANALYSIS</b>
<b>PHASE 1</b>	
<b>DISSOLVE</b>	<b>Subphase 1</b> Carrie and Mr. Big getting married (Shots 1 to 14)
<p>1st Shot (02:13:34)</p> 	<p>Judge: undistinguishable</p> <p>Carrie [<i>as narrator</i>]: And, in the end, Carrie Bradshaw married John James Preston in a label-less dress.</p> <p>Carrie: I do.</p> <p>P:C&gt;ND standing  F:C&gt;ND smiling&lt;MB/JG  F:C&gt;gazing&lt;MB (emotion)  F:C&gt;gazing&lt;JG (emotion)  F:C&gt;talking&lt;judge  P:MB&gt;ND standing  F:MB&gt;gazing&lt;C  F:MB&gt;gazing&lt;JG  P:JG&gt;ND standing  P:JG&gt;talking&lt;C</p>



P:C#weight, color, age, dress  
P:MB#weight, color, age, dress  
P:JG#weight, color, age, dress  
Circ: Location: place (in a City Hall room)  
Circ: Location: time (day: morning – 10:05am)



**CUT**

2nd Shot



Judge: By the power vested in me

F:C>ND standing  
 F:C>gazing<JG  
 F:MB>ND standing  
 F:MB>gazing<JG  
 F:JG>ND standing  
 F:JG>talking<C  
 F:JG>gazing<C/MB  
 F:C#weight, color, age, dress  
 F:MB#weight, color, age, dress  
 F:JG#weight, color, age, dress  
 Circ: Location: place (in a City Hall room)  
 Circ: Location: time (day)





**CUT**

3rd Shot



Judge: by the state of New York,

P:C>ND standing  
 F:C>ND smiling<JG  
 F:C>gazing<JG(implied) (emotion)  
 P:MB>ND standing  
 F:MB>gazing<JG (implied)  
 P:C#weight, color, age, dress  
 P:MB#weight, color, age, dress  
 Circ: Location: place (in a City Hall room)  
 Circ: Location: time (day)

	
<b>CUT</b>	
<p>4th Shot</p>  	<p>Judge: I now pronounce you</p> <p>P:C&gt;ND standing  P:MB&gt;ND standing  P:MB&gt;gazing&lt;JG  P:JG&gt;ND standing  P:JG&gt;talking&lt;C/MB  F:JG&gt;gazing&lt;C/MB  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  P:JG#weight, color, age, dress  Circ: Location: place (in a City Hall room)  Circ: Location: time (day)</p>
<b>CUT</b>	
<p>5th Shot</p> 	<p>Judge: husband</p> <p>P:C&gt;ND standing  P:C&gt;ND smiling&lt;JG  F:C&gt;gazing&lt;JG  P:MB&gt;ND standing  F:MB&gt;gazing&lt;JG  F:MB&gt;gazing&lt;C  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in a City Hall room)  Circ: Location: time (day)</p>





(00:00:16)

**CUT**

6th Shot (00:00:17)

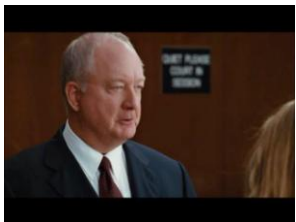


Judge: and wife.

P:C>ND standing  
F:C>ND smiling<JG  
F:C>ND smiling<MB  
F:C>gazing<JG (emotion)  
F:C>gazing<MB (emotion)  
P:MB>ND standing  
P:MB>gazing<C  
P:C#weight, color, age, dress  
P:MB#weight, color, age, dress  
Circ: Location: place (in a City Hall room)  
Circ: Location: time (day)





**CUT**

7th Shot



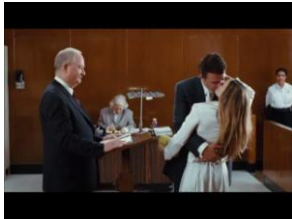
Judge: You may kiss the bride.

P:C>ND standing  
P:JG>ND standing  
P:JG>talking<MB  
F:JG>gazing<C/MB(implied)  
P:C#weight, color, age, dress  
P:JG#weight, color, age, dress  
Circ: Location: place (in a City Hall room)  
Circ: Location: time (day)

	
<b>CUT</b>	
<p>8th Shot</p>   	<p>P:C&gt;ND standing  F:C&gt;gazing&lt;MB (emotion)  P:MB&gt;ND standing  F:MB&gt;gazing&lt;C  F:C/MB&gt;D kissing&lt;each other  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  Circ: Location: place (in a City Hall room)  Circ: Location: time (day)</p>
<b>CUT</b>	
<p>9th Shot</p>	<p>P:C&gt;ND standing  P:MB&gt;ND standing  F:MB&gt;MD holding&lt;C  F:C/MB&gt;D kissing&lt;each other  P:JG&gt;ND standing  F:JG&gt;gazing&lt;C/MB  P:C#weight, color, age, dress  P:MB#weight, color, age, dress</p>



P:JG#weight, color, age, dress  
Circ: Location: place (in a City Hall room)  
Circ: Location: time (day)



**CUT**



10th Shot



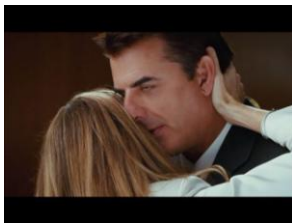
P:C(implied)>ND standing  
P:C(implied)>D lifting her right leg  
P:MB(implied)>ND standing  
P:C#weight, color, age, dress  
P:MB#weight, color, age, dress  
Circ: Location: place (in a City Hall room)  
Circ: Location: time (day)



**CUT**

<p>11th Shot</p> 	<p>P:six couples (white/black/latino/interracial/older)&gt;ND sitting P:six couples (white/black/latino/interracial/older)&gt;gazing &lt;C/MB kissing P:six couples#weight, color, age, dress Circ: Location: place (in a City Hall room) Circ: Location: time (day)</p>
<p><b>CUT</b></p>	
<p>12th Shot</p>  <p>(00:00:29)</p>	<p>P:C&gt;ND standing P:MB&gt;ND standing P:C&gt;MD holding&lt;MB F:C/MB&gt;D kissing&lt;each other P:C#weight, color, age, dress P:MB#weight, color, age, dress Circ: Location: place (in a City Hall room) Circ: Location: time (day)</p>
<p><b>CUT</b></p>	

13th Shot (00:00:30)

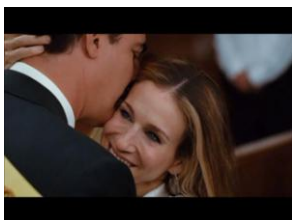
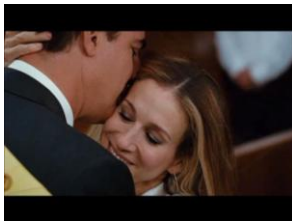


**CUT**

Mr. Big: Ever thine. Ever mine...  
(Quote from a love letter to Antonie Brentano by Ludwig van Beethoven in the collection *Love Letters of Great Men, Vol. 1*, by John C. Kirkland).


P:C>ND standing  
P:C>MD holding<MB  
P:MB>ND standing  
P:MB>talking<C  
P:C#weight, color, age, dress  
P:MB#weight, color, age, dress  
Circ: Location: place (in a City Hall room)  
Circ: Location: time (day)

14th Shot



Mr. Big: Ever ours.  
(Quote from a love letter to Antonie Brentano by Ludwig van Beethoven in the collection *Love Letters of Great Men, Vol. 1*, by John C. Kirkland).

P:C>ND standing  
P:C>MD holding<MB  
F:C>ND smiling  
F:C>gazing<MB (emotion)  
P:MB>ND standing  
P:MB>talking<C  
P:MB>gazing<C  
P:C/MB>kissing<each other  
P:C#weight, color, age, dress  
P:MB#weight, color, age, dress  
Circ: Location: place (in a City Hall room)

 <p>(02:14:06)</p>	<p>Circ: Location: time (day)</p>
<p><b>CUT</b></p>	<p><b>Subphase 2</b>  Carrie and Mr. Big meeting Samantha, Miranda and Charlotte at City Hall after getting married (Shots 15 to 18)</p>
<p>15th Shot (02:14:07)</p>	<p>Mr. Big: So you're okay that it was just us?</p> <p>Carrie: It's perfect. You and me. Like I said.</p> <p>Mr. Big: Still, it would've been nice if you had the girls here... which is why I called them.</p>



F:C/MB>D walking  
F:C/MB>ND holding hands  
F:C>gazing<MB  
F:MB>gazing<C  
F:MB>talking<C  
F:C>D putting her head<MB's shoulder  
F:C>smiling<MB

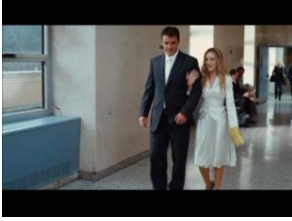


F:C>gazing<MB (emotion)  
F:MB>D opening door  
F:MB>smiling<C  
F:MB>gazing<C (emotion)  
F:SM/MR/CH>ND standing  
F:SM/MR/CH>ND smiling  
F:C/SM/MR/CH>D screaming  
F:C#weight, color, age, dress

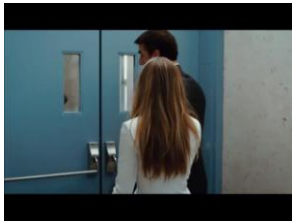


F:MB#weight, color, age, dress  
P:SM#weight, color, age, dress  
P:MR#weight, color, age, dress  
P:CH#weight, color, age, dress  
Circ: Location: place (in a City Hall lobby)  
Circ: Location: time (day)











**CUT**

16th Shot





P:C>D jumping up and down  
F:C>D screaming  
F:C>ND smiling  
F:C>gazing<MB (emotion)  
F:C>tapping<MB shoulder  
P:MB>ND standing  
P:MB>ND smiling  
P:MB>gazing<C (emotion)  
P:C>D running  
P:C#weight, color, age, dress  
P:MB#weight, color, age, dress  
Circ: Location: place (in a City Hall lobby)  
Circ: Location: time (day)



**CUT**



17th Shot



Miranda: Congratulations!  
Charlotte: Mazel tov!  
P:C/SM/MR/CH>D hugging<each other  
F:C>D hugging<SM  
F:SM>ND smiling<C  
F:SM>gazing<C (emotion)  
F:MR>ND smiling<C

	<p>F:MR&gt;gazing&lt;C  F:MR&gt;talking&lt;C  F:CH&gt;ND smiling&lt;C  F:CH&gt;gazing&lt;C  F:CH&gt;talking&lt;C  F:MR&gt;ND smiling&lt;MB  F:SM&gt;gazing&lt;MB (emotion)  F:CH&gt;ND smiling&lt;MB  F:CH&gt;gazing&lt;MB (emotion)  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  P:SM#weight, color, age, dress  P:MR#weight, color, age, dress  P:CH#weight, color, age, dress  Circ: Location: place (in a City Hall lobby)  Circ: Location: time (day)</p>
<b>CUT</b>	
<p>18th Shot</p>  <p>(02:14:30)</p>	<p>F:C&gt;D hugging&lt;SM  F:C&gt;smiling&lt;SM  F:C&gt;gazing&lt;SM (emotion)  F:C&gt;gazing&lt;SM's doggie (emotion)  F:C&gt;smiling&lt;SM's doggie  F:C&gt;talking&lt;SM's doggie  F:SM&gt;ND smiling&lt;C  F:SM&gt;gazing&lt;C  F:SM&gt;gazing&lt;her doggie  F:CH/MB&gt;D hugging&lt;each other  F:CH/MB&gt;D kissing&lt;each other  F:MR/MB&gt;D kissing&lt;each other  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  P:SM#weight, color, age, dress  P:MR#weight, color, age, dress  P:CH#weight, color, age, dress  Circ: Location: place (in a City Hall lobby)  Circ: Location: time (day)</p>

<p style="text-align: center;"><b>CUT</b></p>	<p style="text-align: center;"><b>Subphase 3</b>  Carrie and Mr. Big's wedding reception meal  with Charlotte, Harry, Lily, Rose, Miranda,  Steve, Brady, Samantha, Stanford and  Anthony (Shots 19 to 33)</p>
<p>19th Shot (02:14:31)</p> 	<p>P:WT&gt;D bringing order to table  F:WT&gt;talking&lt;MB  P:MB&gt;talking&lt;MR  P:MB&gt;gazing&lt;MR  P:MB&gt;ND smiling&lt;MR  P:C&gt;gazing&lt;WT  P:HR&gt;ND sitting  P:LL&gt;ND sitting  P:WT#weight, color, age, dress  P:C#weight, color, age, dress  P:MB#weight, color, age, dress  P:HR#weight, color, age, dress  P:LL#weight, color, age, dress  Circ: Location: place (in a restaurant)  Circ: Location: time (day)</p>
<p style="text-align: center;"><b>CUT</b></p>	
<p>20th Shot</p> 	<p>P:WT&gt;D handing over plate  P:MB&gt;D turning around  P:MB&gt;D raising his hand  P:MB&gt;talking&lt;WT  P:MR&gt;D pointing  P:C&gt;D intercepting plate  P:ST&gt;gazing&lt;BR  P:ST&gt;talking&lt;BR  P:BR&gt;D grabbing a sheet of paper  P:SM/SF&gt;talking&lt;each other  P:AN&gt;ND sitting  P:CH&gt;ND holding&lt;RS  P:CH&gt;smiling</p>

	<p>P:LL&gt;ND sitting  P:WT#weight, color, age, dress  P:MB#weight, color, age, dress  P:MR#weight, color, age, dress  P:C#weight, color, age, dress  P:ST#weight, color, age, dress  P:BR#weight, color, age, dress  P:SM#weight, color, age, dress  P:SF#weight, color, age, dress  P:AN#weight, color, age, dress  P:LL#weight, color, age, dress  P:CH#weight, color, age, dress  P:RS#weight, color, age, dress  Circ: Location: place (in a restaurant)  Circ: Location: time (day)</p>
<b>CUT</b>	
21st Shot  	<p>P:C&gt;D placing plate in front of MB  P:C&gt;smiling  P:LL&gt;ND sitting  P:MB&gt;gazing&lt;MR  P:ST&gt;gazing  P:ST&gt;gazing&lt;BR  P:C#weight, color, age, dress  P:LL#weight, color, age, dress  P:MB#weight, color, age, dress  P:ST#weight, color, age, dress  P:BR#weight, color, age, dress  Circ: Location: place (in a restaurant)  Circ: Location: time (day)</p>
<b>CUT</b>	
22nd Shot	<p>P:ST&gt;talking&lt;BR  P:BR&gt;ND holding a toy  P:MR&gt;D making a plate  P:SM&gt;gazing&lt;BR  P:SM&gt;ND smiling  P:ST#weight, color, age, dress  P:BR#weight, color, age, dress  P:MR#weight, color, age, dress  P:SM#weight, color, age, dress</p>



Circ: Location: place (in a restaurant)  
 Circ: Location: time (day)

**CUT**

23rd Shot



F:MB>D eating  
 P:MB>gazing  
 F:MR>gazing<ST (emotion)  
 F:MR>ND smiling<ST  
 F:MR>talking<ST  
 F:MR>D handing over a fruit dish<ST  
 P:ST>D reaching out for the dish  
 P:BR>ND sitting  
 P:MB#weight, color, age, dress  
 P:MR#weight, color, age, dress  
 P:ST#weight, color, age, dress  
 P:BR#weight, color, age, dress  
 Circ: Location: place (in a restaurant)  
 Circ: Location: time (day)

**CUT**

24th Shot

P:MR>D handing over a fruit dish<ST  
 P:ST>D eating a cherry  
 P:ST>D winking<MR  
 P:ST>gazing<MR (desideration)  
 P:SM>D eating  
 P:MR#weight, color, age, dress  
 P:ST#weight, color, age, dress  
 P:SM#weight, color, age, dress



Circ: Location: place (in a restaurant)  
Circ: Location: time (day)

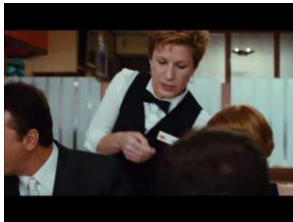


**CUT**

25th Shot



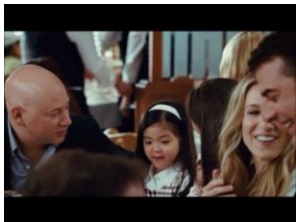
P:WT>talking<MR  
F:MR>gazing<ST (emotion)  
F:MR>talking<WT  
P:ST>gazing<MR  
P:WT#weight, color, age, dress  
P:MR#weight, color, age, dress  
P:ST#weight, color, age, dress  
Circ: Location: place (in a restaurant)  
Circ: Location: time (day)



**CUT**



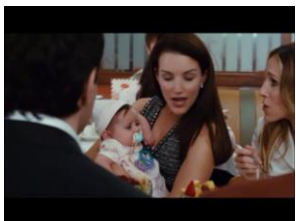
26th Shot



F:C>D laughing  
F:C>gazing<MB (emotion)  
P:C>talking<MB  
F:MB>D laughing  
P:MB>gazing<C  
P:CH>ND holding<RS  
P:CH>gazing<LL  
F:HR>gazing<LL  
P:HR>talking<LL  
P:C#weight, color, age, dress  
P:MB#weight, color, age, dress  
P:CH#weight, color, age, dress  
P:LL#weight, color, age, dress  
P:HR#weight, color, age, dress  
Circ: Location: place (in a restaurant)  
Circ: Location: time (day)

**CUT**

27th Shot



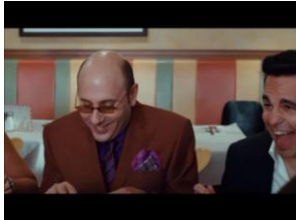
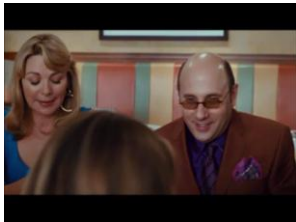
F:C>gazing<RS/CH  
F:C>D eating  
P:C>talking<CH  
F:CH>gazing<RS  
F:CH>talking  
P:C#weight, color, age, dress  
P:CH#weight, color, age, dress  
P:RS#weight, color, age, dress  
Circ: Location: place (in a restaurant)



Circ: Location: time (day)

**CUT**

28th Shot



F:SM>gazing  
F:SM>talking  
F:SF>gazing  
F:SF>ND smiling  
F:AN>gazing  
P:AN>D laughing  
P:SM#weight, color, age, dress  
P:SF#weight, color, age, dress  
P:AN#weight, color, age, dress  
Circ: Location: place (in a restaurant)  
Circ: Location: time (day)







CUT

29th Shot



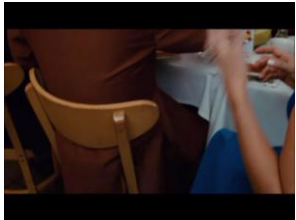
F:MB>D drinking  
 F:C>D spoonfeeding<CH  
 F:C>gazing<CH  
 F:CH>D eating  
 F:CH>gazing<C (emotion)  
 P:CH>ND holding<RS(implicit)  
 F:CH>ND smiling<C  
 F:C>talking  
 P:MB#weight, color, age, dress  
 P:C#weight, color, age, dress  
 P:CH#weight, color, age, dress  
 Circ: Location: place (in a restaurant)  
 Circ: Location: time (day)

CUT

<p>30th Shot</p> 	<p>F:HR&gt;D eating  F:HR&gt;ND smiling  F:LL&gt;D touching&lt;RS  F:LL&gt;gazing  P:HR#weight, color, age, dress  P:LL#weight, color, age, dress  P:RS#weight, color, age, dress  Circ: Location: place (in a restaurant)  Circ: Location: time (day)</p>
<b>CUT</b>	
<p>31st Shot</p>  	<p>F:ST&gt;D laughing  F:ST&gt;gazing  F:ST&gt;D eating  F:SM&gt;D touching her hair  P:ST#weight, color, age, dress  P:SM#weight, color, age, dress  Circ: Location: place (in a restaurant)  Circ: Location: time (day)</p>
<b>CUT</b>	
<p>32nd Shot</p> 	<p>F:MB&gt;gazing  F:MR&gt;gazing&lt;MB(implied) (emotion)  F:MR&gt;D laughing  P:MB#weight, color, age, dress  P:MR#weight, color, age, dress  Circ: Location: place (in a restaurant)  Circ: Location: time (day)</p>
<b>CUT</b>	
<p>33rd Shot</p>	<p>F:MB&gt;D eating  F:C&gt;D eating  P:SF&gt;D eating  F:SM&gt;gazing&lt;her doggie</p>



F:SM>D feeding<her doggie  
P:MB#weight, color, age, dress  
P:C#weight, color, age, dress  
P:SF#weight, color, age, dress  
P:SM#weight, color, age, dress  
Circ: Location: place (in a restaurant)  
Circ: Location: time (day)



	
(02:15:09)	
<b>CUT</b>	

(Phase 2)

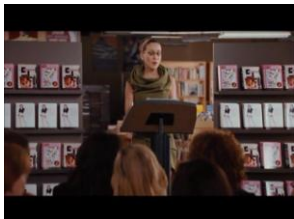
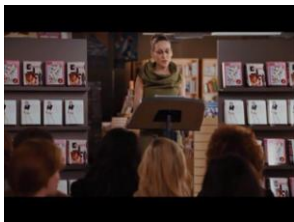
<b>A n d ,</b>	<b>a</b>	<b>I</b>	<b>put</b>	<b>the wedding gown</b>	<b>away,</b>		
		<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>	<i>Circ: location: place</i>		
<b>I</b>		<b>couldn't help but wonder:</b>	<b>why</b>	<b>is</b>	<b>it</b>	<b>that</b>	
			<i>Value</i>	<i>Pr: RELATIONAL</i>	<i>Token</i>		
			<b>we</b>	<b>are willing to write</b>	<b>our own vows but not our own rules?</b>		
			<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Goal</i>		
<i>Senser</i>		<i>Pr: MENTAL</i>	<i>Phenomenon/Embedded clause</i>				
[Carrie]							
<b>A n d</b>	<b>that</b>	<b>'s</b>	<b>j u s t</b>	<b>a little something</b>	<b>[[I</b>	<b>'m working on.]]</b>	<b>Thank you.</b>
				<i>Scope</i>	<i>Behaver</i>	<i>Pr: BEHAV- IORAL</i>	
	<i>Token</i>	<i>Pr: RELAT- IONAL</i>	<i>Value</i>				

<b>SHOTS</b>	<b>VISUAL ANALYSIS</b>
<b>PHASE 2</b>	

CUT

Carrie reading aloud from one of her books to an audience (Shots 34 to 35)

34th Shot (02:15:10)



Carrie [*as narrator*]: And, as I put the wedding gown away, I couldn't help but wonder: why is it that we are willing to write our own vows but not our own rules?

Carrie: And that's just a little something I'm working on.

P:C>ND standing

F:C>D reading aloud

F:C>gazing<AU (mostly women)

P:W>D nodding

F:C>talking<AU

F:C>ND smiling<AU

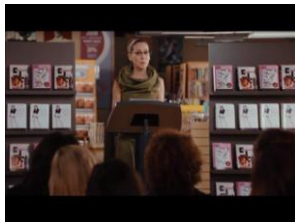
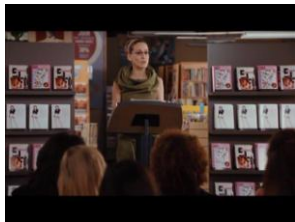
P:AU>D applauding

P:C#weight, color, age, dress

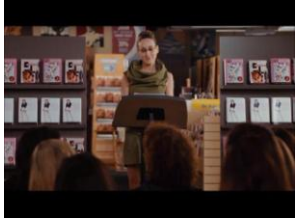
P:W#gender, color

P:AU#gender, color

Circ: Location: place (in a bookstore)



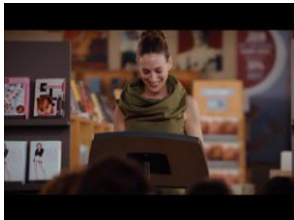






**CUT IN**

35th Shot



(02:15:31)

P:C>ND standing  
F:C>gazing<AU (mostly women)  
F:C>talking<AU  
F:C>ND smiling<AU  
F:C>D taking off reading glasses  
P:AU>D applauding  
P:C#weight, color, age, dress  
P:AU#gender, color  
Circ: Location: place (in a bookstore)

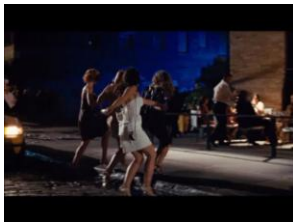
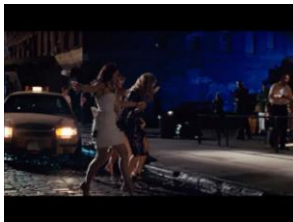
<b>CUT</b>	
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(Phase 3)





<b>Maybe</b>	<b>some labels</b>	<b>are</b>	<b>best</b>	<b>left in the closet.</b>		
	<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>	<i>Circ: manner</i>		
<b>Maybe</b>	<b>when</b>	<b>we</b>	<b>label</b>	<b>people</b>	<b>‘bride’, ‘groom’, ‘husband’, ‘wife’, ‘married’, ‘single’,</b>	
		<i>Attributor</i>	<i>Pr: RELATIONAL</i>	<i>Carrier</i>	<i>Attribute</i>	
<b>we</b>	<b>forget</b>	<b>[[to look</b>		<b>past the label,</b>	<b>to the person.]]</b>	
		<i>Pr: BEHAVIORAL</i>		<i>Circ: extent</i>	<i>Scope</i>	
<i>Senser</i>	<i>Pr: MENTAL</i>	<i>Phenomenon/Embedded clause</i>				
<b>[Charlotte]</b>						
<b>This</b>		<b>is</b>		<b>delicious.</b>		
<i>Carrier</i>		<i>Pr: RELATIONAL</i>		<i>Attribute</i>		
<b>[Miranda]</b>						
<b>Why</b>	<b>did</b>	<b>we</b>	<b>ever</b>	<b>stop drinking</b>	<b>these?</b>	
<i>Circ: cause</i>		<i>Actor</i>		<i>Pr: MATERIAL</i>	<i>Goal</i>	
<b>[Carrie]</b>			<b>[Samantha]</b>			
<b>Because</b>	<b>everyone else</b>	<b>started.</b>	<b>Well,</b>	<b>that one</b>	<b>’s</b>	<b>an oldie but goodie.</b>
	<i>Actor</i>	<i>Pr: MATERIAL</i>		<i>Carrier</i>	<i>Pr: RELATIONAL</i>	<i>Attribute</i>
<b>[Carrie]</b>						
<b>And</b>	<b>speaking of</b>		<b>‘an oldie but goodie’.</b>			
	<i>Pr: VERBAL</i>		<i>Circ: matter</i>			
<b>Wait,</b>		<b>wait,</b>	<b>wait...</b>		<b>a toast.</b>	
<i>Pr: MATERIAL</i>		<i>Pr: MATERIAL</i>	<i>Pr: MATERIAL</i>		<i>Goal</i>	





[Carrie]						[Miranda/Charlotte/Samantha]	
To Samantha,		fifty and fabulous.		To us... and the next fifty.		To the next fifty.	
<i>Recipient</i>		<i>Attribute</i>		<i>Recipient</i>		<i>Recipient</i>	
A n d	there,	in the same city	[[where	they	met	as girls,]]	
				<i>Actor</i>	<i>Pr: MATERIAL</i>	<i>Circ: role</i>	
			<i>Embedded clause</i>				
	<i>Circ: location: place</i>	<i>Circ: location: place</i>					
four New York women		entered		the next phase of their lives		dressed head to toe in love.	
<i>Actor</i>		<i>Pr: MATERIAL</i>		<i>Scope</i>		<i>Circ: manner</i>	
A n d	that	's	the one label	[[that (the one label)	never	goes	out of style.]]
				<i>Carrier</i>		<i>Pr: RELATIONAL</i>	<i>Attribute</i>
	<i>Token</i>	<i>Pr: RELATIONAL</i>	<i>Value</i>				

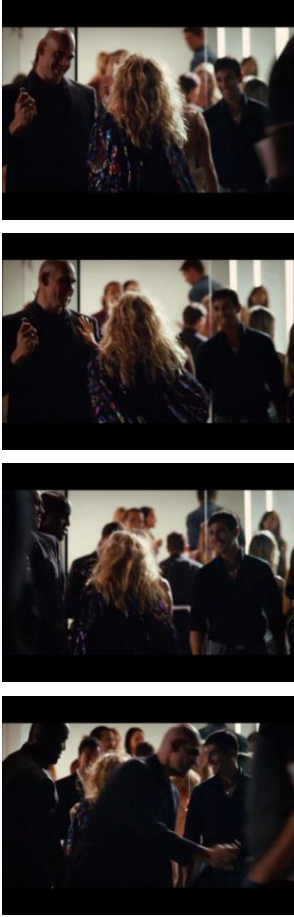
<b>SHOTS</b>	<b>VISUAL ANALYSIS</b>
<b>PHASE 3</b>	
<b>CUT</b>	<b>Subphase 1</b> Charlotte, Carrie, Samantha and Miranda walking towards and entering a club (Shots 36 to 41)
36th Shot (02:15:32)	F:C/CH/SM/MR>D walking together F:C/CH>ND holding hands F:SM/MR>ND holding hands F:C/CH/SM/MR>D laughing F:C/CH/SM/MR>D skipping



P:C#weight, color, age, dress  
P:CH#weight, color, age, dress  
P:SM#weight, color, age, dress  
P:MR#weight, color, age, dress  
Circ: Location: place (in the street)  
Circ: Location: time (night)

	
<b>CUT</b>	
<p>37th Shot</p>  	<p>Carrie [<i>as narrator</i>]: Maybe some labels are best left in the closet.</p> <p>F:C/CH/SM/MR&gt;D walking together  F:C/CH&gt;ND holding hands  F:SM/MR&gt;ND holding hands  F:C/CH/MR/SM&gt;D laughing  F:SM&gt;talking  F:MR&gt;talking  F:CH/SM/MR&gt;gazing&lt;each other  P:C#weight, color, age, dress  P:CH#weight, color, age, dress  P:SM#weight, color, age, dress  P:MR#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>38th Shot</p> 	<p>Carrie [<i>as narrator</i>]: Maybe when</p> <p>F:C/CH/SM/MR&gt;D walking together  F:SM&gt;talking  F:CH/SM/MR&gt;gazing&lt;each other  P:C#weight, color, age, dress  P:CH#weight, color, age, dress  P:SM#weight, color, age, dress  P:MR#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (night)</p>
<b>CUT</b>	

<p>39th Shot</p>  	<p>Carrie [<i>as narrator</i>]: we label people ‘bride’,</p> <p>Carrie: Hi!</p> <p>F:C/SM&gt;D walking together  F:SM&gt;gazing  F:SM&gt;ND smiling  F:SM&gt;talking  F:SM&gt;clapping hands  F:C&gt;gazing  F:C&gt;ND smiling  F:C&gt;talking  P:C#weight, color, age, dress  P:SM#weight, color, age, dress  Circ: Location: place (in the street)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>40th Shot</p>  	<p>Carrie [<i>as narrator</i>]: ‘groom’, ‘husband’,</p> <p>F:CH/C/SM/MR&gt;D walking together  P:C#weight, color, age, dress  P:CH#weight, color, age, dress  P:SM#weight, color, age, dress  P:MR#weight, color, age, dress  Circ: Location: place (outside a club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	

<p>41st Shot (00:00:17)</p>  <p>(02:15:48)</p>	<p>Carrie [<i>as narrator</i>]: ‘wife’, ‘married’, ‘single’, we forget to look past</p> <p>P:C/SM/MR/CH&gt;D entering the club  F:C&gt;D patting&lt;DM’s chest  F:DM&gt;D lifting door rope  F:DM&gt;gazing&lt;C  F:DM&gt;ND smiling&lt;C  P:C#weight, color, age, dress  P:DM#weight, color, age, dress  Circ: Location: place (outside a club)  Circ: Location: time (night)</p>
<p style="text-align: center;"><b>CUT</b></p>	<p style="text-align: center;"><b>Subphase 2</b>  Carrie, Charlotte, Miranda and Samantha celebrating Samantha’s 50<sup>th</sup> birthday (Shots 42 to 68)</p>
<p>42nd Shot (02:15:49)</p>	<p>Carrie [<i>as narrator</i>]: the label, to the person.</p> <p>P:C&gt;ND sitting at a table  F:C&gt;D drinking a Cosmopolitan  F:C&gt;gazing  P:C#weight, color, age, dress</p>

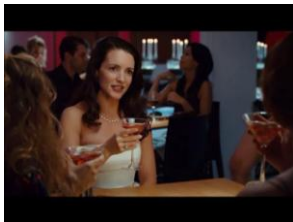




Circ: Location: place (inside the club)  
Circ: Location: time (night)

**CUT**




43rd Shot



Charlotte: This is delicious!

P:CH>ND sitting at a table  
F:CH>MD holding her Cosmopolitan  
F:CH>gazing  
F:CH>talking  
P:CH#weight, color, age, dress  
Circ: Location: place (inside the club)  
Circ: Location: time (night)

**CUT**

<p>44th Shot</p> 	<p>Miranda: Why did we ever stop drinking these?</p> <p>P:MR&gt;ND sitting at a table  F:MR&gt;MD holding her Cosmopolitan  F:MR&gt;gazing  F:MR&gt;talking  P:MR#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p style="text-align: center;"><b>CUT</b></p>	
<p>45th Shot</p> 	<p>Carrie: Because everyone else started.</p> <p>P:C&gt;ND sitting at a table  F:C&gt;MD holding her Cosmopolitan  F:C&gt;gazing  F:C&gt;talking  P:C#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p style="text-align: center;"><b>CUT</b></p>	
<p>46th Shot</p> 	<p>Samantha: Well, that one's an oldie but goodie.</p> <p>P:SM&gt;ND sitting at a table  F:SM&gt;D placing her Cosmopolitan on the table  F:SM&gt;gazing  F:SM&gt;talking  P:SM#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>



**CUT**

47th Shot



**CUT**

48th Shot (00:00:30)

Carrie: And speaking of 'an oldie but goodie'.

P:C>ND sitting at a table

F:C>D placing her Cosmopolitan on the table

P:C>gazing<SM

F:C>talking

P:C>ND smiling<SM

P:C>D pointing

P:CH>ND sitting at a table

P:CH>gazing<SM

P:CH>ND smiling<SM

P:C#weight, color, age, dress

P:CH#weight, color, age, dress

Circ: Location: place (inside the club)

Circ: Location: time (night)

P:SM>ND sitting at a table

F:SM>D turning around

P:SM>gazing<WT with birthday cake


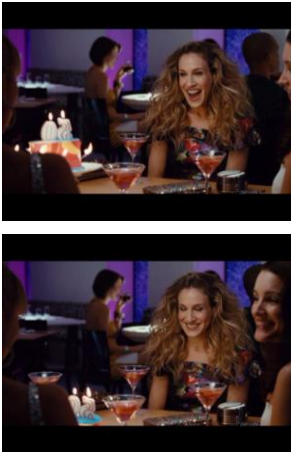
P:SM>gazing<MR/C/CH (emotion)





F:SM>D placing her hand on her heart


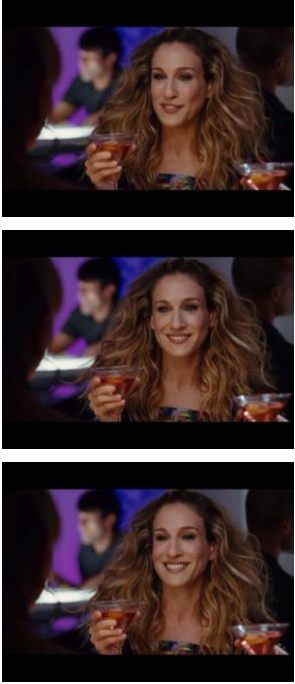
P:SM>ND smiling<MR/C/CH

P:WT>D bringing birthday cake to the table

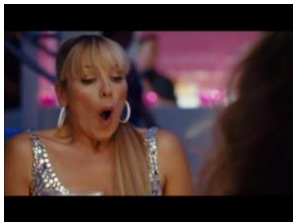
P:SM#weight, color, age, dress

	<p>P: WT#weight, color, age, dress          Circ: Location: place (inside the club)          Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>49th Shot</p> 	<p>Charlotte: Happy birthday!          Miranda(implied): Happy birthday!</p> <p>P:C&gt;ND sitting at a table          P:C&gt;gazing&lt;SM (emotion)          P:C&gt;ND smiling&lt;SM          P:CH&gt;ND sitting at a table          P:CH&gt;gazing&lt;SM (emotion)          P:CH&gt;ND smiling&lt;SM          P:CH&gt;talking&lt;SM          P:MR(implied)&gt;talking&lt;SM          P:C#weight, color, age, dress          P:CH#weight, color, age, dress          Circ: Location: place (inside the club)          Circ: Location: time (night)</p>
<p><b>CUT</b></p>	

<p>50th Shot</p> 	<p>Miranda: Happy birthday!</p> <p>P:MR&gt;ND sitting at a table  P:MR&gt;gazing&lt;SM (emotion)  P:MR&gt;talking&lt;SM  P:MR&gt;ND smiling&lt;SM  P:MR#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>51st Shot</p> 	<p>P:CH&gt;ND sitting at a table  F:CH&gt;D laughing  P:CH&gt;gazing&lt;SM (emotion)  P:CH#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>52nd Shot</p>  	<p>Carrie: Wait, wait, wait... a toast!</p> <p>P:C&gt;ND sitting at a table  F:C&gt;D grabbing her Cosmopolitan  F:C&gt;D making a toast  P:C&gt;gazing&lt;SM  F:C&gt;talking  P:C&gt;ND smiling&lt;SM  F:CH&gt;ND smiling  P:C#weight, color, age, dress  P:CH#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>53rd Shot</p>	<p>Carrie: To Samantha,</p> <p>P:SM&gt;ND sitting at a table  P:SM&gt;gazing&lt;C (emotion)</p>

	<p>P:SM&gt;ND smiling&lt;C  P:CH&gt;D raising her Cosmopolitan  P:C&gt;gazing&lt;SM  P:C&gt;ND holding her Cosmopolitan  P:C&gt;talking  P:SM#weight, color, age, dress  P:CH#weight, color, age, dress  P:C#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>54th Shot</p> 	<p>Carrie: fifty and fabulous!  P:C&gt;ND sitting at a table  F:C&gt;ND holding her Cosmopolitan  P:C&gt;gazing&lt;SM (emotion)  F:C&gt;talking  P:C&gt;ND smiling&lt;SM  P:C#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	

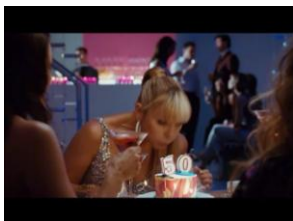
55th Shot






**CUT**

P:SM>ND sitting at a table  
P:SM>gazing<C/MR/CH (emotion)  
P:SM>D blowing the candle  
P:SM>ND smiling<C/MR/CH  
P:SM#weight, color, age, dress  
Circ: Location: place (inside the club)  
Circ: Location: time (night)




56th Shot








P:SM>ND sitting at a table  
F:SM>D blowing the candle  
P:SM#weight, color, age, dress  
Circ: Location: place (inside the club)  
Circ: Location: time (night)

<b>CUT</b>	
<p>57th Shot</p> 	<p>P:SM/MR/C/CH&gt;ND sitting at a table  P:SM/MR/C/CH&gt;D blowing the candle  P:SM#weight, color, age, dress  P:MR#weight, color, age, dress  P:C#weight, color, age, dress  P:CH#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>58th Shot</p> 	<p>Carrie: To us  P:C&gt;ND sitting at a table  F:C&gt;ND holding her Cosmopolitan  P:C&gt;gazing&lt;SM/CH(implied) (emotion)  F:C&gt;talking  P:C&gt;ND smiling&lt;SM/CH(implied)  P:C#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>59th Shot</p> 	<p>P:CH&gt;ND sitting at a table  F:CH&gt;ND holding her Cosmopolitan  P:CH&gt;gazing&lt;C(implied) (emotion)  P:CH&gt;ND smiling&lt;C(implied)  P:CH#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>60th Shot</p>	<p>P:MR&gt;ND sitting at a table  P:MR&gt;gazing&lt;C/CH(implied) (emotion)</p>



	<p>P: MR&gt;ND smiling&lt;C/CH(implicit)  P:MR#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>61st Shot</p> 	<p>P:SM&gt;ND sitting at a table  F:SM&gt;D raising her glass  P:SM&gt;gazing&lt;C(implicit) (emotion)  P: SM&gt;ND smiling&lt;C(implicit)  P:SM#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>62nd Shot</p> 	<p>Carrie: and the next fifty.</p> <p>P:C&gt;ND sitting at a table  F:C&gt;ND holding her Cosmopolitan  P:C&gt;gazing&lt;SM/MR(implicit) (emotion)  P: C&gt;ND smiling&lt;SM/MR(implicit)  F:C&gt;talking  P:C#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	

<p>63rd Shot</p> 	<p>Miranda/Charlotte(implied)/Samantha(implied): To the next fifty!</p> <p>P:MR&gt;ND sitting at a table  P:MR&gt;gazing&lt;CH(implied) (emotion)  P: MR&gt;ND smiling&lt;CH(implied)  F:MR&gt;talking  P:CH/SM(implied)&gt;talking  P:MR#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	
<p>64th Shot</p> 	<p>Miranda(implied)/Charlotte/Samantha(implied): To the next fifty!</p> <p>P:CH&gt;ND sitting at a table  F:CH&gt;ND holding her Cosmopolitan  P:CH&gt;gazing&lt;MR(implied) (emotion)  P:CH&gt;ND smiling&lt;MR(implied)  F:CH&gt;talking  P:SM/MR(implied)&gt;talking  P:CH#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<p><b>CUT</b></p>	

<p>65th Shot</p> 	<p>Miranda(implied)/Charlotte(implied)/Samant ha: To the next fifty!</p> <p>P:SM&gt;ND sitting at a table  F:SM&gt;ND holding her Cosmopolitan  P:SM&gt;gazing&lt;C(implied) (emotion)  P:SM&gt;ND smiling&lt;C(implied)  F:SM&gt;talking  P:MR/CH(implied)&gt;talking  P:SM#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>66th Shot</p> 	<p>P:C&gt;ND sitting at a table  F:C&gt;D making a toast  P:CH/SM/MR(implied)&gt;D making a toast  F:C&gt;ND smiling  P:C#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>67th Shot (00:00:30)</p> 	<p>P:MR&gt;ND sitting at a table  F:MR&gt;D making a toast  P:C/CH/SM(implied)&gt;D making a toast  F:MR&gt;ND smiling  P:MR#weight, color, age, dress  Circ: Location: place (inside the club)  Circ: Location: time (night)</p>
<b>CUT</b>	
<p>68th Shot</p>	<p>Carrie [<i>as narrator</i>]: And there, in the same city where they met as girls, four New York women entered the next phase of their lives dressed head to toe in love.</p> <p>P:CH/C/MR/SM&gt;ND sitting at a table</p>



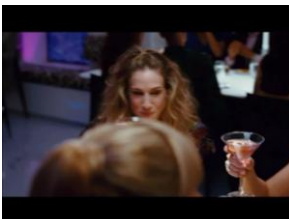
F:CH>D drinking  
P:CH>gazing<SM/MR(implied) (emotion)  
F:CH>ND smiling<SM/MR(implied)  
P:C>gazing<SM/CH(implied) (emotion)  
F:C>D drinking

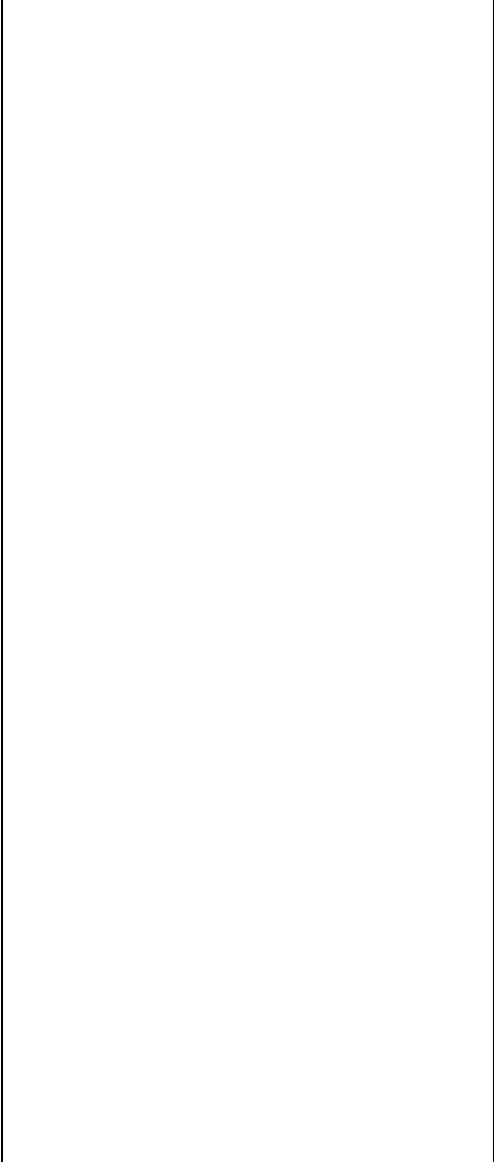
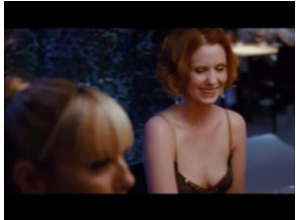


F:C>ND smiling<SM/CH(implied)  
P:MR>gazing<CH/SM(implied) (emotion)  
F:MR>D placing her drink on the table  
F:MR>ND smiling<CH/SM(implied)  
P:SM>gazing<CH(implied)  
P:SM>D drinking  
P:SM>talking



P:SM>D licking the icing off the candle  
P:SM/WT>gazing<each other  
P:SM>ND smiling<WT  
P:SM/WT>talking<each other  
P:CH#weight, color, age, dress  
P:C#weight, color, age, dress  
P:MR#weight, color, age, dress  
P:SM#weight, color, age, dress  
P:WT#weight, color, age, dress  
Circ: Location: place (inside the club)  
Circ: Location: time (night)







(02:16:22)

**CUT**

**Subphase 3**

Carrie, Charlotte, Samantha and Miranda chatting as well as groups of women and others in line to enter the club (Shot 69)

69th Shot (02:16:23)

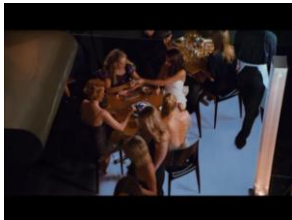
Carrie [*as narrator*]: And that's the one label that never goes out of style.

P:CH/SM/MR/C>ND sitting at a table

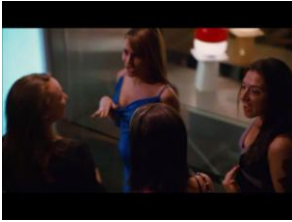
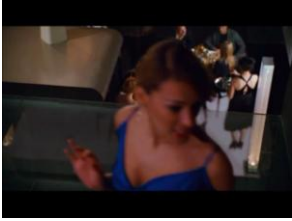
P:CH/WT>gazing<each other

F:CH/WT>talking<each other

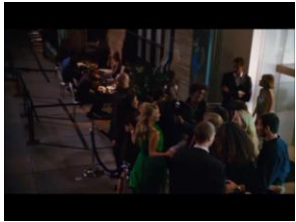
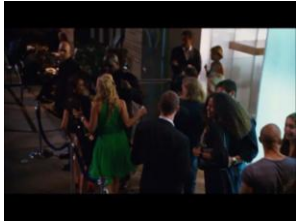
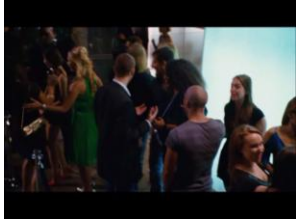
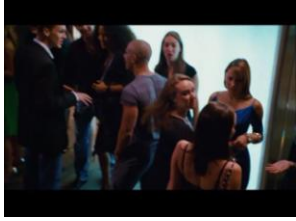
F:CH>ND smiling<WT

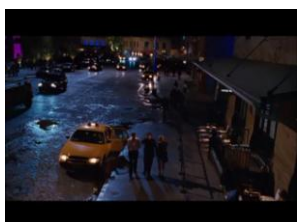


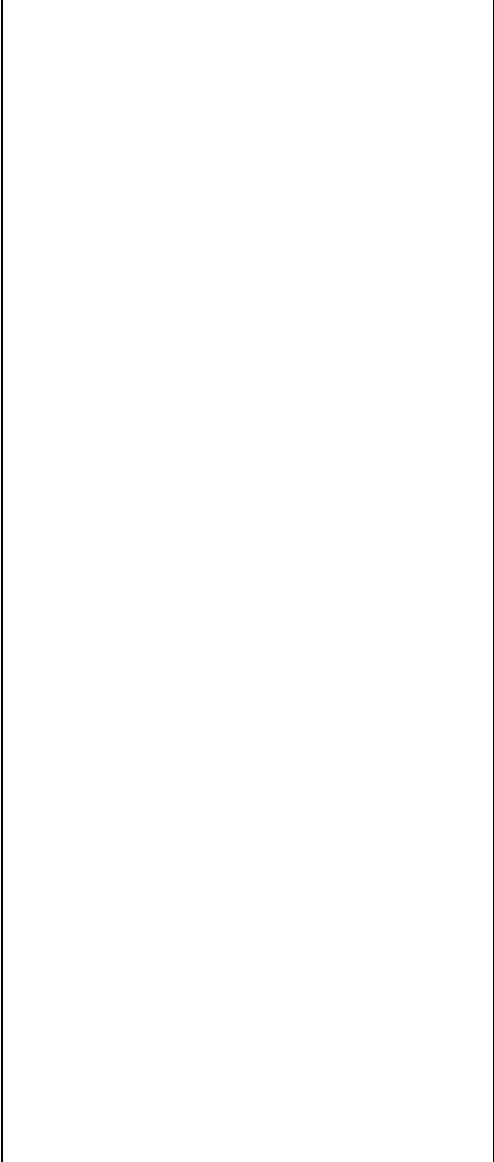
F:CH>D passing cutlery on to C  
F:CH>D cutting the birthday cake  
F:C>gazing<CH/WT  
F:C>ND smiling<CH/WT  
F:C>gazing<MR  
F:C>talking<MR  
F:C>D laughing  
F:MR>D pulling candles off the cake  
P:MR>gazing<C  
P:SM>D passing a plate on to CH  
P:WE1>D walking  
P:WE1>gazing<each other  
P:WE1>talking<each other  
P:WE1>ND standing in line at the club entrance  
P:WE2>D entering the club  
P:WE3>D walking towards the club entrance  
P:CH#weight, color, age, dress  
P:C#weight, color, age, dress  
P:MR#weight, color, age, dress  
P:SM#weight, color, age, dress  
P:WT#weight, color, age, dress  
P:WE1#weight, color, age, dress  
P:WE2#weight, color, age, dress  
P:WE3#weight, color, age, dress  
Circ: Location: place (inside the club)  
Circ: Location: place (outside the club)  
Circ: Location: time (night)













(02:17:14)

**FADE OUT**



**APPENDIX C – Intermodal Analysis  
(INTRO: Phases 1, 2 and 3)**

(Phase 1)

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action		doing, happening, behaving	
	perception		sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying		saying	
<b>CHARACTER</b>	character description		participant classification, attribution and identification	
	character relations		participant relations	
<b>SETTING</b>	circumstantiation	Location – NYC skyline, with its landmarks (Chrysler Bldg., The Trump Bldg. and Brooklyn Bridge) (place) Location – night (time), day (time) Extent – progression of clouds (duration)	circumstantiation	

IDEATIONAL MEANINGS (Phase 1: Subphase 2)				
	visual meaning potential	commitment	verbal meaning potential	commitment
PROCESS	action	F:MN>ND lying down P:M1>D walking P:M2>D walking P:M3>D running	doing, happening, behaving	[Twenty-something women] <i>come</i>
	perception		sensing: perception	
	cognition		sensing: cognition	
	desideration	F:WA1>gazing<labels in the shop window	sensing: desideration	
	emotion		sensing: emotion	
	saying	F:M2>talking	saying	
CHARACTER	character description	P:MN#weight, color, age, dress, accessories P:WA1#weight, color, age, dress P:M1/M2/M3#weight, color, age, dress	participant classification, attribution and identification	<i>The two 'L's - - labels and love (identification - implied)</i> <i>Twenty-something women (classification)</i>
	character relations	MN - - WA1 (gradual juxtaposition for comparison/co-classification) M1 - - M2 (montage for comparison/co-classification) M2 - - M3 (montage for comparison/co-classification)	participant relations	<i>Twenty-something women (nominal group)</i>

<b>SETTING</b>	circumstantiation	Location – NYC tall buildings, busy street, window of upscale clothing boutique (place) Location – day (time) Manner – on the mobile phone	circumstantiation	Extent – <i>Year after year</i> (duration) Location – <i>NYC</i> (place) Cause – <i>in search of...</i>

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:WE>D walking P:WE>ND smiling P:C>D walking F:C>D turning around F:WA2>D turning around F:C>ND smiling	doing, happening, behaving	
	perception	F:WE>gazing<each other F:C>gazing<WA2	sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion	F:WA2>gazing<C (positive)	sensing: emotion	
	saying	F:WE>talking<each other F:WA2>talking<C	saying	
	character description	P:WE#weight, color, age, dress, accessories P:C#weight, color, age, dress, accessories	participant classification, attribution and identification	<i>It - - the best</i> (identification) <i>I - - them</i> (attribution)
	character relations	WE - - WE (symmetry for comparison/co-classification and side by side for affinity) WA2 - - C (adjacency)	participant relations	<i>I - - them</i> (relational transitivity)



		for comparison/co-classification) WE - - C (adjacency for comparison/co-classification)		
<b>SETTING</b>	circumstantiation	Location – busy street and sidewalk (place) Location – day (time)	circumstantiation	Location – <i>twenty years ago</i> (time)

(Phase 2)

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action		doing, happening, behaving	
	perception		sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying		saying	
<b>CHARACTER</b>	character description		participant classification, attribution and identification	
	character relations		participant relations	

<b>SETTING</b>	circumstantiation	Location – NYC tall buildings from an air view (place) Location – dusk (time) Matter – Sex and the City	circumstantiation	
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<b>IDEATIONAL MEANINGS (Phase 2: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	F:C>D walking F:C>D carrying<shoe box F:C>D putting<shoe box (back in closet) F:C>D grabbing<another shoe box	doing, happening, behaving	[∅] <i>Having gotten</i> [the knack for labels] [I] <i>concentrated on</i> [my search for love]
	perception		sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying		saying	
<b>CHARACTER</b>	character description	F/P:C#weight, color, age, dress	participant classification, attribution and identification	
	character relations		participant relations	
<b>SETTING</b>	circumstantiation	Location – Carrie’s walk-in closet (place) Location – night (time)	circumstantiation	Matter – <i>for labels</i> Location – <i>early</i> (time)

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	F:WA1/M1>MD huddling F:WA1>D slapping<M1's face F:WA1>D hitting<M1 F:M1>D crouching P:C>D skipping	doing, happening, behaving	
	perception	F:C>gazing<WA1/ M1 F:M1>gazing<WA	sensing: perception	[elliptical you] <i>spot</i> . [elliptical you] <i>spot</i> [them]
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion	F:C>gazing<WA1/ M1 (negative)	sensing: emotion	[I] hate [you]
	saying	P:M1>talking<WA1 (implied) F:WA1>talking<M1	saying	
<b>CHARACTER</b>	character description	F/P:C#weight, color, age, dress, accessories P:WA1#weight, color, age, dress, accessories P:M1#weight, color, age, dress, accessories	participant classification, attribution and identification	<i>A knockoff</i> - - (not) <i>easy to</i> <i>spot</i> (attribution) <i>A knockoff</i> - - it - - <i>love</i> (attribution) <i>You</i> - - <i>married</i> (attribution) 2x
	character relations	WA1 - - M1 (symmetry for co- classification / face to face for affinity) C - - WA1/M1 (onlooker) (adjacency and foregrounding for	participant relations	

		co-classification)		
<b>SETTING</b>	circumstantiation	Location – NYC skyline, with its landmark buildings, street, busy sidewalk, outside a club (place) Location – night (time) Manner – (WA1>hitting<M1) with her purse	circumstantiation	Extent – <i>until it is</i> (duration)

<b>IDEATIONAL MEANINGS (Phase 2: Subphase 4)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	F:C>ND smiling F:CH>D walking F:MR>D walking F:MR>ND smiling F:SM>D walking F:SM>ND smiling F:CH>ND smiling F:M2>D walking F:M2>ND smiling F:M3>ND smiling F:C/CH/MR/SM>D turning around F:M2/M3>D kissing<each other F:M2/M3>D hugging<each other F:CH>ND smiling F:C>ND smiling	doing, happening, behaving	<i>Look at</i> [this]
	perception	F:C>gazing<CH F:CH>gazing<MR F:C>gazing<MR P:SM>gazing<MR F:MR>gazing<SM F:C/CH>gazing<each other	sensing: perception	[elliptical you] <i>spot</i> [them]
	cognition			sensing: cognition

	desideration	F:C/CH/MR/SM>gazing<M2	sensing: desideration	[you] <i>need</i> [help / lots of help / help also known as Charlotte York, Miranda Hobbes and Samantha Jones]
	emotion		sensing: emotion	
	saying	F:CH>talking<C F:MR>talking<C/CH F:SM>talking<CH/C/SM F:M2>talking<M3 F:M3>talking<M2 F:C>talking<CH/MR/SM	saying	
CHARACTER	character description	F/P:C#weight, color, age, dress, accessories F:CH#weight, color, age, dress, accessories +:CH (41 <sup>st</sup> /42 <sup>nd</sup> ) F:MR#weight, color, age, dress, accessories +:MR (37 <sup>th</sup> /38 <sup>th</sup> ) F:SM#weight, color, age, dress, accessories P:M2#weight, color, age, dress P:M3#weight, color, age, dress	participant classification, attribution and identification	<i>That - - why you need...</i> (identification) <i>How - - you</i> (attribution)
	character relations	C - - CH (symmetry for comparison/co-classification / side by side for affinity) C - - MR/CH (symmetry for comparison/co-classification and side by side for affinity) C - - MR (symmetry	participant relations	

		<p>for comparison/co-classification and side by side for affinity)  C - - SM/MR/CH  (symmetry for comparison/co-classification and side by side for affinity)  M1 - - CH/C/MR/SM  (onlookers) (adjacency and foregrounding for co-classification)  M2 - - M3 (symmetry for co-classification / face to face for affinity)  M2/M3 - -  CH/C/MR/SM  (onlookers) (adjacency for co-classification)  CH - - C - - MR - -  SM (symmetry for comparison/co-classification and side by side for affinity)</p>		
<b>SETTING</b>	circumstantiation	<p>Location – NYC busy street, crowded sidewalk (place)  Location – day (time)  Accompaniment - (walking) closely together</p>	circumstantiation	

(Phase 3)

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action		doing, happening, behaving	
	perception		sensing: perception	
	cognition		sensing:	

			cognition	
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying		saying	
<b>CHARACTER</b>	character description		participant classification, attribution and identification	<i>My name - - Carrie Bradshaw (identification)</i>
	character relations		participant relations	
<b>SETTING</b>	circumstantiation	Circ: Location: place (outside Carrie's apartment) Circ: Location: time (night)	circumstantiation	

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 2)</b>			
<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
action	P:C>D typing P:C(implied)>D typing<her best friends' names P:C(implied)>D typing P:C(implied)>MD holding<two books she wrote P:C(implied)>MD flipping through<one of her books P:C(implied)>D grabbing and holding<books F:C>D putting<books away onto shelf F:C>D grabbing<picture	doing, happening, behaving	

CHARACTER		frame from shelf P:C(implied)>MD holding<picture frame		
	perception	F:C>gazing<laptop screen F:C>gazing<laptop screen(implied) P:C(implied)>gazing <two books she wrote F:C>gazing<photo of her three best friends and herself	sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying		saying	
	character description	P:C#weight, color, age, dress P:C(implied)#weight , color, age, dress	participant classification, attribution and identification	<i>I - - a writer (attribution) my single girls - - my salvation and (...) my meal ticket (identification) we - - like those four single girls (attribution) single girls (classification)</i>
	character relations	C - - MR - - CH - - SM (symmetry for co-classification / side by side for affinity)	participant relations	<i>my single girlfriends - - my salvation and (...) my meal ticket (relational transitivity) we - - like those four single girls (relational)</i>



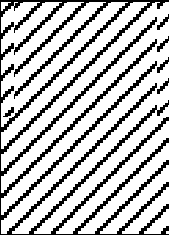

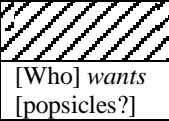
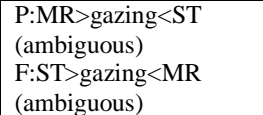

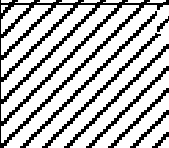
				transitivity) <i>single girls</i> (nominal group structure)
<b>SETTING</b>	circumstantiation	Location: place (inside Carrie's apartment) Location: time (night)	circumstantiation	Extent – <i>Year after year</i> (duration) Location – <i>Three books and three years later</i> (time)

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action	P:CH/TR>D walking down<the stairs P:C(implied)>MD flipping through<one of her books (2x) P:CH/HR>D eating F:CH> ND smiling P:CH/HR>D getting married P:HR(implied)>D handing over<a photo<CH(implied) P:CH(implied)>MD holding<a photo F:CH>MD crying P:CH/HR/LL>D riding F:CH/HR/LL> ND smiling P:CH>MD holding<LL P:HR>D	doing, happening, behaving	[Charlotte] <i>was looking for</i> [the perfect love] (...) [almost perfect] [Charlotte and Harry] <i>journeyed</i> [I] <i>'ve been dating</i> [Trey] <i>can't get</i> [it] [They] <i>'re giving</i> [us] [a baby]

	embracing<CH/LL		
perception	P:C>gazing<CH	sensing: perception	
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion	F:CH>gazing (2x) (negative) F:CH>gazing (2x) (positive) F:CH>gazing<C (negative) P:HR>gazing<CH (positive) F:CH>gazing<LL (positive) F:HR>gazing<LL (positive)	sensing: emotion	
saying	P:CH>talking (5x) P:CH>talking<C P:HR>talking<CH	saying	
character description	P:CH#weight, color, age, dress P:TR#weight, color, age, dress P:C#weight, color, age, dress P:HR#weight, color, age, dress P:CH(implied)#hair, shoulder P:HR(implied)#hand P:CH(implied)#hand P:LL#weight, color, age, dress, nationality	participant classification, attribution and identification	<i>I - - fifteen</i> (attribution) <i>I - - exhausted</i> (attribution) <i>I - - a Jew</i> (attribution) <i>We - - barren</i> (attribution) <i>We - -</i> <i>reproductively</i> <i>challenged</i> (attribution) <i>That - - our</i> <i>baby</i> (identification)

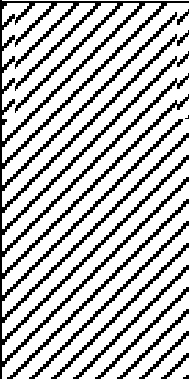





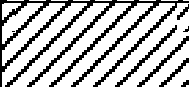
	character relations	CH - - TR (symmetry for co-classification / side by side for affinity) CH - - C (face to face for affinity) CH - - HR (symmetry for co-classification / side by side for affinity) CH - - HR (symmetry for co-classification / side by side for affinity) CH - - HR (face to face for affinity) CH - - LL - - HR (symmetry for co-classification / side by side for affinity)	participant relations	<i>We - - barren</i> (relational transitivity) <i>We - - reproductively challenged</i> (relational transitivity) <i>That - - our baby</i> (relational transitivity)
SETTING	circumstantiation	Circ: Location: place (in a restaurant, church 3x, in bed, at home 3x, at a park) Circ: Location: time (day) – only the shots at the park	circumstantiation	Extent – <i>since I was fifteen</i> (duration) Location – <i>up</i> (place), <i>to China and back</i> (place) Cause – <i>for their daughter, Lily</i>

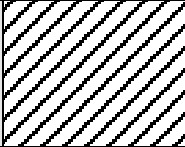
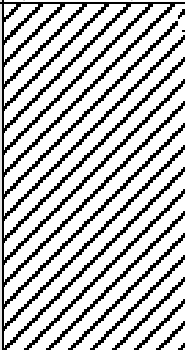
<b>IDEATIONAL MEANINGS (Phase 3: Subphase 4)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
	action	P:MR>D writing (working) P:MR>MD reading (working) P:ST>ND standing F:MR> ND smiling<ST F:ST>MD chuckling<MR's	doing, happening, behaving	[Miranda] <i>journeyed</i> [I, Miranda Hobbes] <i>take</i> [you, Steve Brady]

	<p>comments  P:ST&gt;D leaving MR's apartment  P:C(implied)&gt;MD flipping through&lt;one of her books  F:C&gt;MD nodding  P:MR/ST&gt;kissing  P:MR/ST&gt;MD holding&lt; each other's hands  F:ST&gt;D running  F:ST&gt;D bringing popsicles&lt;BR/MR  F:BR&gt;MD filling up&lt;a plastic pool  F:BR&gt;D sprinkling water&lt;ST  F:ST&gt;D taking&lt;a hose  F:MR&gt;MD holding&lt;BR  F:MR&gt;MD laughing</p>		
perception	<p>P:MR&gt;gazing&lt;ST  F:ST&gt;gazing&lt;MR  P:MR/ST&gt;gazing&lt;each other  F:C&gt;gazing&lt;MR(implied)  F:BR&gt;gazing&lt;ST  F:MR&gt;gazing&lt;ST</p>	sensing: perception	
cognition		sensing: cognition	
desideration		sensing: desideration	[Who] <i>wants</i> [popsicles?]
emotion	<p>P:MR&gt;gazing&lt;ST (ambiguous)  F:ST&gt;gazing&lt;MR (ambiguous)</p>	sensing: emotion	
saying	<p>P:MR&gt;talking&lt;ST (3x)  P:MR&gt;talking&lt;C  P:ST&gt;talking&lt;MR  F:ST&gt;talking&lt;BR/MR</p>	saying	

<b>CHARACTER</b>	character description	P:MR#weight, color, age, dress P:ST#weight, color, age, dress P:BR#weight, color, age, dress	participant classification, attribution and identification	<i>Miranda</i> - - disciple of tough love (attribution) <i>I</i> - - pregnant (attribution) <i>You</i> - - what? (attribution)
	character relations	MR - - ST (symmetry for co-classification / side by side for affinity) (3x) MR - - ST (face to face for affinity) MR - - BR - - ST (symmetry for co-classification / side by side for affinity)	participant relations	
<b>SETTING</b>	circumstantiation	Location: place (office, home, street, hospital, public garden, backyard) Location: time (day) (3x)	circumstantiation	Location - <i>to Brooklyn</i> (place) Cause - <i>for Brady and Steve</i>

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 5)</b>			
<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
action	P:SM>D walking P:SM>D having sex<M2 P:SM>D having sex<M3 P:SM>D having sex<M4 P:SM>D having sex<M5 P:SM>D having sex<M6 P:SM>D having sex<M7 P:SM>D having sex<M8	doing, happening, behaving	[she] <i>found</i> [a man] [Samantha] <i>journeyed</i> [I] <i>'m dating</i> [a guy with the funkiest-tasting spunk] [I] <i>cancel</i> [my rice pudding?]

	<p>F:MR&gt;D  drinking&lt;coffee  F:SH&gt; ND smiling  P:C(implied)&gt;MD  flipping through&lt;one  of her books  P:SM&gt;D  spraying&lt;chantilly  P:SH&gt;ND lying  down (2x)  P:SM&gt;D  undressing&lt;SH  F:SH&gt;ND standing  P:SH&gt;D walking  F:SH&gt; ND smiling  F:SM&gt;ND lying  down  F:SM&gt;handing  over&lt;a script&lt;SH  F:SH&gt;D grabbing&lt;a  script  F:SH&gt;MD reading&lt;a  script</p>		
perception	<p>F:SM&gt;gazing  F:SM&gt;gazing  F:SM&gt;gazing&lt;C/M  R(implied)  F:MR&gt;gazing&lt;SM(i  mplied)  F:SH&gt;gazing  F:SH&gt;gazing&lt;SM  (2x)  F:SM&gt;gazing&lt;SH  (2x)  F:SH&gt;gazing&lt;himse  lf</p>	sensing: perception	
cognition		sensing: cognition	
desideration	F:SM>gazing<M1	sensing: desideration	
emotion		sensing: emotion	
saying	<p>F:SM&gt;talking&lt;C/M  R(implied)  F:C&gt;talking&lt;waitres</p>	saying	

		s F:SH>talking<SM P:SM>talking<SH(i mplied) F:SM>talking		
<b>CHARACTER</b>	character description	P:SM#weight, color, age, dress P:C#weight, color, age, dress P:MR#weight, color, age, dress P:SH#weight, color, age, dress	participant classification, attribution and identification	<i>Samantha's love - - sex, lots of sex (identification) (a man) that - - sex and love (identification) I - - you - - a star (attribution) he - - interested (attribution)</i>
	character relations	SM - - Man (face to face for affinity) SM - - Men (symmetry for co-classification / side by side for affinity) SM - - SH (symmetry for co-classification / side by side for affinity) SM - - SH (face to face for affinity)	participant relations	
<b>SETTING</b>	circumstantiation	Location: place (street, home, restaurant, balcony) Location: time (day) (2x)	circumstantiation	Location – <i>to Hollywood</i> (place) Accompaniment – <i>with television star, Smith Jerrod</i>

<b>IDEATIONAL MEANINGS (Phase 3: Subphase 6)</b>			
<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
action	P:C>D typing (2x) P:C>ND sitting P:C>ND standing	doing, happening, behaving	[I] <i>was looking for</i> [something Big, Mr Big]

	<p>(3x)  F:C&gt;ND  smiling&lt;MB  P:MB&gt;ND sitting  F:MB&gt;ND  smiling&lt;C  P:C(implied)&gt;MD  flipping through&lt;one  of her books (4x)  P:C/MB&gt;D  kissing&lt;each other  (4x)  P:MB&gt;spoon-  feeding&lt;C  P:C&gt;trying&lt;MB's  cooking  P:C/MB&gt;D walking  P:MB&gt;ND standing  P:C&gt;D walking  F:C&gt;MD crying  F:C&gt;D wiping&lt;her  tears  P:MB&gt;D walking  away (2x)  P:C/MB&gt;D dancing  F:C/MB&gt; ND  smiling&lt;each other  P:MB(implied)&gt;D  touching&lt;C's  shoulder  P:C&gt;MD sitting  down  P:C&gt;D walking (3x)  F:C&gt; ND smiling  P:C&gt; ND  smiling&lt;MB  P:C/MB&gt;D hugging  P:C&gt;D running (2x)  F:C&gt; ND  smiling&lt;MB  P:C&gt;D waving&lt;MB  P:C&gt;D crossing the  street  F:MB&gt;ND standing  F:C&gt; ND</p>		<p>[that big love]  <i>comes along</i>  [time] <i>has</i>  <i>moved</i> [us]  [I] <i>managed to</i>  <i>stay</i>  <i>Get in</i></p>
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CHARACTER		smiling<MB(implicit) ) P:C>D putting<arms around MB's neck		
	perception	F:C>gazing<laptop screen (3x) F:C>gazing (4x) F:C>gazing<MB(im plied) P:MB>gazing<C(im plied) (3x) P:MB>gazing F:MB>gazing<C F:MB>gazing F:C/MB>gazing<eac h other (2x) F:C>gazing<MB(im plied)'s hand on her shoulder F:C>gazing<MB(im plied) F:C>gazing<MB P:MB>gazing<C (2x)	sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	
	emotion	F:C>gazing<MB(im plied) (positive)	sensing: emotion	
	saying	F:MB>talking<C P:MB>talking<C(im plied)	saying	<i>Tell [me] [I'm the one]</i>
	character description	P:C#weight, color, age, dress (14x) P:C#color, age (5x) P:C#color, dress P:MB#weight, color, age, dress (9x) P:MB#color, age (4x) P:MB#color, age, dress P:MB#color, dress P:MB(implicit)#colo	participant classification, attribution and identification	<i>it - - not always easy (attribution) I - - the one (identification) no one - - ever quite 'Big' enough (attribution) you - - the one (identification) I - - <math>\emptyset</math> (the one)</i>

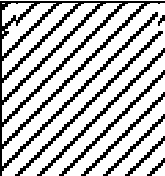
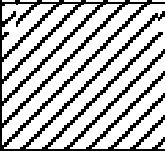
		r, dress		(identification)
	character relations	C - - MB (symmetry for co-classification / side by side for affinity) C - - MB (face to face for affinity)	participant relations	<i>no one - - ever quite 'Big' enough</i> (relational transitivity)
SETTING	circumstantiation	Location: place (inside her apartment 6x, indoors 6x, in the street 10x, inside his car, in a bar, Paris/The Eiffel Tower) Location: time (night 7x, day 2x)	circumstantiation	Location – <i>until (time), three books and three years later (time), on (time)</i> Location – <i>exactly where I was, in love (place)</i> Matter – <i>As for me</i> Manner – <i>just like that</i> Contingency – <i>despite all the other chapters of my life</i>



**APPENDIX D – Intermodal Analysis  
(OUTRO: Phases 1, 2 and 3)**

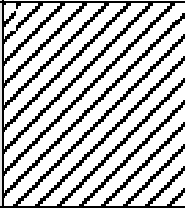




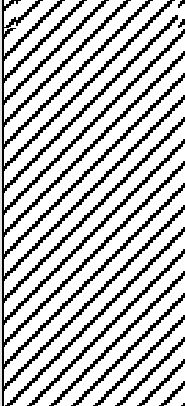
(Phase 1)

<b>IDEATIONAL MEANINGS (Phase 1: Subphase 1)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:C>ND standing F:C>ND smiling<MB/JG F:C>ND smiling<JG (3x) P:MB>ND standing P:JG>ND standing F:C>ND smiling<MB (2x) F:C/MB>D kissing<each other F:MB>MD holding<C P:C(implied)>D lifting her right foot backwards P:six couples>ND sitting P:C>MD holding<MB	doing, happening, behaving	[Carrie Bradshaw] <i>married</i> [John James Preston] [I] <i>do vested</i> [by the state of New York] [You] <i>may kiss</i> [the bride]
	perception	F:MB>gazing<C F:MB>gazing<JG (3x) F:C>gazing<JG F:JG>gazing<C/MB (3x) F:MB>gazing<JG (implied) F:MB>gazing<JG F:MB>gazing<C (4x) F:JG>gazing<C/MB(implied) P:six couples>gazing<C/MB B kissing(implied)	sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing: desideration	

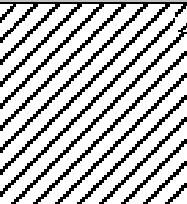
	emotion	F:C>gazing<MB (4x) (positive) F:C>gazing<JG (positive) F:C>gazing<JG(implied) (3x) (positive)	sensing: emotion	
	saying	F:C>talking<JG P:JG>talking<C (2x) P:JG>talking<C/MB P:JG>talking<MB P:MB>talking<C (2x)	saying	
CHARACTER	character description	P:C#weight, color, age, dress P:MB#weight, color, age, dress P:JG#weight, color, age, dress P:six couples#weight, color, age, dress	participant classification, attribution and identification	<i>I - - you - - husband and wife (attribution)</i>
	character relations	C - - MB (symmetry for co-classification / side-by-side for affinity) C/MB - - JG (adjacency for co-classification) C - - MB (face-to-face for affinity) Brides - - Grooms (side-by-side for affinity)	participant relations	<i>I - - you - - husband and wife (relational transitivity)</i>
SETTING	circumstantiation	Circ: Location: place (in a City Hall room) Circ: Location: time (day: morning - 10:05am)	circumstantiation	Location – <i>in the end, now (time)</i> Manner – <i>in a label-less dress, by the power</i> Location – <i>in me (place)</i>

**IDEATIONAL MEANINGS (Phase 1: Subphase 2)**

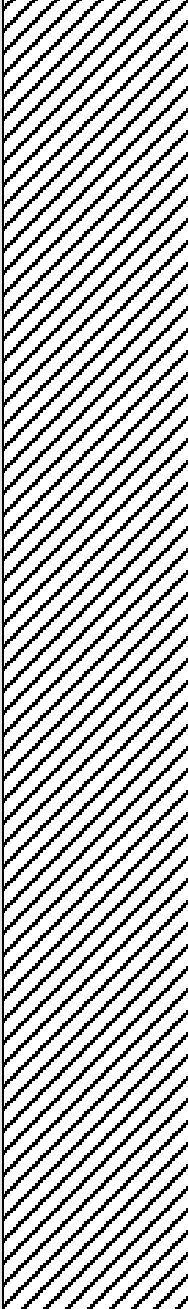
	visual meaning potential	commitment	verbal meaning potential	commitment
PROCESS	action	F:C/MB>D walking F:C/MB>ND holding<hands F:C>D putting< her head<MB's shoulder F:C>ND smiling<MB F:MB>D opening<door F:MB>ND smiling<C F:SM/MR/CH>ND standing F:SM/MR/CH>ND smiling<C F:C/SM/MR/CH>D screaming P:C>D jumping up and down F:C>D screaming F:C>ND smiling F:C>D tapping<MB shoulder P:MB>ND standing P:MB>ND smiling P:C>D running P:C/SM/MR/CH>D hugging<each other F:C>D hugging<SM (2x) F:SM>ND smiling<C F:MR>ND smiling<C F:CH>ND smiling<C F:MR>ND smiling<MB F:CH>ND smiling<MB F:C>ND	doing, happening, behaving	[I] <i>called</i> [them]

	smiling<SM F:C>ND smiling<SM's dog F:SM>ND smiling<C F:CH/MB>D hugging<each other F:CH/MB>D kissing<each other F:MR/MB>D kissing<each other		
perception	F:C>gazing<MB F:MB>gazing<C F:MR>gazing<C F:CH>gazing<C F:SM>gazing<C F:SM>gazing<her dog	sensing: perception	
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion	F:C>gazing<MB (2x) (positive) F:MB>gazing<C (2x) (positive) F:SM>gazing<C (positive) F:SM>gazing<MB (positive) F:CH>gazing<MB (positive) F:C>gazing<SM (positive) F:C>gazing<SM's dog (positive)	sensing: emotion	
saying	F:MB>talking<C F:MR>talking<C F:CH>talking<C F:C>talking<SM's dog	saying	[I] <i>said</i>
character description	F:C#weight, color, age, dress F:MB#weight, color,	participant classification, attribution	<i>You - - okay</i> (attribution) <i>It - - just us</i>




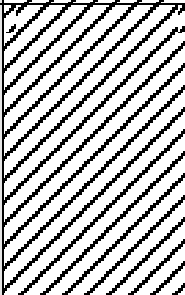
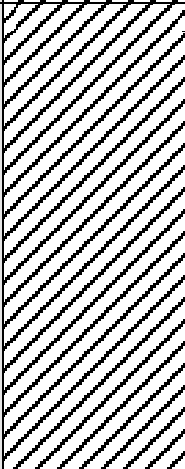
		age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:CH#weight, color, age, dress	and identification	(attribution) <i>It - - perfect / you and me</i> (attribution) <i>It - - nice</i> (attribution) <i>You - - the girls</i> (attribution) <i>Which - - why I called them</i> (identification)
	character relations	C - - MB (symmetry for co-classification / side-by-side for affinity) SM - - MR - - CH (side-by-side for affinity) SM/MR/CH - - C (face-to-face for affinity) CH - - MB (face-to- face for affinity) MR - - MB (face-to- face for affinity) SM - - C (face-to- face for affinity)	participant relations	<i>It - - just us</i> (relational transitivity) <i>It - - you and me</i> (relational transitivity) <i>You - - the girls</i> (relational transitivity)
<b>SETTING</b>	circumstanti- ation	Circ: Location: place (in a courthouse lobby) Circ: Location: time (day)	circumstanti- ation	Manner – <i>Like I said</i> Location – <i>here</i> (place)

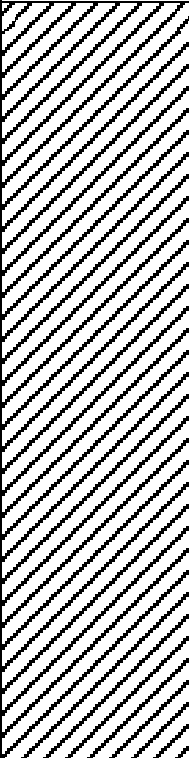
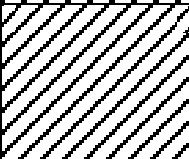
<b>IDEATIONAL MEANINGS (Phase 1: Subphase 3)</b>			
<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
action	P:WT>D bringing<food P:MB>ND smiling<MR P:HR>ND sitting P:LL>ND sitting P:WT>D handing	doing, happening, behaving	



		<p> over&lt; plate  P:MB&gt;D turning  around  P:MB&gt;D raising&lt;his  hand  P:MR&gt;D pointing  P:C&gt;D  intercepting&lt;plate  P:BR&gt;D grabbing&lt;a  sheet of paper  P:AN&gt;ND sitting  P:CH&gt;MD  holding&lt;RS  P:CH&gt;smiling  P:LL&gt;ND sitting  P:C&gt;D placing&lt;plate  in front of MB  P:C&gt;smiling  P:LL&gt;ND sitting  P:BR&gt;ND holding&lt;a  toy  P:MR&gt;D making&lt;a  plate  P:SM&gt;ND smiling  F:MB&gt;D eating  F:MR&gt;ND  smiling&lt;ST  F:MR&gt;D handing  over&lt;a fruit dish&lt;ST  P:ST&gt;D reaching out  for the dish  P:BR&gt;ND sitting  P:ST&gt;D eating&lt;a  cherry  P:ST&gt;D  winking&lt;MR  P:SM&gt;D eating  F:C&gt;D laughing  F:MB&gt;D laughing  P:CH&gt;MD  holding&lt;RS  F:C&gt;D eating  F:SF&gt;ND smiling  P:AN&gt;D laughing  F:MB&gt;D drinking </p>		
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		<p>F:C&gt;D  spoonfeeding&lt;CH  F:CH&gt;D eating  P:CH&gt;MD  holding&lt;RS(implied  )  F:CH&gt;ND  smiling&lt;C  F:HR&gt;D eating  F:HR&gt;ND smiling  F:LL&gt;D  touching&lt;RS  F:ST&gt;D laughing  F:ST&gt;D eating  F:SM&gt;D  touching&lt;her hair  F:MR&gt;D laughing  F:MB&gt;D eating  F:C&gt;D eating  P:SF&gt;D eating  F:SM&gt;D  feeding&lt;her dog</p>		
	perception	<p>P:MB&gt;gazing&lt;MR  P:C&gt;gazing&lt;WT  P:ST&gt;gazing&lt;BR  P:MB&gt;gazing&lt;MR  P:ST&gt;gazing  P:ST&gt;gazing&lt;BR  P:SM&gt;gazing&lt;BR  P:MB&gt;gazing  P:ST&gt;gazing&lt;MR  P:MB&gt;gazing&lt;C  P:CH&gt;gazing&lt;LL  F:HR&gt;gazing&lt;LL  F:C&gt;gazing&lt;RS/CH  F:CH&gt;gazing&lt;RS  F:SM&gt;gazing  F:SF&gt;gazing  F:AN&gt;gazing  F:C&gt;gazing&lt;CH  F:LL&gt;gazing  F:ST&gt;gazing  F:MB&gt;gazing  F:SM&gt;gazing&lt;her  dog</p>	sensing: perception	

	cognition		sensing: cognition	
	desideration	P:ST>gazing<MR (desideration)	sensing: desideration	
	emotion	F:MR>gazing<ST (positive) F:MR>gazing<ST (positive) F:C>gazing<MB (positive) F:CH>gazing<C (positive) F:MR>gazing<ST(i mplied) (positive)	sensing: emotion	
	saying	F:WT>talking<MB P:MB>talking<MR P:MB>talking<WT P:ST>talking<BR (2x) P:SM/SF>talking<ea ch other F:MR>talking<ST P:WT>talking<MR F:MR>talking<WT P:C>talking<MB P:HR>talking<LL P:C>talking<CH F:CH>talking F:SM>talking F:C>talking	saying	
	character description	P:WT#weight, color, age, dress P:C#weight, color, age, dress P:MB#weight, color, age, dress P:HR#weight, color, age, dress P:LL#weight, color, age, dress P:MR#weight, color, age, dress P:ST#weight, color, age, dress P:BR#weight, color,	participant classification, attribution and identification	<i>That - - me</i> (identification) <i>It - - a fancy</i> <i>designer</i> <i>reception</i> (attribution) <i>∅ (It) - - Just</i> <i>food and</i> <i>friends</i> (attribution)

		<p>age, dress  P:SM#weight, color,  age, dress  P:SF#weight, color,  age, dress  P:AN#weight, color,  age, dress  P:CH#weight, color,  age, dress  P:RS#weight, color,  age, dress</p>		
	character relations	<p>HR - - LL (side-by-side for affinity)  MR - - MB (side-by-side for affinity)  SM - - SF (side-by-side for affinity)  C - - MB (side-by-side for affinity)  HR - - LL (side-by-side for affinity)  ST - - BR (face-to-face for affinity)  MR - - ST (face-to-face for affinity)  CH - - C (side-by-side for affinity)  CH - - RS (face-to-face for affinity)  C - - RS (face-to-face for affinity)  SM - - SF (side-by-side for affinity)  SF - - AN (side-by-side for affinity)  C - - CH (face-to-face for affinity)</p>	participant relations	
<b>SETTING</b>	circumstantiation	<p>Circ: Location: place (in a restaurant)  Circ: Location: time (day)</p>	circumstantiation	

(Phase 2)

IDEATIONAL MEANINGS (Phase 2)				
	visual meaning potential	commitment	verbal meaning potential	commitment
PROCESS	action	P:C>ND standing F:C>D reading aloud P:W>D nodding F:C>ND smiling<AU P:AU>D applauding<C F:C>D taking off<reading glasses	doing, happening, behaving	[I] <i>put</i> [the wedding gown] [a little something] [I] <i>'m working on</i> [we] <i>are willing to write</i> [our own vows but not our own rules]
	perception	F:C>gazing<AU (mostly women)	sensing: perception	
	cognition		sensing: cognition	[I] <i>couldn't help but wonder</i>
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying	F:C>talking<AU	saying	
CHARACTER	character description	P:C#weight, color, age, dress P:W#gender, color P:AU#gender, color	participant classification, attribution and identification	<i>That - - a little something I'm working on</i> (identification) <i>why - - it</i> (identification)
	character relations	AU - - AU (symmetry for co-classification / side-by-side for affinity) C - - AU (adjacency for co-classification / face-to-face for affinity)	participant relations	
SETTING	circumstantiation	Circ: Location: place (in a bookstore)	circumstantiation	Location – <i>away</i> (place)

(Phase 3)

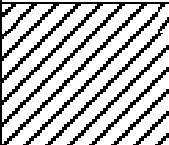
IDEATIONAL MEANINGS (Phase 3: Subphase 1)				
	visual meaning potential	commitment	verbal meaning potential	commitment
<b>PROCESS</b>	action	F:C/CH/SM/MR>D walking together F:C/CH>ND holding<hands F:SM/MR>ND holding<hands F:C/CH/SM/MR>D laughing F:C/CH/SM/MR>D skipping F:C/SM>D walking together F:SM>ND smiling F:SM>clapping<hands F:C>ND smiling F:C>D entering<the club F:C>D patting<DM's chest F:DM>D lifting<door rope F:DM>ND smiling<C	doing, happening, behaving	<i>to look</i> [to the person]
	perception	F:CH/SM/MR>gazing<each other F:SM>gazing F:C>gazing F:DM>gazing<C	sensing: perception	
	cognition		sensing: cognition	[we] <i>forget</i>
	desideration		sensing: desideration	
	emotion		sensing: emotion	
	saying	F:SM>talking F:MR>talking F:C>talking	saying	

<b>CHARACTER</b>	character description	P:C#weight, color, age, dress P:CH#weight, color, age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:DM#weight, color, age, dress	participant classification, attribution and identification	<i>Some labels - - best (identification) we - - people - - 'bride', 'groom', 'husband', 'wife', 'married', 'single' (attribution)</i>
	character relations	CH - - C - - SM - - MR (symmetry for co-classification / side-by-side for affinity) C - - DM (adjacency for co-classification / face-to-face for affinity)	participant relations	
<b>SETTING</b>	circumstantiation	Circ: Location: place (in the street) Circ: Location: place (outside a club) Circ: Location: time (night)	circumstantiation	<i>Manner – left in the closet Extent – past the label</i>


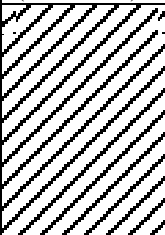
<b>IDEATIONAL MEANINGS (Phase 3: Subphase 2)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:C>ND sitting at a table F:C>D drinking<a Cosmopolitan P:CH>ND sitting at a table F:CH>MD holding<her Cosmopolitan P:MR>ND sitting at a table F:MR>MD holding<her	doing, happening, behaving	[we] <i>stop drinking</i> [these] [everyone else] <i>started Wait, wait, wait</i> ∅ ( <i>Let's make</i> ) [a toast] [to Samantha] [To us... and the next fifty]

		<p> Cosmopolitan  F:C&gt;MD holding&lt;her  Cosmopolitan  P:SM&gt;ND sitting at a  table  F:SM&gt;D placing&lt;her  Cosmopolitan on the  table  F:C&gt;D placing  her&lt;Cosmopolitan on  the table  P:C&gt;ND smiling&lt;SM  (2x)  P:C&gt;D poiting&lt;WT  P:CH&gt;ND  smiling&lt;SM  F:SM&gt;D turning  around  F:SM&gt;D placing&lt;her  hand on her heart  P:SM&gt;ND  smiling&lt;MR/C/CH  P:WT&gt;D  bringing&lt;birthday  cake  P:MR&gt;ND  smiling&lt;SM  F:CH&gt;D laughing  F:C&gt;D grabbing&lt;her  Cosmopolitan  F:C&gt;D making&lt;a toast  (2x)  P:SM&gt;ND smiling&lt;C  P:CH&gt;D raising&lt;her  Cosmopolitan  P:C&gt;MD holding&lt;her  Cosmopolitan  P:SM&gt;D blowing&lt;the  candle  P:SM&gt;ND  smiling&lt;C/MR/CH  P:SM/MR/C/CH&gt;ND  sitting at a table  P:SM/MR/C/CH&gt;D  blowing&lt;the candle </p>		<p> [To the next  fifty]  [they] <i>met</i>  [four New  York  women]  <i>entered</i> [the  next phase of  their lives] </p>
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	<p>P:C&gt;ND smiling&lt;SM/CH(impli ed) P:CH&gt;ND smiling&lt;C(implied) P: MR&gt;ND smiling&lt;C/CH(impli ed) F:SM&gt;D raising&lt;her glass P: SM&gt;ND smiling&lt;C(implied) P: C&gt;ND smiling&lt;SM/MR(impli ed) P: MR&gt;ND smiling&lt;CH(implied) P:CH/SM/MR&gt;D making&lt;a toast P:CH&gt;ND smiling&lt;MR(implied) F:CH&gt;D drinking&lt;her Cosmopolitan F:CH&gt;ND smiling&lt;SM/MR(impli ed) F:C&gt;D drinking F:C&gt;ND smiling&lt;SM/CH(impli ed) F:MR&gt;D placing her drink on the table F:MR&gt;ND smiling&lt;CH/SM(impli ed) P:SM&gt;D drinking P:SM&gt;D licking the icing off the candle P:SM&gt;ND smiling&lt;WT</p>		
perception	<p>P:C&gt;gazing&lt;CH/SM/ MR P:CH&gt;gazing&lt;SM/MR /C P:MR&gt;gazing&lt;CH/C</p>	sensing: perception	

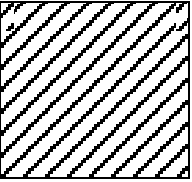
	<p>P:C&gt;gazing&lt;SM/MR  P:SM&lt;gazing&lt;CH/C  P:C&gt;gazing&lt;SM  P:CH&gt;gazing&lt;SM  P:SM&lt;gazing&lt;cake  P:SM&gt;gazing&lt;CH(im  plied)  P:MR&lt;gazing&lt;SM(im  plied)  P:SM/WT&gt;gazing&lt;eac  h other</p>		
cognition		sensing: cognition	
desideration		sensing: desideration	
emotion	<p>P:SM&gt;gazing&lt;MR/C/  CH (positive)  P:C&gt;gazing&lt;SM (2x)  (positive)  P:CH&gt;gazing&lt;SM  (positive)  P:MR&gt;gazing&lt;SM  (positive)  P:SM&gt;gazing&lt;C  (positive)  P:SM&gt;gazing&lt;C/MR/  CH (positive)  P:C&gt;gazing&lt;SM/CH(i  mplied) (positive)  P:CH&gt;gazing&lt;C(impli  ed) (positive)  P:MR&gt;gazing&lt;C/CH(i  mplied) (positive)  P:SM&gt;gazing&lt;C(impli  ed) (positive)  P:C&gt;gazing&lt;SM/MR(i  mplied) (positive)  P:MR&gt;gazing&lt;CH(im  plied) (positive)  P:CH&gt;gazing&lt;MR(im  plied) (positive)  P:CH&gt;gazing&lt;SM/MR  (implicit) (positive)  P:C&gt;gazing&lt;SM/CH(i  mplied) (positive)</p>	sensing: emotion	

		P:MR>gazing<CH/SM (implied) (positive)		
	saying	F:SM>talking<MR/C/CH (3x) F:MR>talking<C/CH/SM (2x) F:C>talking<CH/SM/MR (4x) F:CH>talking<SM/MR/C (2x) P:CH>talking<SM P:MR>talking<SM P:SM/WT>talking<each other	saying	<i>speaking</i>
<b>CHARACTER</b>	character description	P:C#weight, color, age, dress P:CH#weight, color, age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:WT#weight, color, age, dress	participant classification, attribution and identification	<i>This - - delicious (attribution) and That one - - an oldie but goodie (attribution) ∅ (Samantha) - - fifty and fabulous (attribution)</i>
	character relations	C - - CH - - SM - - MR (symmetry for co-classification / face-to-face for affinity) SM - - WT (adjacency for co-classification / face-to-face for affinity)	participant relations	
<b>SETTING</b>	circumstantiation	Circ: Location: place (inside the club) Circ: Location: time (night)	circumstantiation	Cause – <i>Why Matter – ‘an oldie but goodie’</i> Location – <i>there</i> (place) Location – <i>in the same city where they met as girls</i> (place) Role – <i>as</i>

				<i>girls Manner – dressed head to toe in love</i>
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<b>IDEATIONAL MEANINGS (Phase 3: Subphase 3)</b>				
	<b>visual meaning potential</b>	<b>commitment</b>	<b>verbal meaning potential</b>	<b>commitment</b>
<b>PROCESS</b>	action	P:CH/SM/MR/C>N D sitting at a table F:CH>ND smiling<WT F:CH>D passing<cutlery on to C F:CH>D cutting<the birthday cake F:C>ND smiling<CH/WT F:C>D laughing F:MR>D pulling<candles off the cake P:SM>D passing<a plate on to CH P:WE1>D walking P:WE1>ND standing in line at the club entrance P:WE2>D walking P:WE2>D entering<the club P:WE3>D walking	doing, happening, behaving	
	perception	P:CH/WT>gazing<e ach other F:C>gazing<CH/WT F:C>gazing<MR P:MR>gazing<C P:WE1>gazing<each other	sensing: perception	
	cognition		sensing: cognition	
	desideration		sensing:	

	emotion		desideration	
	saying	F:CH/WT>talking<each other F:C>talking<MR P:WE1>talking<each other	saying	
	character description	P:C#weight, color, age, dress P:CH#weight, color, age, dress P:SM#weight, color, age, dress P:MR#weight, color, age, dress P:WT#weight, color, age, dress P:WE1#weight, color, age, dress P:WE2#weight, color, age, dress P:WE3#weight, color, age, dress	participant classification, attribution and identification	<i>That (love) - - the one label that never goes out of style (identification) that (the one label) - - out of style (attribution)</i>
CHARACTER	character relations	C - - CH - - SM - - MR (symmetry for co-classification / face-to-face for affinity) CH - - WT (adjacency for co-classification) WE1 (symmetry for co-classification / face-to-face for affinity) WE2 (symmetry for co-classification / face-to-face for affinity) WE3 (symmetry for co-classification / side-by-side for affinity)	participant relations	

<b>SETTING</b>	circumstantiation	Circ: Location: place (inside the club) Circ: Location: place (outside a club) Circ: Location: time (night)	circumstantiation	
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