Litiane Barbosa Macedo

HOLLYWOOD ROMANTIC COMEDIES:
A SOCIAL SEMIOTIC ANALYSIS OF THE LEADING FEMALE CHARACTERS IN *IT HAPPENED ONE NIGHT* AND *THE PROPOSAL*.

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Este trabalho é dedicado a minha família, amigos e queridos professores que estiveram presentes ao longo dessa caminhada.

AKNOWLEDGEMENTS

(After pretending they were a couple and fooling the detectives)

"**Peter Warne**: Hey! You know… you weren't bad jumping in like that. You've got a brain, don't you?
Ellie Andrews: You're not so bad yourself! "

     It Happened One Night (1934)

"Andrew's grandmother: Andrew! Help her with those (bags)

Andrew: I'd love to. But she won't let me do anything. She insists on doing it all herself. She's one of those…humm… she's a feminist...yeah..."

     The Proposal (2009)

ABSTRACT

Hollywood Romantic Comedies: a social semiotic analysis of the leading female characters in *It Happened One Night* and *The Proposal*

by
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2014
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Romantic comedies have been produced in popular cinema since the very first films with sound (Grindon, 2012). Considering the popularity of this genre (Abbott & Jermyn, 2009), and the role of media in the construction of identities as a provider of models for ways of being and behaving (Gauntlett, 2008), the examination of this type of film might help to unveil the gender representations in specific social contexts. In addition, a social semiotic approach for analyzing filmic texts can contribute to interpret critically how the semiotic resources are used in distinct contexts, and how these resources construct reality through discourses, giving opportunity for questioning these representations which are normally considered as natural. Therefore, the objective of this research is to critically analyze the representation of the main female characters, Ellie Andrews and Margaret Tate from the romantic comedies *It Happened One Night* (1934) and *The Proposal (2009)*, based on Social Semiotics and Multimodality, Systemic Functional Linguistic, Gender and Film Studies. This study attempts to unveil the semiotic-discursive construction of these representations, and then contrast them in order to indicate whether discourses about femininity have changed over the years, as well as women's role within the context of intimate heterosexual relationships. The procedures of the investigation involved a detailed verbal and visual analysis of the selected scenes through the transitivity system (SFL) and the representational meanings (GVD), and the interpretation of the findings in alignment with the theoretical background of this study. The results show that, despite having some progressing changes regarding women's representation, both films reinforce traditional gender norms and roles of femininity in amorous relationships.

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RESUMO

Comédias Românticas Hollywoodianas: uma análise semiótica social das
protagonistas em *Aconteceu Aquela Noite* e *A Proposta*

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2014
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Comédias românticas têm sido produzidas no cinema popular desde os primeiros
filmes com som (Grindon, 2012). Considerando a popularidade deste gênero (Abbott
& Jermyn, 2009), e o papel da mídia na construção de identidades como provedor de
modelos de como ser e agir (Gauntlett, 2008), a investigação destes tipos de filme
pode ajudar a desvendar as representações de gênero de contextos sociais específicos.
Além disso, uma perspectiva social semiótica para analisar textos fílmicos pode
contribuir para interpretar criticamente como os recursos semióticos são usados em
contextos distintos, e como esses recursos constroem a realidade através de discursos,
dando oportunidade para questionar estas representações nas quais são normalmente
consideradas como naturais. Portanto, o objetivo desta pesquisa é analisar
criticamente a representação das protagonistas, Ellie Andrews e Margaret Tate das
comédias românticas *Aconteceu Aquela Noite* (1934) e *A Proposta* (2009), com base
nos estudos de Semiótica Social e Multimodalidade, Linguística Sistêmica-
Funcional, Estudos de Gênero e Filme. Este estudo pretende desvendar a construção
semiótica-discursiva destas representações, e então contrastá-las a modo de indicar se
os discursos sobre feminidade mudaram com o passar dos anos, assim como os
papéis das mulheres dentro do contexto de relacionamentos íntimos heterossexuais.
Os procedimentos da pesquisa envolvem uma análise verbal e visual detalhada das
cenas selecionadas através do sistema de transitividade (LSF) e significados
representacionais (GV), e a interpretação dos resultados sob a perspectiva das
referencias teóricas deste estudo. Os resultados mostram que, apesar de algumas
mudanças progressivas com relação à representação da mulher, ambos os filmes
reforçam normas tradicionais de gênero e papeis de feminidade em relações
amorosas.

Número de páginas: 92
Número de palavras: aprox. 22.600

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CHAPTER 1
INTRODUCTION

1.1 Context of investigation

Romantic comedies have been produced in popular cinema since the very first films with sound (Grindon, 2012). Despite their massive production and exhibition in many movie theaters around the world, only a few have represented the genre in the American Oscar Academy Awards: *It Happened One Night* (1934), *You Can't Take It With You* (1938), *The Apartment* (1960), *Annie Hall* (1977) and *Shakespeare in Love* (1998) (Grindon, 2012). Also, romantic comedies (popularly known as rom-coms) have frequently been speculated as repetitive and predictable by some critics, and therefore, they have received negative criticism. Although this genre might be considered as such, Abbott and Jermyn (2009) claim the importance of investigating it, since romantic comedies can stimulate a powerful emotional response in its audience. Furthermore, they emphasize the relevance of studying the genre, by claiming that:

> […] while the rom-com frequently maintains certain of its traditions and conventions it is nevertheless a living genre. While many other genres, such as the western and horror, have been widely explored with recognition of their capacity to evolve, the contemporary rom-com has less often been understood as one that continues to negotiate and respond dynamically to the issues and preoccupations of its time (p.3)

In addition, Grindon (2012) mentions that studies on romantic comedies are significant because this movie genre portrays central issues of the human existence. The author argues that from the conflicts that are approached in each romantic movie plot "arise the familiar conventions that form the foundation for the romantic comedy and portray our social manners surrounding courtship, sexuality, and gender relations" (p.1). Based on the authors' arguments, I believe that this research can contribute to the discussion of gender ideologies in romantic movies.

Regarding the role of media in Western societies, Zeisler (2008) emphasizes that the media are important contributors to the construction of people's identities. She argues that looking at pop

culture products helps us to understand what has happened and how people have experienced social events in a determined time. Movies are types of pop culture products which can inform "our understanding of political issues that at first glance seem to have nothing to do with pop culture", and pop culture "also makes us see how something meant as pure entertainment can have everything to do with politics" (Zeisler, 2008, p. 7). Thus, the materials which are reproduced by the media should not be seen as just entertaining since they also contribute to our understanding of what is going on in a certain period of time as well as how we define ourselves collectively and individually (Gauntlett, 2008). Taking into account the popularity of this genre (Abbott & Jermyn, 2009), and the role of the media in the construction of identities as providers of models for ways of being and behaving (Gauntlett, 2008), the examination of this type of film can help to unveil the representations of social values and attitudes related to gender identities from the specific social contexts in which the rom-coms are produced.

Recently, the dynamic images which integrate films have been the focus of analysis in Social Semiotics studies (Iedema, 2001; O'Halloran, 2004; Kress & Van Leeuwen, 1996; 2006; Baldry & Thibault, 2006; Böhlke, 2008; Bezerra, 2012). Such studies propose a critical reading of dynamic texts, providing not only methods to describe the meanings of images, but also a discussion of how visual resources influence such semiotic practice (Van Leeuwen & Jewitt, 2001). According to Iedema (2001), social semiotic analyses demonstrate how filmic texts reconstruct reality through discourses by giving the viewer means for questioning representations which are usually considered as natural or commonsensical. In the scope of this study, following Fairclough (2003), 'discourses' are the use of verbal language and other semiotic resources representing some aspect of reality which is culturally and socially constructed. Through discourses, we can make sense of the same aspect of reality differently, and in creating discourse, we are able to include or exclude semiotic meaning-making resources according to our interests (van Leeuwen, 2005, p.95). Therefore, a semiotic analysis of a text "can show what representations include and exclude, what they prioritize and make salient, and what differences they construct between different people, places and things" (Van Leeuwen & Jewitt, 2001).

Taking into account the increasing productions of films, their increased consumption in our society, and their relation to cultural factors which reinforce or subvert social conventions, the objective of the present research is to critically analyze the

representation of the main female characters, Ellie Andrews and Margaret Tate, in the romantic comedy movies *It Happened One Night* (1934) and *The Proposal (2009),* respectively, from a social-semiotic perspective. In order to attain such objective, I investigate how visual and verbal choices represent both characters, and then I compare their representations in order to identify possible changes related to the social conventions of femininity in the context of heterosexual love and relationship, within a 75 year time frame.

1.2   Contextualizing the Movies – It Happened One Night and The Proposal

It Happened One Night (1934)

According to Schatz (1981), *It Happened One Night* has an important role in the reconstitution of Hollywood romantic comedies. It is considered one of the most successful romantic comedies of its time by breaking box-office records in United States of America (Domestic Box Office in 1934: $2,500,000[1]), and winning five American Oscar Academy Awards: best screenwriter, best director, best picture, best actress in a leading role, and best actor in a leading role (Schatz, 1981). Released in 1934 and directed by Frank Capra, *It Happened one night* presents a different style from the other romantic comedies of its time; the couples' antagonist is based on their socioeconomic differences. In this sense, this movie established a new style of "social-conscious battles of sexes" (Schatz, 1981, p. 151)., visibly followed by many other romantic comedies produced in late thirties, such as *My Man Godfrey*, *Mr. Deeds Goes to Town* (1936), *The Awful Truth*, *Easy Living*, *Nothing Sacred* (1937), *Bringing Up Baby*, *You Can't Take It with You*, *Holiday* (1938), *Bachelor Mother*, *In Name Only*, *Mr. Smith Goes to Washington* (1939) (Schatz, 1981).

The movie plot is based on a cross country trip where the dissimilarities portrayed by each character end up into a mutual attraction. The story starts with Ellie Andrews (role played by the actress Claudette Colbert), a spoiled socialite, escaping from a yacht. Her father, a Wall Street Banker (played by actor Walter Connolly), is against her secret marriage with an aviator, King Westley (played by actor Jameson Thomas), so he locks her up in that yacht. She succeeds in escaping from her 'prison' and buys a ticket to New York to meet Westley. When Ellie is found missing, the banker Andrews hires detectives to look for his daughter, and he also offers money as a reward

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[1] Source: http://www.the-numbers.com/movies/1934/0THNN.php Retrieved on May 4th, 2013

to anyone who finds her. When Ellie is on her way to New York, she meets Peter Warne (played by actor Clark Gable), a reporter with an ironical and cynical way of being. Peter offers her help after someone has stolen her bag; a few minutes later he finds out who Ellie is, then he proposes to escort her on her way to New York, and in return she would let him write a story about Ellie's journey to meet her lover. Throughout this adventure, they fall in love with each other, but they are afraid of admitting it. Conflicts erupt during this time; however, the couple is able to overcome them. When the film reaches the end, they acknowledge their feelings for each other, and end up together[2].

The Proposal (2009)

The Proposal (2009), directed by Anne Fletcher, was awarded the first place in the Box Office Performance for Romantic Comedy Movies in 2009[3]. It also took the 16th place in the box-office 2009 Domestic Gross ranking[4]. This movie was not nominated at the Academy Awards; nevertheless, it won the category of the 'Favorite Comedy Movie' at the People's Choice Award in 2009. The movie was also nominated to several well-known Awards, such as Golden Globes, MTV Movies Awards, and Kid's Choice Awards.

Margaret Tate (played by Sandra Bullock) and Andrew Paxton (played by Ryan Reynolds) work at Ruick & Junt Publishing. She is the boss, and he is her assistant. As a severe chief-editor, she leads her employees with toughness and strictness, making Andrew her first target. Due to her Canadian nationality, Margaret is facing problem with immigration; however, she finds the solution to her possible deportation by making a deal with Andrew: they would get married in order for her to get a permanent visa, while he would be promoted to editor and publish his book. After having a meeting with the skeptical clerk of the immigration department (played by Denis O'Hare), they are forced to spend the weekend together in Andrew's hometown, in Alaska. During this weekend Margaret aims at getting to know Andrew, so she can convince the clerk that they are not getting married just for

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[2] This paragraph is based on the plot story available on: http://www.imdb.com/title/tt0025316/ Retrieved on May 4th, 2013.

[3] Source: http://www.the-numbers.com/market/2009/RomanticComedy.php Retrieved on May 4th, 2013.

[4] Source: http://www.boxoffice.com/statistics/alltime_numbers/domestic/data/2009 retrieved on May 4th, 2013.

the American green card. When they arrive at his small town, the couple pretends to be engaged, and announce to his family and friends that they are going to get married. Margaret and Andrew get more involved as time goes by, making them have real feelings for each other. One day before their marriage, Mr. Gilbertson, the immigration clerk, appears on Andrew's house, claiming to his father that their marriage is a lie, and therefore, Andrew would be charged for fraud and Margaret would be deported. Confused, she decides to tell the truth about their fake wedding to Andrew's relatives and friends next day at the moment of the wedding vows. She leaves and starts to pack her things to go back to Canada. Andrew realizes that he is in love with her, and so, he goes back to New York to prevent her from leaving. They finally have the chance to show their feelings to each other, and they decide to start a life together[5].

1.3   Significance of the Research

Due to the massive production of films, especially romantic comedies, the investigation of discourses entailed by this type of medium is important in order to identify gender representations that are being naturalized. The presence of films in our everyday lives is undeniable, not only because they are a source of entertainment, but due to their high value of semiotized type of media. Moreover, the investigation of the dynamic semiosis of film within Discourse Analysis and/or SFL is very recent, showing the potential of this type of analysis in the field. For example, researchers as Baldry and Thibault (2006), O'Halloran (2004), Kress and Van Leeuwen (1996/2006) have been working on a descriptive method for the analysis of dynamic images. In that line, as a member of Nupdiscurso– Núcleo de Pesquisas Texto, Discurso e Práticas Sociais – at Universidade Federal de Santa Catarina, I intend to contribute to the aim of the group which is to investigate the link between language and society through the lens of SFL and Multimodality. Based to previous arguments, this study contributes to and encourages more studies related to multimodal analysis of films from the perspective of SFL. Furthermore, this study intends to illustrate how naturalized discourses about gender conveyed in films can be revealed, and then show the

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[5] This paragraph is based on the plot story available on: http://www.imdb.com/title/tt1041829/ Retrieved on May 4th, 2013.

importance of reading any type of mass cultural product critically, in order expose and criticize unequal power relationships.

1.4   Objective of the Investigation and Research Questions

As mentioned before, this study proposes a qualitative comparative research between the representations of the main female characters in two romantic comedies, one from 1934 and a more recent one from 2009. This study attempts to unveil the semiotic-discursive construction of these representations, which are inserted in the context of amorous relationships, and then contrast them in order to indicate whether discourses about femininity have changed over the years, as well as women's role within the context of intimate heterosexual relationships.

The main questions which guide this research are:
1. What experiential choices in verbal language are used to construct women's image in the selected scenes of both films?
2. What representational choices in visual language are used to construct women's image in the selected scenes of both films?
3. What do the experiential and representational choices reveal in terms of gender identities?
4. What social values, attitudes, and power relations do these gender representations express?

1.5   Method
1.5.1   The Data

The data of this study consists of four scenes from two movies *It Happened One Night* (1934) and *The Proposal (*2009) (two scenes from each movie) in order to investigate the representation of the main female characters. Thus, there will be four macrophases to be verbally and visually examined. The selected scenes are the following: the ones where the leading female and male characters are pretending to be lovers to other people, and the scene which represents the *resolution* of film Schatz (1981), the last part of the plot. The criteria for selecting these scenes are: (1) the two first scenes from each movie might show what is the ideal gender role in that particular historical context of heterosexual romantic relationships, taking into account the characters' performance to convince other people that they are a real couple; and (2), how gender roles operate when the characters are

represents as truly in love. Furthermore, the scenes which show the resolution of the film plot were selected due to their importance of closure to the story, as well as their purpose of reaching the mass audience sensibility (Schatz, 1981). As Schatz (1981) points out, the resolution of the story is designed according to the producers' idealization of what the audience is expecting to happen to the characters. In this sense, it is intrinsically related to the socio-cultural, historical beliefs and attitudes of the intended target audience.

1.5.2   Procedures for the Verbal and Visual Analysis

The procedures for the analysis are the following: first, the dialogues were analyzed through the system of transitivity from Halliday's framework in order to describe the ideational meanings from the text. The analysis focused on female characters as participants, regarding the processes and the circumstances in which they were involved. In relation to the visual resources of the scenes, they were transcribed through Baldry and Thibault (2006)'s model for transcription of multimodal texts, and the potential meanings were analyzed though the representational system of Kress and Van Leeuwen's Visual Grammar framework (for illustration, check samples of visual and verbal analysis in the appendix, p.98). These frameworks were chosen in order to reveal the lexical and visual choices in terms of the processes, participants and circumstances, which are involved in the representation of our world experiences (Halliday, 1994, 2004; Kress & Van Leeuwen, 1996, 2006).

In terms of procedures for the visual analysis, the model of multimodal text transcription and analysis by Baldry & Thibault (2006) was used in order to organize the visual resources. The dynamic images were divided in shots with the Windows Movie Maker program. In *It Happened One Night*, the scene *quit bawling* has a total of 3 minutes; the scene was divided into 74 shots which were grouped into 11 phases. The scene about *the marriage*, it was organized in 88 shots and 7 phases. Some phases were categorized into subunits a, b and c, according to the similarity of the phase units. Regarding *The Proposal*, the scene *How he proposed* (duration: 4 minutes 34 seconds) was divided into 111 shots and organized into 11 phases, while *Marriage proposal* (duration: 5 minutes 18 seconds) was divided into 95 shots and grouped into 6 phases. Finally, the findings were also discussed based on theoretical support of Social Semiotics, Gender Studies and Film Studies in order to point out the social and discursive

practices which are promoted and maintained by such media. Thus, the discussion developed from these areas provided support to answer the main research questions.

1.5.3   Criteria for the Data Selection

The movies were chosen according to the following criteria: the highest position in the box-office ranks in their respective years, plot similarity and time gap.

Both stories have one important theme in common: both couples make a deal in expecting to get some advantage. The stories also share have a similar development: they start with the main characters hating each other, but due to their deal they start living together and they end up falling in love.

Finally, another reason for analyzing these films is the time gap between them. The fact that one film was produced 75 years after the other one may provide a rich comparative discussion about the social values represented in each film. These values are associated with gender norms that were practiced in periods in which these films were made, and therefore the discussion proposed in this study might help to understand these conventions, as well as point out some possible social change.

1.6   Organization of the Thesis

This thesis is structured in five chapters as follows. **Chapter 1** includes an introductory section which provides a contextualization, presentation of the objectives, the significance of this study, and the explanation of the procedures conducted in this research. **Chapter 2** presents the general theoretical perspectives which this study is based on: Gender and Film Studies, Systemic Functional Linguistics, Social Semiotics and Multimodality. Regarding **Chapter 3**, the visual and verbal analyses of the data are described, as well as some concluding remarks in relation to the results. In **Chapter 4**, the discussion of the results is provided, lighted by the concepts of Multimodality and Social Semiotics, Gender and Film studies. Finally, **Chapter 5** offers the concluding remarks of this research, the limitations of this study, as well as suggestions for further research.

CHAPTER 2
GENERAL THEORETICAL PERSPECTIVES

This chapter presents an overview of the theories on which this study is based on. First, some main concepts of Gender and Film Studies are provided, considering that the description of the verbal and visual resources are discussed in alignment with these theoretical perspectives. Next, the theoretical frameworks of Systemic Functional Linguistics (Systemic Functional Grammar - Transitivity), Social Semiotics and Multimodality studies (Grammar of Visual Design and Multimodal Transcription and Text Analysis) are discussed in order to offer a basis to my description and analysis of the selected data.

2.1. Gender and Film Studies

Taking into consideration that the focus of my analysis is on the female representations of the main characters of two rom-coms, the key concepts of Gender and Film Studies are presented in this subsection. Although Gender is a broad field of study which consists of different approaches, such as women's studies, men's studies and LGBT studies, this study is located in women's studies, more specifically in the intersection of feminism, film and language studies. Thus, the theoretical perspectives concerning these approaches are included as a background for my study. The reason for joining these disciplines is the interdisciplinary nature of this research: the tools for analysis are language-based, and the data is a filmic text. Therefore, both approaches have to be considered in order to produce a fruitful discussion.

The definition of *gender* which guides this study is: a social and cultural constructed variable which makes part of humans' identities in every social interaction (Cranny-Francis et al, 2003). In this sense, gender is a naturalized way of defining people's behaviors and competences within a classification of *male* and *female* categories, which are based on biological sex differences. As Pilcher & Whelehan (2004) state:

> The purpose of affirming a sex/gender distinction was to argue that the actual physical or mental effects of biological difference had been exaggerated to maintain a patriarchal system of power and to create a consciousness among women that they were naturally better suited to 'domestic' roles (p. 56).

Indeed, such distinctions produce role models of *femininity* and *masculinity*. These terms refer to a set of cultural and social practices associated with what a woman and a man are expected to be; it includes behavior, personal and physical attributes, as well as their roles in society. Moreover, such conceptualization of gender roles, as previously mentioned, is naturalized; in other words, it is taken for granted seen as part of nature itself. As Eckert & McConnell-Ginett (2004) point out: "it is embedded so thoroughly in our institutions, our actions, our beliefs, and our desires, that it appears to us to be completely natural" (p. 9).

As a matter of fact, form of binary division has contributed to maintain unequal power relations between the genders in our society, giving privilege to men in relation to women. Thus, feminist studies have encouraged to reconsider social arrangements. According to Weedon (1997) , "we need a theory which can explain how and why people oppress each other, a theory of subjectivity […] which can account for the relationship between the individual and the social" (p. 3). The oppression mentioned in this citation is a characteristic of the patriarchal structure of our society; the term *patriarchy* is related to "power relations in which women's interest are subordinated to the interests of men" (Weedon, 1997, p.2). Feminists have long questioned these power relations, which affects all forms of social organization, in order to promote change in social structures. Questions such as how femininity and sexuality define a woman and how to start redefining those terms have emerged since the late 60's, in a political movement called Women's Liberation Movement. Since then, the fight against the oppression of patriarchy in all aspects of women's lives, such as education, job opportunities and free-will to have children or not, were intensified. Also, this fight is "the motivating force behind theory which must always be answerable to the needs of women in our struggle to transform patriarchy" (Weedon, 1997, p.4). It is important to highlight that there were other movements in support of the feminist cause before the Women's Liberation Movement, and they were primordial to the protest of 1960's. However, this movement had a great impact in recent contemporary feminist theories such as the ones used in this study.

Women's representation in diverse types of media is one of the main concerns in gender studies, due to the fact that people are constantly in contact with popular culture and advertising through media, such as television, magazines, and films (Heberle, Osterman, Figueredo, 2006; Moita Lopes, 2006; Lazar, 2000; Heberle, 2004;

Caldas-Coulthard, 2005; Magalhães, 2005). Studies have suggested that women's representations in the media reinforce ideologies of domination and gender difference, as well as models of feminine behavior (Pilcher & Whelehan, 2004). For example, Caldas-Coulthard (2005) examines gender representation in Brazilian and British touristic ads. Her findings demonstrate that the semiotic construction of the female body in Brazilian ads reinforce sexist discourse related to women. The female body is shown as fragmented, objectified, as well as in a submissive position in contrast to the male body.

Similarly, early feminist investigations concerning the representation of women on films were focused on stereotyped images of women and femininity, mainly in Hollywood films (Smelik, 1999). Canonic studies on feminist film theory were conducted in 1970s, which were influenced by the militancy of feminists from the late 60's. Since then, these theories "have not remained static but have absorbed new critical debates as well as responding to developments in film production" (Chaudhuri, 2006, p.1). According to Smelik (1999), feminist critics have called the attention to the need of positive images of women, taking into account that "such fixed and endlessly repeated image of women were considered to be objectionable distortions that would have a negative impact on the female spectator" (p. 491). The stereotyped image of women as good wives, perfect daughters, and girls interested in fashion, for instance, had an important target of feminist movements, which hoped to intercede on such representations. Zeisler (2008) mentions that "without pop culture's limited image of women, many actual women in the real world might not have been inspired to fight for more and better representation of themselves" (p.9).

As one of the pioneer researchers on Film and Feminism, Mulvey brought about the concept of *male gaze*. Smelik (1999) further asserts that "Mulvey used psychoanalysis to understand the fascination of Hollywood cinema. This fascination can be explained through the notion of scopophilia (desire to see) which is a fundamental drive according to Freud" (p.491). In this sense, she suggests that classical films had a heterosexual male perspective, portraying an asymmetry between gender roles in which women were mainly the object to be looked at. Not only does the gaze influence the way women see themselves, but it also offers role models of relationships between men and women. Consequently, this way of looking at women reinforces the male "active" and female "passive" dichotomy (Cranny-Francis et al., 2003, p. 160). In addition to the relevance of Mulvey's work in the field, Chaudhuri (2006) claims that:

Although more than thirty years have elapsed since Laura Mulvey's pioneering essay 'Visual Pleasure and Narrative Cinema' (1975), many of its insights still apply to film production today. The representation of 'Woman' as a spectacle to be looked at pervades visual culture. In such representations, 'Woman' is defined solely in terms of sexuality, as an object of desire, in relation to, or as a foil for, 'Man' (…) the essay was the first attempt to consider the interplay between the spectator and the screen in feminist terms (p.2).

Mulvey's arguments provided an opportunity to a set of debates about narrative cinema, including one about an exclusion of women and 'female gaze', since classical film narratives compel a 'masculine view' on films for their audience (Chaudhuri, 2006). As Smelik (1999) explains, "the female spectator may not only identify with the slot of passive femininity that has been programmed for her, but it is also likely to enjoy adopting the masculine point of view" (p.494). Thus, women as an audience seem to be influenced by a male heterosexual perspective regarding the way they appreciate a certain film.

Furthermore, assumptions in relation to women as spectators and their genre preference have been discussed in film studies (Kuhn, 2000). According to previous studies on gender and movie genres[6], romantic comedies are considered to be designed for women, based on the classification of genre archetypes that were produced in early cinema history (Mortimer, 2010). Despite some recent romantic comedies' focus on male roles, the contemporary romantic comedies are mainly produced with women and their stories as the central theme of the plot, reinforcing the notion that their production is addressed to

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[6] The definition of 'movie genre' adopted by this present study is based on Bordwell's work, in the area of Films Studies: To be more precise, movie genre is a way to categorize and describe films, which is "based on a tacit agreement among filmmakers, reviewers, and audiences. What gives films of a type some common identity are shared genre conventions that reappear in film after film" (Bordwell, 2008, p. 320). According to this author, movie genres provide means to the audience to have an idea of the type of film they are interested in seeing: "for viewers, genre often provides a way of finding a film they want to see. If a group plans an evening at the movies, members may express their preferences for a science fiction film, or a thriller, or a romance and then negotiate from there" (p. 319).

female audiences (Abbott and Jermyn, 2009). Romantic comedies' audience "is enduringly presumed to be predominantly female and 'chick flicks' in all their incarnations are frequently critically constructed as inherently trite or lightweight" (Abbott and Jermyn, 2009, p.2). Mortimer (2010) also observes the negative connotation of the genre is entailed in comparison to other genres such as science fiction or drama. She claims that romantic comedies tend to receive negative criticism, with only the films in which famous actors are presented getting more respect (Mortimer, 2010).

Regarding the definition of the genre, Mortimer (2010) additionally states that the genre romantic comedies is constituted of a mixture of romance and comedy genres, which narrates the development of romantic relationships and, consequently, ends with a successful resolution: "the happy ending" (p.4). Moreover, the central theme of these narratives is the reestablishment of beliefs, values and attitudes triggered in human desire by the 'power of love' (Grindon, 2012). In other words, notions such as love can transform people, and as a result, they reunite them. In this sense, the hero and heroine in romantic comedies are meant to be together, having as a confirmation of their regeneration a wedding or a promise of a wedding (Rubinfeld, 2001). This union implies more than just a reestablishment of communal values: firstly, as Rubinfeld (2001) points out, these couples represent a heterosexual union, excluding all other types of coupling. Secondly, according to the author, there is a problematic aspect regarding the naturalization of a marital coupling, which consequently rejects female's free-will to not get married:

> […] heterosexual romantic coupling, followed by marital coupling, is always pictured as natural and unproblematic while any female resistance to such coupling is always depicted as deviant. To the degree that these Hollywood romantic comedies affirm social regeneration through coupling without even questioning the terms of that coupling, it can be argued that these Hollywood romantic comedies also affirm the social regeneration of patriarchy (p. 112)

In this sense, the stories reinforce marriage and/or long-term relationships; they make their audience reflect upon and value romance "as a personal experience and a social phenomenon" (Grindon, 2012, p.1). Thus, one main aspect of romantic comedy narratives is search for love and the perfect partner.

After presenting a brief overview of Gender and Film Studies, some main concepts of Systemic Functional Linguistics is shown in the next subsection.

2.2. Systemic Functional Linguistics (SFL)

The systemic functional analysis of language developed by Halliday (1973, 1978, 1985, 1994; Halliday & Matthiessen, 2004) has considerably contributed as a useful tool for the description and interpretation of texts for several purposes. According to Halliday (1994), these purposes can be for theoretical concerns, as well as for practical matters, considering that " there are many different purposes for which one may want to analyze a text[7], including ethnographic, literary, educational, pedagogical and so on" (p. 41). For instance, for educational matters, one can apply this theory in educational environments to provide a resource for improving critical reading, or for a "stylistic analysis of poems and short stories" (Halliday, 1994, p.41). Bearing that in mind, SFL theorists analyze texts, taking into account that language is inextricably connected to social and cultural context in which they are inserted in. In addition, Eggins (2004) further claims that this theory considers language as "strategic, meaning-making resource" (p.2). First, the term 'strategic' refers to the use of language with the purpose of accomplishing communicative goals. Second, it functions as a meaning making resource influenced by their context. Finally, it works as any other semiotic process which is made of choices (Eggins, 2004). Considering language as such, systemic functional grammar has to cope with the following variations, according to Halliday and Matthiessen (2004):

> We use language to make sense of our experience, and to carry out our interactions, with other people. This means that the grammar has to interface, with what goes on outside language: with the happenings and conditions of the world, and with the social processes we engage in. But at the same time it has to organize the construal of experience, and the enactment of social processes, so that they can be transformed into wording. (p.24)

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[7] According to Halliday and Matthiessen (2004), "the term text refers to any instance of language, in any medium, that makes sense to someone who knows the language" (p.4). Therefore, texts are not limited to written format, it is included any piece of product of social interaction, such as dialogues, for instance.

Indeed, when analyzing a text, extra-textual environments have to be considered to make a text coherent. Texts are directly linked with their context of culture, as well as their context of situation. The following figure represents Halliday and Matthiessen's stratification figure and its explanation (2004, p. 25). Taking into account that language is a complex semiotic system, it has several levels or stratas (Halliday and Matthiessen, 2004):
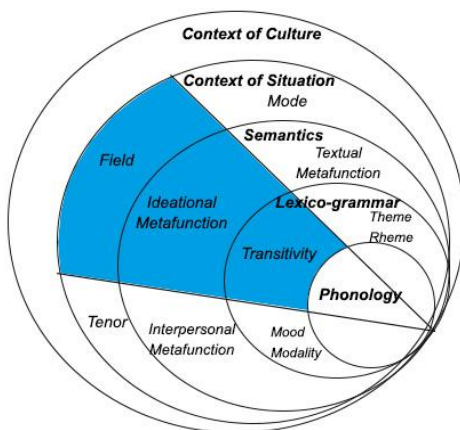
Figure 2.1: Stratified model of language (based on Halliday and Matthiessen [2004], p. 25)

Regarding the context of situation, SFL theory claims that language is affected by three contextual dimensions: Mode (the role of language in interaction), Field (the subject or focus of the activity taking place) and Tenor (the type of relationship established among participants). These dimensions are "variations according to use" (Thompson, 2004, p.40), having recognizable patterns of linguistic resources according to different contexts. Moreover, they are correlated to the semantic level of language - three metafunctions which work simultaneously: Textual, Interpersonal, and Ideational meanings. Textual meanings are related to the organization of our messages which shows "how they fit in with the other messages around them and with

the wider context in which we are talking or writing" (Thompson, 2004, p.30). Interpersonal meanings refer to the use of language in interaction, and the relationship between the participants. The ideational metafunction, which is highlighted in blue on figure 1, "construe[s] human experience" (Halliday and Matthiessen, 2004, p.29). Since this research proposes a representational analysis of the female characters, the description of language is focused on the ideational meanings realized through the lexico-grammatical resources of the Transitivity system. My analysis starts from the description of the dialogues through this system up to the context of culture, considering only the pertinent questions expressed by the *Field* level (goings on). Therefore, key concepts of the Transitivity system are explained in the following subsection.

2.2.1. Transitivity

The Ideational metafunction is important to investigations which aim at identifying the representational and experiential meanings being expressed in any type of communication. These meanings are revealed through the system of Transitivity which is "related to the dimension of Field, with the choice of process types and participant roles seen as realizing interactants' encoding of their experiential reality: the world of actions, relations, participants and circumstances that give content to their talk" (Eggins, 2004, p. 208).

In addition, Halliday and Matthiessen (2004) argue that:

> Our most powerful impression of experience is that it consists of a flow of events, or 'goings-on'. This flow of events is chunked into quanta of change by the grammar of the clause: each quantum of change is modeled as a figure - a figure of happening, doing, sensing, saying, being or having. All figures consist of a process unfolding through time and of participants being directly involved in this process in some way; and in addition there may be circumstances of time, space, cause, manner or one of a few other types (p. 170).

Therefore, the different types of processes are classified in: Material, Mental, Behavioral, Verbal, Existential and Relational. To exemplify, here are some examples taken from 'It happened one night' scene *Quit bawling.*

Material processes describe actions, processes of doing something:

He	didn't make	a pass	at	Me
Actor	Pr: material	Range		

Mental processes encode meanings of affection, cognition, and perception:

She	'll	Never	forgive	us.
Senser			Pr: Mental	Phenomenon

Behavioral processes refer to physiological and psychological behaviors:

(you)	Quit		bawling!
Behaver			Pr: behavioural

Verbal processes express acts of saying something:

What	Are	you	Talking	about?
Circ: manner		Sayer	Pr: Verbal	Circ: Manner

Existential processes are related to experiences of 'there is/was something':

There	isn't	an ounce of brains	in your whole family
	Pr: existential	Existent	Circ: location

Relational processes are verbs which express existence related to other element in the clause.

You	're	Just	like your old man
Carrier	Pr: relational		Attribute

The following figure summarizes the system of transitivity, regarding the processes as well as the name of participants engaged in each processes.
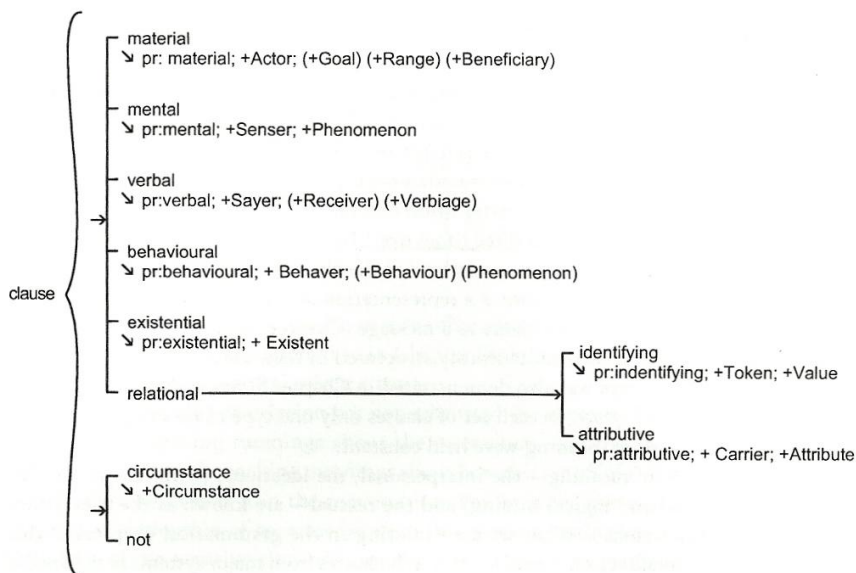
Figure 2.2: Transitivity System – Eggins (2004, p. 214)

Considering participants, Halliday and Matthiessen (2004) claims that one participant or more is present in every experiential clause, except in those which refer to meteorological processes, as 'it's raining', for instance. However, circumstances seem to be optional elements in experiential clauses.

   In sum, some key concepts of SFL were briefly mentioned in this section in order to present Halliday's framework to describe and analyze language, taking into consideration the approach of this research to language as a semiotic system. Thus, the SFL framework will be used in this study since it "seeks to develop both a theory about language as social process and an analytical methodology which permits the detailed and systematic description of language patterns" (Eggins, 2004, p. 8).

   The following subsection presents a brief overview of the theoretical background which contributes to the analysis of the visual resources. Inspired on Halliday's approach to language, Kress and van Leeuwen's visual grammar provides tools for encoding interpretations of semiotic resources of images, considering that they are potential meanings which we use to communicate as well. The key

concepts regarding Multimodality theory and the Grammar of Visual Design will be more explored as follows.

2.3. Social Semiotics and Multimodality: a socio-semiotic perspective to communication

The social semiotic approach to this investigation is based on its contribution to the interpretation of the textual evidence into a broader level of analysis. In other words, this approach provides means to describe potential meanings of semiotic resources, as well as means to discuss the link between my findings at the textual level to the social practices. As Van Leeuwen (2005) points out:

> Rather than describing semiotic modes as though they have intrinsic characteristics and inherent systematicities or 'laws', social semiotics focuses on how people regulate the use of semiotic resources – again, in the context of specific social practices and institutions, and in different ways and to different degrees (p. XI).

In this sense, Social Semiotics aims at describing the semiotic resources, as well as pointing out "what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted" (Jewitt and Oyawa, 2001, p.134). In addition, in order to introduce the topic 'what is semiotics?' Van Leeuwen (2005) describes the activities semioticians do before explaining what semiotics is about. He states the following: 1) semioticians collect, and systematically catalogue semiotic resources, including they history; 2) they also investigate how semiotic resources are used within a historical, cultural and institutional context, and how people usufruct them; "plan them, teach them, justify them, critique them, etc"; and semioticians also contribute to "the discovery and development of new semiotic resources and new uses of existing semiotic resources" (p. 3). Therefore, having a social semiotic perspective is to interpret critically how semiotic resources are used in distinct contexts.

Within this perspective, studies have shown the importance of understanding the construction of meaning-making resources in images, taking into account their relevance in our everyday lives (Böhlke, 2008; Bezerra, 2012; Iedema, 2001; Kress & van

Leeuwen, 1996, 2006; O'Halloran, 2004; Thibault, 2000, Baldry & Thibault, 2006). As Goodman and Graddol (1996) points out:

> […] media have now developed to the point where it is impossible to imagine life before graphic design, and people increasingly need to draw on knowledge of *visual* codes to interpret *written* information. Because of the increase in design software and the wider availability of computer technology, traditional definitions of literacy are no longer adequate in a word where texts communicate to us in new ways […]. In this sense, texts in English are becoming increasingly multimodal: they use devices from more than one semiotic mode of communication simultaneously (p.39)

The ability to understand multimodal texts has become an essential skill to gather all information available in the media. For this reason, these theorists have claimed for the importance of being visually literate to understand the forms of visuals we use to communicate, considering that all semiotic modes are resources for making meaning in a situated context, and therefore, they can be used to disseminate discourses, as well as ideologies (Bezerra, 2012).

Contributions have been made regarding gender discourses from dynamic texts within the perspective of Multimodality at Federal University of Santa Catarina (UFSC), within NUPDiscurso. As a researcher in Critical Discourse Analysis and in Multimodality field, Heberle (2004) investigates the representation of female identities in women's magazine. As a result, her study demonstrates that choices in terms of visual and lexicogrammatical resources provide ideological and oppressive meanings related to women's role in society. In addition, Böhlke (2008), for instance, examines a TV advertisement (still and dynamic images) of a prescription weight-management drug in order to illustrate how discursive-semiotic construction of ideal body appearance for women is offered by this type of media. In addition, Bezerra (2012)´s doctoral research focuses on the gender representations in the first film "Sex and the City" , by investigating ideational meanings in verbal and visual modes.

In order to investigate the potential meanings of the selected scenes in the present study, the Grammar of Visual Design (Kress and Van Leeuwen, 1996) and Multimodal Transcription and Text Analysis (Bauldry and Thibault, 2006) are used as tools for description

and analysis. The following subsections present a brief review of each framework.

2.3.1.   The Grammar of Visual Design

The Grammar of Visual Design (GVD) developed by Kress and Van Leeuwen (1996, 2006) can be used to analyze images in order to reveal the meanings in a multimodal text. In fact, the GVD adopted the notion of metafunction from Halliday's work (1994), considering that the visual also works like any other semiotic mode as a system of communication (Kress & Van Leeuwen, 2006). Thus, according to the systemic functional view of language, three metafunctional meanings are simultaneously created when we communicate: *ideational, interpersonal* and *textual functions*, which are related, respectively, to *representational, interactive* and *compositional meanings* in the GVD. This study concentrated on the representational meanings which are briefly discussed in this section[8].

The *Representational Meanings* refer to the visual elements related to the nature of events, the participants involved, and the circumstances in which the events take place. That is, they reveal the semiotic aspects of representations of the world, as well as our experiences, and the entities involved in the event. Similarly to the ideational metafunction of a verbal text, representational meanings in images are related to how we perceive the world around us and ourselves (Kress and Van Leeuwen, 2006).

When describing images on this perspective, they can be classified as *narrative representations* or *conceptual representations.* In narrative representations, the participants are involved in action which is represented by vectors (processes). The latter depicts participants characterized by their attributes, classification or position. The figures below are examples of each representation. The first figure portrays three main actions; the driver *is opening* the door, Peter *is raising* his hand *to hit* Ellie, and Ellie *is turning* her body *to protect* herself; these actions are shown by the vectors in red. In the second figure, Margaret is positioned in the center of the image, represented as the main female character. Also, this shot is longer than the other ones where the characters are involved in actions; therefore, it seems to offer a concept of what the character possesses as attributes.

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[8] For examples in Portuguese of the basic concepts of GVD, see Nascimento, Bezerra and Heberle (2011).

Figure 2.3: Narrative Representation

Figure 2.4: Conceptual Representation

In narrative representations, visual narrative processes can be classified as *action* (material processes), *reaction* (looking, perception), *mental* (cognition and affection) and *verbal* (verbal processes, quotation). The following examples show action, reaction and verbal processes: Andrew and Margaret are kissing each other and the guests are looking at them, showing admiration. Verbal processes are usually represented by dialogue balloons which are typically present in cartoons. In dynamic images, however, verbal processes can be represented by the participants' lips movement, as in the example below when Peter is talking to the detectives.

Figure 2.5: Action and Reactional Processes

Figure 2.6: Verbal Process

Regarding conceptual representations, participants are organized in terms of class or meaning; the processes are *Classificational, Analytical and Symbolic*. Classificational processes can

be covert (participants are positioned symmetrically) or overt taxonomic (participants distributed in different levels). Analytical processes describe participants in terms of carriers of attributes, such as accessories and physical characteristics. Symbolic processes are the representations which are implicitly conventionalized into symbols. These processes are related to "what a participant means or is" (Kress and Van Leeuwen, 2006, p.105). Figure 4, which was used as an example of conceptual representation, depicts as a classificational overt taxonomic structure; the main characters (Andrew and Margaret) are positioned in evidence towards the other participants. The following images show analytical and symbolic processes respectively. Margaret is being introduced to Andrew's family, she is in front of all his family and guests, and they are staring at her. This shot shows her physical attribute, as well as her dress style and posture. Next figure, Ellie is wearing a veil and white dress which are part of bride identification in many countries of Western culture. Therefore, it is possible to state that Ellie *is* a bride.

Figure 2.7: Analytical Process   **Figure 2.8: Symbolic Process**

In dynamic images, Kress and van Leeuwen (1996, 2006) argue that all the systems of visual analysis from GVD can be applied to dynamic images, which "can represent social relations as dynamic, flexible and changeable" (p.261). Iedema (2003) claims that multimodality "provides the means to describe a practice or representation in all its semiotic complexity and richness" (p.39). In other words, multimodality theory aims at revealing ways in which people produce and exchange meaning by using different modes of communication, such as images, whether static or not. In relation to the nature of dynamic texts, Van Leeuwen argues that "what is specific to

the moving image and what makes its language different from that on still image is: Motion – both of the camera and of the people, places and things, depicted; The way in which images can be edited into sequences; the ways in which moving images can, and do, combine with other modes – with speech, music and sound effects" (p.82). Although elements such as sound effects, music, and angle are part of the construction of the full meaning in dynamic texts, this study explores only the meanings of the visual elements.

Next, I present briefly some main concepts of Multimodal Transcription and Text Analysis (Baldry and Thibault, 2006).

2.3.2.   Multimodal Transcription and Text Analysis

According to Baldry and Thibault (2006), film texts are composed by dynamic images which "unfold in time, they display different and constantly varying constellations of sound, image, gesture, text and language" (p. 48). In order to analyze dynamic texts, Baldry and Thibault (2006) propose a transcription of film texts which reconstructs the visual resources into blocks, enabling the reader to identify the potential meanings and relate them to the metafunction organization of the text being analyzed. Their method also provides analytical tools such as phases, subphases and transitions which can offer a more detailed analysis of the meaning making subunits. In sum, as stated by Baldry and Thibault (2006):

> […] in terms of understanding the meaning-making processes of this text [the TV advertisement which is analyzed in the book]; the multimodal transcription helps reconstruct the text's phases and the subdivisions of each phase. Phases are the basic strategic meaning-making units in film text. […] transcription can thus help us identify many elements in a film text and suggest the way they integrate to make meaning (p.49).

Moreover, transcription analysis offers a range of analytical practices, and therefore, the analyst needs to bear in mind the goals which will be pursued. Baldry and Thibault (2006) have named two analytical approaches depending on the purpose of the analysis:

macrotranscription is "concerned with the interplay between the texts' phases, and a microtranscription, concerned instead with detailed description of the semiotic resources used in the meaning-making process" (p.166). The microtranscription aims at describing the meaning-making resources by connecting the subunits that makes a text, while the macrotranscription attempts to build up the meaning of the text as a whole (Baldry & Thibault, 2006). Therefore, this framework was incorporated in this study in order to organize the visual frames into a coherent structure of micro and macrotranscription. The descriptive level of the visual resources in the microtranscription is made based on the GVD.

In sum, this chapter has presented a summary of the main theoretical backgrounds which are essential to this research. In the next chapter, the results of the analysis are reported.

CHAPTER 3
DATA ANALYSIS

This chapter provides the contextualization of the scenes, as well as the description of my analysis in more detail. In order to answer *what is going on*, the scenes were contextualized based on the dimension *field* from the context of situation (Halliday, 1978; Eggins, 2004). Regarding the results, in order to identify how femininity is discursively constructed in the dialogues from the selected scenes, a detailed analysis of the verbal choices was made through the use of the transitivity system (Halliday & Matthiessen, 2004). This analysis consists of representational meanings related to: (A) the roles of participants, (B) the world of actions (process types) they are engaged in, and (C) the circumstances. Concerning the visual aspects of representations, the analysis was designed to examine the representational meanings regarding (D) the presence of represented participants, (E) the processes depicted by the presence of vectors, and (F) the circumstances in which the events occur (Kress and Van Leeuwen, 2006).

Nevertheless, due to the richness of dynamic texts such as films, I must emphasize that this report does not contemplate all the semiotic resources present in the selected data. Instead, it consists of the relevant findings, based on the objectives proposed by this research. In addition, although the analysis is focused on the female leading characters, some aspects involving the two male leading characters are mentioned, taking into account only the resources which correlates with the construction of the women's image. In short, this study does not include a full discussion of the leading male representations.

3.1 Contextualizing the scenes

3.1.1 It happened one Night
3.1.1.1 Quit Bawling Scene

Due to bad conditions to cross a bridge, the passengers of the bus where Peter and Ellie were travelling had to spend a night in a hotel. The scene starts the next day, when Ellie and Peter are having breakfast. Two detectives knock at their door; they argue with the hotel owner, asking him to enter every room to search for Ellie Andrews. When Peter hears noises outside, he suddenly conceives a plan to mislead the detectives: Ellie and Peter have to pretend to be married.

They let the detectives enter the room. When one of them starts asking questions, Peter pretends to get angry and starts arguing with him. Consequently, Ellie intervenes in the conversation to stop the argument, but the situation gets worse: Peter starts arguing with her. Convinced that they are a real couple, the detectives leave the room. The two start to laugh at them, giving compliments to each other in relation to their performance. The bus driver comes to the room and tells them the bus is leaving in five minutes. The scene ends when they start to pack their things.

3.1.1.2 The Marriage Scene

After having a misunderstanding with Peter, Ellie decides to return home and get married to King Wesley. The scene starts with King Wesley's arrival by helicopter to the marriage setting. A man announces the arrival of Ellie's groom, and many guest, reporters and servers come closer to his helicopter in order to congratulate him. The next shots portray musicians playing a wedding song, and reporters recording the event. Later, Ellie and her father come out of their house and walk towards the altar. At this moment, both characters are framed in a closer angle; Ellie's father tells her his impression about Peter. He tries to convince her to run away with Peter. In addition, he provides her ways to do it; he mentions that there is a car waiting for her on the other side of the land in case she wants to cancel the wedding. Ellie listens to her father quietly. She arrives at the altar and the priest starts the ceremony. The priest asks the formal question to consolidate their marriage, but Ellie hesitates; as a result, she runs away from the altar towards her father's car. King Wesley asks her father whether he knows what is happening; Mr. Andrews answers him by telling that he does not have the slightest idea. The last shot portrays Ellie's father smiling while he looks at the direction of Ellie's car.

The following subsections present the contextualization of the scenes from the film *The Proposal*.

3.1.2 The Proposal
3.1.2.1 How he proposed Scene

When Andrew and Margaret arrive at his small hometown in Alaska, they are caught by surprise; his mother has planned a welcome party with about 50 guests, including friends and neighbors. Andrew decides that during the party he will tell his family

that they are engaged. The scene starts when Margaret tells Andrew how inappropriate it is to tell them at that moment. Among his friends and family, Gertrude, his ex-girlfriend, is present and comes to say hello. Andrew introduces Margaret to Gertrude, and Gertrude asks them how he has proposed to Margaret. Everybody stops to listen to the story. Forced by Andrew, Margaret starts to tell the story. Throughout the elaboration of the story each one tells a different version, creating sarcastic scenes of the proposal to embarrass each other in front of the audience. In the end, everyone asks for a kiss, and they are compelled to do it. At this point, it is noticeable that Margaret and Andrew feel something when they kiss. The scene ends with the couple looking at each other and at others disconcertedly.

3.1.2.2 The Marriage Proposal Scene

As previously mentioned in the *contextualizing the movies* section in chapter 1, Margaret tells Andrew's relatives and friends the truth about their fake marriage on their wedding day. The marriage proposal scene starts at the moment when Margaret is back to New York, packing her things from her office. She is surprised by Andrew's entrance into their office; He tells her he needs to talk to her. Margaret is hesitant, claiming that she has no time to talk to him. He imposes himself on the conversation and starts to explain what he feels about her. After listening to Andrew, Margaret keeps reluctant to his real marriage proposal. She confesses that she is scared; Andrews supports her by telling her that he feels the same way. He comes close to her, and their love is sealed with their kiss. The scene closure is a close-up frame of both Margaret and Andrew kissing each other and smiling after an employee tells Andrew to show who the boss is.

In the following section, Ellie and Margaret's representations are described in the follow sections. The description is organized separately by verbal and visual resources presented in the scenes, according to each character.

3.2   Ellie Andrews

Ellie's representation depicted in the dialogues, as well as the visual resources from both scenes, seem to combine and complement her representation as a whole. In sum, the analysis reveals the following central theme: Ellie is represented as a passive social actor.

3.2.1 Verbal Analysis

In the quit bawling dialogue, the results reveal that the six types of processes types occur, although some types are more predominant than others. As shown in table 1, material and relational processes are the most emphasized among the instances. Thus, the participants are represented as engaged, most of the time, in physical, concrete actions. Also, the participants also give attributes, as well as identifying people and things, by representing their reality though relational processes. The following table gives a summary of processes used, showing the number of each occurrence enunciated by each participant, and total amount of instances:

Table 3.1: Processes in *Quit Bawling* dialogue

Processes	Participants			Total (each process)
	Ellie	Peter	Other participants	
Material	6	23	5	**33**
Mental	3	11	1	**15**
Verbal	4	5	1	**10**
Behavioural	1	2	1	**4**
Existential		1		**1**
Relational	4	12	4	**21**
Total (each participant)	**18**	**54**	**12**	**84**

As can be seen from Table 1, the number of process occurrences between Ellie and Peter are distinct; she becomes less visible than him in terms of the realization of processes. While she only utters 18 processes, he speaks a total of 54 phrases. For instance, the following extract demonstrates how Ellie rarely speaks while other participants are having a conversation:

Ellie: Man here to see you, sweetheart!
Peter: Who? Me? You want to see me?
Detective 1(addressing to Ellie): What's your name?
Ellie: Are you addressing me?
Detective1: Yeah. What's your name?
Peter: Hey, wait a minute! That's my wife you're talking to! What do you mean, coming here? What do you want anyway?
Detective1: we are looking for somebody.

Peter: Yeah? Well, look your head off… don't come busting in here, this isn't a public park! I could near as take a sock at you!
Detective 2: take it easy, son...

In other words, Ellie is not in control of the conversation. In general, she asks questions, talks briefly about what she feels, but she is frequently depicted as a passive participant throughout the dialogue. Among the material processes she verbalizes, she plays as an active role (Actor) in only two processes. In fact, one occurrence is a question and another one is a modalised statement; it reinforces Ellie's position as not having power over the situation, since she is questioning what procedure to follow in a material event. The examples below demonstrate Ellie's engagement to material processes in which she plays an active role:

Peter,	what	'll	I	do?
	Cir: manner		Actor	Pr: material

Maybe	I	Can	jump out	of the window.
	Actor		Pr: material	Circ: location

Figure 3.1: Ellie's involvement in material process as Actor in *Quit Bawling* dialogue

Only few instances depict Ellie's engagement to processes as an active participant. In contrast, she is mostly portrayed as a Goal, Phenomenon or Receiver participant. As Van Leeuwen (2008) points out, processes can demonstrate the level of agency and power among participants; processes such as mental and verbal, for instance, do not produce material outcome on the world; therefore, although participants are engaged as active roles in these processes, the level of agency represented by them is lower than an actor in material processes. Considering that Ellie is mostly involved in such processes (mental and verbal), she is represented as having lack of power. A brief summary of process types sorted by Ellie's active/passive engagement is shown in table 2:

Table 3.2: Ellie's active/passive engagement to processes in *Quit Bawling* dialogue

Ellie's involvement as an active role		Ellie's involvement as a passive role	
Material	*Do (question)* *(can) jump*	Material	*Protect* *Paw (touch)* *Make (a pass)* *Look for*
Mental	*Like*	Mental	*See*
Verbal	*Say* *Tell*	Verbal	*Address* *Shoot (questions)* *Tell*

For example, the following extract shows Ellie performing as the participant Goal. This part of the dialogue occurs when Ellie and Peter pretend to have an argument in front of the detectives and the hotel owner:

Ellie: You don't have to lose your temper!

Peter (imitating): "you don't have to lose your temper!"

Peter: That's you said the other time too, every time I try to *protect* **you**! The other night at the Elks dance when that big Swede *made a pass* at **you**!

Ellie: He didn't *make a pass* at **me**, I told you a million times!

Peter: Oh no? I saw him. He kept *pawing* **you** all over the dance floor.

Ellie: He didn't, you were drunk!

Furthermore, taking into account that Ellie does not speak frequently, the narration of the stories to convince the detectives that she is not Ellie Andrews is made by her partner. Therefore, all types of processes are included in Peter's speech; of these, action processes are the most frequent ones. In addition, another finding that indicates to Ellie's lack of power concerns the utterances in which she receives orders. These sentences are in the imperative form; they refer to Peter's command when Ellie asks him what to do in order not to be apprehended by the detectives:

32

Peter:

Get	your hair	over your eyes…
Pr: material	Goal	Circ: Location

Get	your dress	unfastened!
Pr: Material	Goal	Circ: manner

Figure 3.2: Ellie's lack of power: receiving orders

In addition, the narration in Quit Bawling scene starts
with the fake story containing an event involving her supposed family. It
conveys an intimate fact of their private life in order to make their
relationship seem real. Ellie participates passively in Peter's coherent
narrative, involving material processes in order to describe the
participants' actions, verbal processes to legitimize his story, and mental
processes to encode his thoughts and feelings in relation to the facts he
is consolidating. Thus, Ellie is not the one who has access to the
knowledge of the story. The following illustrations demonstrate that
Ellie gives no contribution to the narration:

Peter:

Yeah, Yeah…	I	Got	a letter	from aunt bella	last week.
	Actor	Pr: material	Goal	Cir: manner	Cir: location

Grandma	says	it	's	gonna	be	a girl,
Sayer	Pr: verbal	Carrier			Pr: relational	Attribute

I	hope	Bella	has	a boy,	don't you?
Senser	Pr: mental	Carrier	Pr: relational	Attribute	

Figure 3.3: Ellie's passive participation in the narration

Taking into account the occurrences of relational
processes, they indicate that Ellie is also evaluated by Peter; he is the
one who gives attributes to her. Despite that, there is one occurrence in
which she gives him an attribute; but it is a response of his evaluation.
The attributes given to her are: (she has) *a brain*, (she is not) *so bad*,

(she is) *like her old man*. Also, she is identified as his *wife*. These attributes are explained in more detail in the next paragraphs.

Mainly, Ellie's attributes are negative ones or are based on negative facts. These attributes are given to Ellie's real character, as well as the woman she is pretending to be in front of the detectives. For instance, after convincing the detective that they are a real couple, Peter shows surprise to see how good Ellie's performance was. He comments that she 'has a brain'; this process and attribute implies that she is smart:

Peter:

You	've got	a brain,	haven't you?
Carrier	Pr: relational	Attribute	

Ellie:

You	weren't	so bad	yourself.
Carrier	Pr: relational	Attribute	

Figure 3.4: Ellie's attribution in *Quit Bawling* dialogue

In addition, while they are pretending to be a couple, she is compared to her fake father, who is a plumber in the narration, belonging to a low social class. This comparison implies that she does not have good manners:

Peter:

aww…nuts!	You	're	just	like your old man.
	Carrier	Pr: relational		Attribute

Figure 3.5: Ellie's attribution as Peter's wife

Judgments and attributes are present in the second dialogue as well. As it occurs in the first dialogue, material and relational processes are the predominant processes. One relevant fact to be mentioned is that despite the fact that Ellie is present in most of the shots, she does not say anything throughout the whole scene of the Marriage. In an opposite way, Peter is not physically present, but he is the Actor involved in most of the processes in the dialogue. In addition, another male character is the authoritative representation, which seems to replace Peter: Ellie's father, who, in comparison to Ellie, speaks more. In addition, he gives her advice and financial means to carry out the running away plan. Therefore, he seems to be the one who is in

control of the situation. The following table summarizes the number of process occurrences according to the participants and the total:

Processes	Participants			Total (each process)
########## ########## ########	Ellie	Mr. Andrews	Other participants	############# #########
Material		8	2	**11**
Mental		2		**1**
Verbal		3	1	**4**
Behavioural			2	**2**
Existential				**0**
Relational		6	3	**9**
Total (each participant)	**0**	**19**	**8**	**<u>27</u>**

<p style="text-align:center">Table 3.3 – Processes in the Marriage dialogue</p>

The next examples are all the lines uttered by Ellie's father. In order to illustrate where Ellie is portrayed as a participant in this speech, the reference to her is signaled in bold. The processes in which she is engaged are underlined:

Andrews: You'<u>re</u> a sucker to go through with this. That guy Warne is O.K. He didn't want the reward. All he asked for was thirty-nine dollars and sixty cents... that's what he <u>spent on</u> **you**. It was a matter of principle with him -- says **you** <u>took</u> him for a ride. He <u>loves</u> **you**, Ellie. Told me so. **You** don't <u>want</u> to be married to a mug like Westley. I can buy him off for a pot of gold, and **you** can <u>make</u> an old man happy, and **you** wouldn't <u>do</u> so bad for yourself. If **you** <u>change</u> your mind, **your** car's waiting at the back gate.

In her interaction with her father, Ellie's portrayal is mainly through the role of Actor, Goal, and Carrier. Based on the previous example (Ellie's father speech), Table 4 describes the processes types in which Ellie is involved as active and passive participant in material and mental processes, separately:

Table 3.4: Ellie's active/passive engagement in processes in the
Marriage dialogue

Ellie's involvement on an active role		Ellie's involvement on a passive role	
Material	*Take for a ride* *Make* *Do*	Material	*Spend on*
Mental	*Like* *Change (somebody's mind)*	Mental	*Love*

These processes construct Mr. Andrews' speech to convince her not to marry Westley. In the first occurrence, Ellie is evaluated negatively based on her decision to get married to someone she is not in love with.

Mr. Andrews:

You	're	a sucker	to go through	with this.
Carrier	Pr: relational	Attribute	Pr: material	Goal

Figure 3.6: Ellie's attribution in *the Marriage* dialogue

On the other hand, Ellie's partner is portrayed positively in Mr. Andrews' speech. Throughout the scene, Ellie's father shows approval regarding Peter. Her father tells her what he thinks about Peter, and explains to her that Peter has not asked for any reward, but only the amount of money he spent with her during their journey to New York. He talks about Peter's honor, mentioning that he is a man of principles:

Mr.: Andrews:

that guy Warne	Is	o.k.
Carrier	Pr: relational	Attribute

It	Was	a matter of principle	with him.
Token	Pr: Relational	Value	Cir: accompaniment

Figure 3.7: Ellie's father giving positive attributions to Peter

When Ellie is involved as an actor in most of the material processes, she is placed into the position of being responsible

for a happy or tragic ending to the film plot. Her father tells her what to do by mentioning that if she decides to be with Peter, he would be happy. Moreover, he persuades Ellie by showing that he knows that being with Peter would make her happy too:

Mr. Andrews:

And	You	can make	an old man happy,
	Actor	Pr: material	Goal

and	you	wouldn't do	so bad	for yourself.
	Actor	Pr: material	Cir: manner	Goal

Figure 3.8: Ellie's involvement in material process as Actor in *The Marriage* dialogue

3.2.2 Visual Analysis

Regarding the visual analysis of Ellie´s representation, each scene has only one phase in which Ellie appears alone, and these phases have a short duration. In addition, it is notable that she is excluded from some phases. The following illustrations are the phases in which Ellie is the only character shown from each scene:

Table 3.5: Ellie depicted alone in the *Quit Bawling* scene
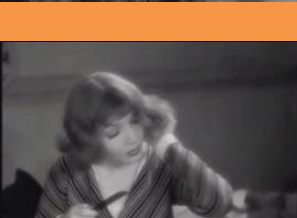
Shot 30 39:41		Participant: Ellie Actor	Phase 5	Action process Combing her hair
Shot 31 39:42		Participant: Ellie Reacter	Phase 5	Reactional process Looking at the detectives
Shot 32 39:42		Participant: Ellie Sayer	Phase 5	Verbal Process Verbiage: "Man here to see you sweetheart"
Shot 33 39:42		Participant: Ellie Actor	Phase 5	Action process Turning
Shot 34 39:43		Participant: Ellie Actor	Phase 5	Action Process Combing her hair

Table 3.6: Ellie depicted alone in *the Marriage* scene			
Shot 69 1h42m 23s		Participants: Ellie = receiver/ reacter the priest = sayer/ phenomenon	Phase 5c	Verbal process; Reactional process verbiage: "Ellen, wilt thou have this man to be thy wedded husband so long as ye both shall live?"
Shot 70 1h42m 31s		Participants: Ellie = actor Priest = reacter	Phase 5c	Action process Running away Reactional process

In the scene *Quit Bawling*, when Ellie is pretending to be Peter's wife, she is restrictedly involved in the action of combing her hair. She is sitting on a chair, in a lower position than the male participants are, and sometimes she is involved in verbal processes. These verbal processes, in fact, are replies addressed to Peter and the detectives; the only verbal process which Ellie takes the initiative to intercede on Peter's actions of anger, the result is that she comes to be judged and threatened by him (Ellie: The man just *asked* a civil question / Peter: Aww nut! You're *just like your old man*. There isn't an ounce of brains in your whole family). Throughout the scene, Ellie is mainly involved in actions in passive roles, such as Phenomenon, when the detectives are starring at her, or Receiver, when the detectives and Peter are addressing her. In action processes, Ellie is an Actor only when he is combing her hair; regarding other action processes which occur throughout the scene, she appears only as the participant Goal. Thus,

Ellie is representing the role of a submissive wife; a fragile woman who needs protection from her husband:

Table 3.7: Quit bawling scene – Examples of Ellie's involvement in actions

Shot 35 39:44		Participants: Peter = sayer Detective = actor Ellie = actor	Phase 6	Action processes: Walking towards Ellie; combing her hair Verbiage: "Who? Me? Do you want to see me?"
Shot 36 39:45		Participants: Detective = sayer Ellie = actor	Phase 6	Verbal process Verbiage: "what's your name?"
Shot 37 39:48		Participants: Detective = reacter Ellie = sayer/phenomenon	Phase 6	Verbal process Verbiage: "Are you addressing me?"
Shot 38 39:51		Participants: Detective = sayer Ellie = actor	Phase 6	Verbal process Action process: combing her hair. Verbiage: "Yeah, what's your

			Phase	
				name?"
Shot 39 39:52		Participants: Peter = sayer Detective = receiver	Phase 6	Verbal process Verbiage: "wait a minute…"
Shot 40 39:54		Participants: Peter = sayer/actor Detective = receiver/goal Ellie = actor	Phase 6 a	Verbal process Action process Pushing Combing her hair Verbiage: "that's my wife you're talking to"
Shot 41 39:56		Participants: Peter = sayer Detective = receiver Ellie = actor	Phase 6 a	Verbal process Action process Combing her hair Verbiage: "what do you mean coming here?"

In addition, Ellie does not provide the answers for the detectives' questions. She even seems to be educated by Peter; her behavior is controlled when she seems to cross the line. The subsequent shots are the ones where Ellie is judged by Peter after she tells her opinion about Peter losing his temper in front of the detectives. These shots show Ellie as the Goal in Peter's action of threatening to hit her in order to make her stop talking. Ellie cries, representing a 'typical' female reaction to a male 'offense'. Again, she continues to be in a lower/disadvantaged position towards him:

Table 3.8: Ellie as the participant Goal

Shot 53 40:38		Participants Peter= sayer Ellie= receiver/pheno menon Detectives: reacters	Phase 6ᵃ	Verbal process Reactional process Verbiage: "You're just like your old man, once a plumber's daughter, always a plumber's daughter. There's ounce of brain in your whole family."
Shot 54 40:40		Participants Peter= receiver Ellie= sayer/phenome non Detectives: reacters	Phase 6ᵃ	Verbal process Reactional process Verbiage: "oh Peter you've gone far enough..."
Shot 55 40:43		Participants Peter= sayer/actor Ellie= receiver/goal/p henomenon Detectives: reacters	Phase 6ᵃ	Verbal process Reactional process Action process: Threatening Verbiage: "oh shut up!"
Shot 56 40:44		Participants Hotel owner = sayer Detectives = receivers	Phase 6c	Verbal process Verbiage: "now you see what you've done!"

In respect to the visual and verbal meanings found in the second scene, one character is excluded from the visual frames - Peter. Non-representation of social actors in imagery tends to exclude

the roles of actors, and therefore, minimize their power as agents in events (Machin, 2007). However, despite Ellie´s foregrounded presence on the visual frames, it seems that unequal power relation between both character is maintained, taking into account that Ellie is presented as the Receiver in the verbal processes, while Peter is the participant mostly being talked about. In this sense, Peter's absence from the visual resources does not seem to change his power over Ellie and her choices. Therefore, her position as a passive participant on the visual representation prevails as well.

Table 3.9: The Marriage scene – Ellie as the participant Receiver

Shot 50 1h41m 20s		Participants: Ellie = receiver Mr. Andrews = sayer	Phase 4	Verbal process Verbiage : "He loves you Ellie"
Shot 51 1h41m 22s		Participants: Ellie = receiver Mr. Andrews = sayer	Phase 4	Verbal process Verbiage : "He told me so"
Shot 52 1h41m 27s		Participants: Ellie = receiver Mr. Andrews = sayer	Phase 4	Verbal process Verbiage : "You don't wanna be married to a mug like Westley"

Shot 53 1h41m 30s		Participants: Ellie = receiver Mr. Andrews = sayer	Phase 4	Verbal process Verbiage : "I can buy him off for a pot of gold"

This subsection has presented the mains findings regarding the verbal and visual analysis of Ellie's representation. The following subsection is focused on the character Margaret Tate; the main findings in relation to her presentation in the verbal and visual resources are described as well.

3.3 Margaret Tate

Regarding Margaret's representation, both visual and verbal features found in the analysis show that her character changes throughout the movie plot. In other words, Margaret is firstly represented with some attributes and actions, and later on these attributes and her engagement to actions are depicted differently. In this sense, Margaret's representation differs from Ellie's in relation to the way they are exposed: Ellie's representation seems to be linear in terms of her behavior as a wife, as well as when she is in love. She is portrayed in a submissive position towards the others in both situations. On the other hand, Margaret's representation is fragmented: as a boss, as well as a fiancée, she is portrayed her personal characteristics as confident, pushy and determined. However, in the second scene, she is shown to be a fragile and sensible character. The following subsections present the main finding about Margaret's representation in more detail.

3.3.1 Verbal Analysis

In terms of processes and their occurrences in both dialogues, material, mental and relational processes are the most recurrent ones. However, in the scene *how he proposed*, the material process is the most predominant, while the mental process is the most frequent in the *marriage proposal* scene. This fact is due to the nature of the events involved in each scene: firstly, Margaret and Andrew are

telling a story; in such cases, material processes are mostly used in order to construct a cohesive narrative. In the second scene, they talk about their feelings for each other; since mental clauses construe emotions, both participants express affection through mental processes.

As aforesaid, *quit bawling* (It happened one Night, 1934) and *how he proposed* (The Proposal, 2009) are similar scenes in terms of content: the characters are pretending to be a couple and they have to convince others that their relationship is true. Thus, both scenes have elements used to construct an identity a couple: they narrate stories, express their feelings, and they show their intimacy by characterizing their partners. For that reason, there is a similarity between the dialogues in relation to the occurrences of material, mental and relational processes.

Regarding the characters' involvement in the processes selected, Margaret and Andrews' processes engagement in the *How He Proposed* is the reverse of Ellie and Peter's performance in *Quit Bawling*. While Andrew produces 25 occurrences, Margaret produces 42. Similarly to Peter, Margaret narrates her story by using artifices to make it reliable (giving facts: Margaret: oh… the decoupage box that he *made*…where he'd taken the time to cut out tiny, little pictures of himself…). Thus, she is the one who is most of the time narrating the story, as well as characterizing Andrew, telling what he *is* or how he *was*. Next, I present a summary of the numbers of occurrences according to participants and the processes:

Processes	Participants			Total (each process)
##########	**Margaret**	**Andrew**	**Other participants**	################
Material	19	10	7	**36**
Mental	6	6	4	**16**
Verbal	3	2	2	**7**
Behavioural	4			**4**
Existential		1		**1**
Relational	10	6	4	**20**
Total (each participant)	**42**	**25**	**17**	**84**

Table 3.10: Processes in the *How He Proposed* dialogue

In addition, as previously mentioned, Margaret is forced to tell the story of how Andrew proposed to his family and guest. In order to do so, she starts telling a sequence of events, portraying herself as the actor most of the time. Among the processes in which she is involved, material processes are the predominant ones. In other words, Margaret is depicted as an agent in processes of doings in her narrative, characterizing her identity as a confident woman, which is different from Ellie. As shown by the data in table 11, Margaret is mainly involved in processes in an active role, including in mental and verbal clauses.

Table 3.11: Margaret's active/passive engagement to processes in *How He Proposed* dialogue

Margaret's involvement as an active role		Margaret's involvement as a passive role	
Material	*Leave, find, open (2x), go (2x), pound, marry*	Material	*Let, kiss, give*
Mental	*love, know(2x), look down, see, think (2x)*	Mental	
Verbal	*Say*	Verbal	

As aforestated, mental processes suggest less agency when compared to material processes; however, in my data, most of the mental processes in which Margaret is engaged as Senser, possess a cognitive or perception nature, rather than affection. For instance, the

process *know* can indicate power agency in the sense that the participant holds the knowledge of something. Perception processes such as *see* and *look down* were provided in order to be included to a set of events as part of Margaret's narrative. Furthermore, the only affection process which she is engaged in was uttered by Andrew: '*Margaret loves telling this story*'. In fact, this statement was ironically announced by Andrew to make Margaret lose her temper. In other words, this set of events creates a certain assertive representation of Margaret. The following examples illustrate how Margaret puts herself as active participant in a set of events containing material and mental processes:

So	I	Opened	that beautiful little decoupage
	Actor	Pr: material	Goal

I	looked down,	And	I	Saw	the most beautiful, big…
Senser	Pr: mental		Senser	Pr: mental	Phenomenon

Figure 3.9: Margaret's involvement in *How He Proposed* dialogue as an active participant

Another important aspect to be mentioned is the way Margaret describes Andrew throughout her story. Despite being a construction of Andrew's character, this construction is significantly relevant to Margaret's representation. Differently from Ellie, she is depicted as a woman who has access to power: she discusses on an equal footing with Andrew, and she confronts him. While Margaret creates her narrative, she includes descriptions of Andrew and his actions which challenge his manhood, in order to embarrass him in front of his family and friends. When Margaret tells them that she knew he wanted to ask her to marry him, she characterizes him as a coward by using the processes and attributions of *being scared* and *not having the guts*.

Margaret:

and	He	Was	Scared	like a little tiny bird.
	Carrier	Pr: relational	Attribute	Cir: manner

Because	I	Knew	He	wouldn't have	the guts	to ask,
Cir: reason	Senser	Pr: mental	Carrier	Pr: relational	Attribute	Pr: verbal

Figure 3.10: Margaret giving attributions to Andrew

In fact, the linguistic evidence also shows contradictions regarding women: on the one hand, there is Margaret pictured as a woman who is an authority, occupying a social privileged position towards men. On the other hand, there is another woman is representation being constructed in the dialogue which reinforces ideological aspects related to femininity: a woman and her ability for delicate type of work. When Andrew interrupts Margaret's story, he creates another version to stop her from humiliating him. He mentions a box which would probably be the box of the engagement ring. She resumes her speech and continues to humiliate Andrew by saying that he handmade a decoupage box. The fact that Andrew could make a decoupage box is something considered deviant, making Andrew a target for jokes. In fact, this type of work demands delicacy; such ability is associated to women, and therefore, the man who possesses it provokes awkwardness in the community. Thus, it strengthens the concepts of femininity and masculinity as opposites, which view women as fragile, and men as virile. The examples below present the moment in which Margaret interrupts Andrew:

Andrew:

Yeah… well,	what	I	Was	worried about	Was
		Carrier	Pr: relational	Attribute	

That	she	might find	this little box…
	Actor	Pr: material	Goal

Margaret:

Oh...	the decoupage box	That	He	made…
	Goal		Actor	Pr: material

Where	he	'd taken the time	to cut out	tiny, little pictures of himself.
	Behaver	Pr: behavioural	Pr: material	Goal

yes…	Just	Pasted	all over the box.
		Pr: material	Cir: location

Figure 3.11: The decoupage box

In the scene of *the marriage proposal,* the number of occurrences by each character invert as compared to the first scene: Margaret is less engaged in the processes. Another relevant difference is the major number of mental processes. Differently from the first dialogue, the analysis of the second dialogue reveals that the characters are mostly representing their inner world of emotions and mental state. In this sense, Andrew is telling Margaret the way he feels about her to convince her to stay with him. In order to do so, he encodes meanings of *feeling*, *thinking, and perceiving* through mental processes. In addition, Margaret responds to his claims by telling him about her feelings as well. Consequently, she is the Senser of 50% of the mental processes mentioned in the dialogue. The following table presents a summary of processes and numbers according to each participant.

Table 3.12: Processes in the *Marriage Proposal* dialogue

Processes	Participants			Total (each process)
###############	Margaret	Andrew	Other participants	#################
Material	5	8	1	**13**
Mental	8	8		**16**
Verbal		4		**4**
Behavioural	1			**1**
Existential	1			**1**
Relational	5	6	1	**12**
Total (each participant)	**20**	**26**	**2**	**47**

In order to exemplify some of the mental processes described previously, the following extract from the second dialogue is

provided, considering that mental processes are the most recurrent ones. This dialogue is the beginning of Andrew's speech:

Andrew: Three days ago, I <u>loathed</u> you. I used to <u>dream</u> about you getting hit by a cab or poisoned.
Margaret: Oh, that's nice.
Andrew: I told you to stop talking. Then we had our little adventure up in Alaska and things started to change. Things changed when we kissed. And when you told me about your tattoo, even when you <u>checked</u> me out when we were naked.
A man: Naked?
Margaret: Well, I didn't <u>see</u> anything...
Andrew: Yeah, you did. But I didn't <u>realize</u> any of this until I was standing alone, in a barn... wife-less. Now, you can <u>imagine</u> my disappointment when it suddenly dawned on me that the woman I <u>love</u> is about to be kicked out of the country. So, Margaret, marry me… because I'd like to date you.

In addition, as shown on Table 12, material and relational are the most frequent processes as well. Within a chronological sequence of actions, the story of how they fell in love is not constructed by Margaret, but by Andrew. Mainly, the material processes are used to represent concrete past events both characters are involved into. However, Margaret is rarely represented alone as an active participant in these material processes. For instance, he mentions that 'things *changed* when they *kissed*'. Simultaneously, other types of meanings are constructed through mental and relational processes to tell this story, expressing a mental state (Andrew didn't *realize* their situation), as well as giving attributes (until he was *standing alone*).

Moreover, Margaret's engagement as an active participant in material processes is more recurrent in the first dialogue; differently, in the second dialogue, she is more involved in mental processes. The table below presents the processes in which Margaret is involved as active or passive participant:

Table 3.13: Margaret's active/passive engagement to processes in the *Marriage Proposal* dialogue			
Margaret's involvement as an active role		**Margaret's involvement as a passive role**	
Material	*Leave*	Material	*Date*
Mental	*Think* *Imagine* *See* *Check out (analyze)* *Make sure* *Need (3x)*	Mental	*Love* *Dream* *Loathe*
Verbal	*Tell*	Verbal	*(stop) talk*

The following example shows Margaret involved in mental processes as the participant Senser:

Andrew: I need to talk to you.
Margaret: Yeah? Well, I don't have time to talk. **I** <u>need</u> to catch a 5.45 to Toronto.
Andrew: Margaret.
Margaret: I <u>need</u> the boxes to go out today. **I** <u>want</u> to make sure everything is...
Andrew: Margaret! Stop talking! Gotta say something.

Regarding relational processes, Margaret is involved as an active participant in attributive relational processes; that is, they encode meanings by qualifying or classifying. When Andrew tells her that he wants to marry her, Margaret at first turns him down. She argues that her current status (single) is a result of her choice. The attributes which she selects in relation to this fact are *alone* and *comfortable*. The passage below shows these attributes inserted in the clauses uttered by her:

There	Is	a reason why
	Pr: existential	Existent

I	've been	Alone	all this time.
Carrier	Pr: relational	Attribute	Cir: location

I	'm	comfortable	that way.
Carrier	Pr: relational	Attribute	Cir: manner

Figure 3.12: Margaret's involvement in relational processes in the
***Marriage Proposal* dialogue**

Finally, the last illustration of relational processes presented in this section reveals Margaret's vulnerability. As previously mentioned, Margaret is depicted as a strong and powerful woman in the first place. In this sense, her feelings were something which would not be exposed easily in order not to demonstrate her insecurity. However, after Andrew's proposal, she mentions her real reason for saying 'no': her attitude of assuming that loneliness is what makes her feel good represents the posture of a scared person. Thus, Margaret presents the opposite of being strong; at this point she becomes fragile, showing fear about what might come afterwards in case she decides to be with him:

I	'm	scared.
Carrier	Pr: relational	Attribute

Figure 3.13: Margaret showing fear

3.3.2   Visual analysis

As regards the visual analysis of the representational meanings in the Proposal scenes, Margaret is mostly depicted in narrative representations. However, conceptual representation is also relevant to describe what she represents. In other words, Margaret's body attributes, posture, and clothing are highlighted in some shots as being part of her identity. In addition, both scenes portray longer shots in which Margaret appears alone, differently from Ellie's depiction.

In narrative representations, verbal processes prevailed, taking into account that the main characters are narrating a story in the first scene, as well as revealing their feelings for each other in the second scene. Regarding the narrative of *how he proposed* scene, Margaret shows her dominant role in the conversation when she interrupts Andrew regularly. Thus, she is the Sayer of most speech processes depicted in the images. However, this does not occur in the second scene: taking into account the verbal analysis previously mentioned, Andrew's speech becomes more frequent in the second dialogue. The following shot sequences illustrate the dynamism of Margaret and Andrews' flow of narration depicted visually in both

scenes. The first example demonstrates how Margaret interrupts Andrew's speech. Such action is done repeatedly throughout the scene. In fact, Andrew performs the same action as well; however, Margaret's speech predominates:

Table 3.14: Margaret´s involvement in verbal processes in the *How He Proposed* scene

Shot 67 35m19s		Participants: Margaret = Reacter Andrew= Sayer/ Phenomenon Guests = Receivers	Phase 4	Verbal process Reactional Process Verbiage: "Anyway, naturally Margaret thought…."
Shot 68 35m21s		Participants: Margaret= Reacter/ Sayer Andrew= Phenomenon Guests = receiver	Phase 4	Verbal Process Reactional Process Verbiage: "I thought he was seeing someone else…It was a terrible time for me. But I went to that hotel anyway…"
Shot 69 35m27s		Participants: Andrew = Reacter Margaret (not framed in the shot) = sayer/ phenomenon	Phase 8	Verbal Process Reactional Process Verbiage: "And I pounded on the door..."

On the other hand, the second example shows the moment when Andrew tells Margaret to stop talking. Also, it shows the difference of agency, with Andrews taking control of the conversation, showing aggressiveness in his tone of voice. As a result, Margaret and other participants react to that performance, showing surprise to Andrew's behavior. Consequently, Margaret is portrayed as a *receiver* participant after being bluntly interrupted by Andrew:

Table 3.15: Margaret´s involvement in verbal processes in the *Marriage Proposal* **scene**

Shot 31 1h39m 10s		Participants: Andrew = Sayer Margaret = Receiver	Phase 4	Verbal process Verbiage: 'I need to talk to you'
Shot 32 1h39m 12s		Participants: Margaret = Sayer	Phase 3	Verbal process Verbiage: 'well I don't have time to talk. I need to catch the 5:45 to Toronto. So..'
Shot 33 1h39m 15s		Participants: Andrew: sayer Margaret: sayer/receiver Man: receiver	Phase 3	Verbal process Verbiage: Andrew: *'Margaret …'* Margaret: *'I need the boxes to go out today…'*

Shot 34 1h39m 17s		Participant Margaret = sayer	Phase 3	Verbal process Verbiage: 'I want to make sure everything is…'
Shot 35 1h39m 18s		Participant Andrew = sayer Margaret = receiver	Phase 3	Verbal process Verbiage: (screaming) 'Margaret! '
Shot 36 1h39m 20s		Participant Andrew = sayer/phenom enon Margaret = receiver/reacte r	Phase 3	Verbal process Reactional process Verbiage: 'Stop talking!'
Shot 37 1h39m 22s		Participants Publishing house employees= reacters	Phase 5	Reactional Process

Furthermore, Margaret's physical attributes are put in evidence as part of her identity construction in the images. In the scene of *How He Proposed,* Margaret and Andrew are standing among their guests while they are telling the story; this depiction also makes part of the event in which Margaret is being presented to his family, that is, she is a new person to his community, and she is being introduced. In order to get to know her, they are listening to their story as well as staring at her, and therefore, they are appraising her qualities and attributes. Hence, reactional and analytical processes are also salient as well as other narrative processes occurring in this scene. According to Kress

and Van Leeuwen (2006), naturalistic images[9] tend to be rich in details, having many embedded processes working simultaneously, such as analytical processes, for instance. The authors use the terms *minor processes* for the processes which are less notable, which are normally embedded in more salient *major processes*. Despite having a multitude of details, the processes have to be described in terms of their relevance to create an overall meaning from the visual resources for any analysis of naturalistic images. In this line, my analysis indicates that the analytical processes in shots 25 and 26 contribute to Margaret's identity construction, taking into consideration that they are more salient than any other minor analytical processes seen from other scenes (from Ellie's representation, for instance). The following table illustrates reactional and analytical processes taking place as regards Margaret's representation.

Table 3.16: Margaret depicted in reactional and analytical processes

Shot 25 33m43s		Participant: Margaret Phenomenon /carrier	Phase 5	Reactional Process Analytical Process Possessive attributes: Dress, long hair, slim body
Shot 26 33m45s		Participant: Margaret = Phenomenon /carrier	Phase 5	Reaction Process Analytical Process Possessive attributes: Dress, long hair, slim body

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[9] Naturalistic images the ones which are considered to represent reality truthfully according to cultural value from a determined society. In our society, for instance, photographs and images from television are commonly presumed to be naturalistic images (Kress and Van Leeuwen, 2006). Therefore, the images used in this study integrate this classification as well.

Shot 27 33m36 s		Participant: Margaret=sa yer/ phenomenon Andrew= receiver	Phase 4	Verbal process Verbiage: 'Humm...Wo w!ok… where where… to begin… this story…'
Shot 28 33m53 s		Participants: Guests = Reacters Margaret (not framed) = phenomenon	Phase 6	Reactional process
Shot 29 33m55 s		Participants Margaret = Reacter Andrew = Reacter	Phase 4	Reactional process

One of my last observations related to Margaret's visual representation involves the shots in which she is depicted alone. Again, differently from Ellie's representation, Margaret is more frequently shown in closed-up shots. Also, when comparing the shots in which both characters are in evidence, a different dynamicity is seen in The Proposal from It Happened One Night scenes. While Ellie is portrayed in fewer shots in a sequence without interruption, Margaret's shots are organized similarly to 'turn-taking' in conversation; her shots alternate with Andrew's shots, as well as other participants' shots. This fact indicates not only a technological improvement regarding edition, but it also demonstrate the difference of perspectives which both films portray. In The Proposal film, all participants tend to be shown equally. In It Happened One Night, on the other hand, some participants are more highlighted than others: in most cases, Peter is positioned as the central participant in the shot, being predominant on the visual frame. The following illustration exemplifies the dynamicity of the sequence of shots of *Quit Bawling* and *How He Proposed*:

Figure 3.14: *Quit Bawling* **sequence of shots**

Figure 3.15: *How He Proposed* **sequence of shots**

In addition, Margaret's portrayal in the first scene is distinct from the second scene in terms of her behavior. As already mentioned, there is a transformation of Margaret's character throughout the movie plot. One type of process which illustrates her character's change is the reactional processes found as the major process in some shots. That is, it is important to emphasize that only reactional processes as a major process were used as examples for one main reason: reactional processes are formed by the represented participant's gaze directed to other participants; therefore, it can be assumed that this type of processes is commonly present in naturalistic images, mainly when participants are engaged in activities such as conversations. Thus, reactional process tend to be a minor process, considering that people are always looking at something or somewhere while they are engaged in everyday activities.

Moreover, as Kress and Van Leeuwen (2006) point out, facial expression has an important role as a visual meaning-making resource for reactional processes, considering that "the precise nature of reactions is coloured in by facial expression" (p. 67). Furthermore, these authors claim that such resource can be used as a strategy to create viewer's identification with the represented participants, since viewers can imagine what the represented participant is feeling or thinking while

he or she is looking at something. Taking into consideration Margaret's facial expressions from both scenes, they are significantly relevant as a part of her character's modification, as well as a stimuli to create empathy with her. While Margaret is telling the story of how Andrew proposed to her to his family, she shows self-confidence, certainty, and consistency in what she was talking about. She is sarcastic when she talks to Andrew; she even shows a challenging expression when she is denying Andrew's version of the story. Also, she intensifies her expressions, as well as her movements, in order to describe certain events such as the moment when she sees Andrew's decoupage box. This exaggeration of movements and expressions is not only used to call people's attention to what she is narrating, but it also gives emphasis to the details of the story. Mainly, she highlights the fact that Andrew was capable of doing a hand-made decoupage box. The following table presents Margaret's performance when she is narrating the story in the first scene:

Table 3.17: Margaret depicted alone in *How He Proposed* scene

Shot 30 33m 58s		Participants: Margaret= Sayer/ reacter Andrew:=rec eiver/pheno menon	Phase 7	Verbal process Reactional Process Verbiage: 'Ok, well, humm..'
Shot 38 34m 21s		Participants: Margaret= Sayer/reacter Andrew:= receiver	Phase 7	Verbal process Reactional Process Verbiage: 'No?'
Shot 49 34m 43s		Participants: Margaret= Sayer Andrew:= receiver	Phase 7	Verbal process Verbiage: 'So beautiful!'

Shot 51 34m 47s		Participants: Margaret= Sayer Andrew:= receiver	Phase 7	Verbal process Verbiage: '… open that little decoupage and out fluttered these tiny little hand-out…'

Conversely, Margaret demonstrates vulnerability instead of self-confidence in the scene of *The Marriage Proposal*. In other words, she exposes her feelings, including fear and uncertainty. Her facial expression becomes wistful; while Andrew is telling her that he loves her, she reacts to this verbal process with a look of surprise. Consequently, tears come to her eyes. In brief, Margaret is a different woman now; a person who firstly was considered to be insensible by her subordinates is now exposing herself in front of everybody, showing that she is capable of letting her emotions become visible. The following table demonstrates some shots in which she is engaged in reactional processes in the marriage proposal scene, in contrast to the previous examples:

Table 3.18: Margaret depicted alone in the *Marriage Proposal* scene

Shot 59 1h40m 15s		Participant Margaret Receiver/ phenomenon	Phase 3	Reactional Process Verbal Process Verbiage: Andrew: 'Now… you could imagine my disappointment when it suddenly dawned on me that'

Shot 60 1h40m 19s		Participant Margaret Receiver/ reacter	Phase 3	Reactional Processes Verbal process Verbiage: Andrew: 'The woman I love is about to be kicked out of the country'
Shot 82 1h41m 22s		Participant Margaret =Reacter Andrew = phenomeno n	Phase 3	Reactional process
Shot 83 1h41m 38s		Participant Margaret Sayer	Phase 3	Margaret: I'm scared.

In brief, this chapter introduced the contextualization of the scenes, as well as the analysis of the main findings in terms of verbal and visual analysis, carried out in this study. Considering that the results at a textual level were presented, the next chapter provides a discussion of the results at a broader level: it presents the interrelation between textual evidence and the social practices which are being represented.

CHAPTER 4
TYING THE KNOTS – DISCUSSING THE RESULTS

This chapter presents the discussion of the results reported in the previous chapter in terms of their discursive and sociocultural practices. In order to attain such purpose, studies on Social Semiotics (Van Leeuwen, 2005; Kress and Van Leeuwen, 2006) and Gender and Film Studies (Rubinfeld, 2001; Kendall, 2002; Mortimer, 2010; Hatch, 2010) give support to this level of analysis. Regarding studies on Gender and Film, this discussion has specifically the support of previous studies on gender and/or the romantic comedy genre. Thus, this chapter is organized as follows: (1) the recapitulation of each character's representations in terms of textual evidence; and (2) interpretation and comparison of the textual evidence according to the studies previously mentioned.

4.1 Ellie Andrews' Representation

The verbal and visual analysis of the scenes *Quit Bawling* and *The Marriage* reveal two major themes in terms of experiential and representational choices used to depict Ellie's character: *Ellie depicted as a passive social actor* and *the construction of Ellie's character through negative attributions.* Therefore, I present a summary of the results of my analysis grouped into these themes.

Ellie depicted as a passive social actor

According to Van Leeuwen (2007), social actors are represented either in active or passive roles; further, the author states that "*Activation* occurs when social actors are represented as the active, dynamic forces in an activity, *passivation* when they are represented as "undergoing" the activity, or as being 'at the receiving end of it'" (p. 33). As the results of my analysis demonstrate, Ellie Andrew is mainly represented as a passive participant in both dialogues and visual resources. Mainly, she is engaged in material, verbal and mental processes in the dialogues as a *Goal, Receiver* and *Phenomenon* participant. For instance, Peter verbalizes the main action which is the central idea of the scene *Quit bawling*: he *protects* Ellie. Here, she represents the figure of a fragile and powerless woman, someone who needs protection; alongside this representation, she is performing the role of a wife.

Regarding Ellie's representation in the visual mode, the analysis shows that she is submissive to male characters. Again, the narrative of the events constructs Ellie's character as being passive to Peter's actions in *Quit Bawling*. A similar depiction of Ellie being

submissive to a male character occurs in the *Marriage Scene*. Although the last scene presents verbal process as the predominant process type, differently from the first scene in which material processes prevail, she continues to be represented as a passive participant (Receiver): she is *listening to* her father's advice while they are walking towards the altar. The following examples illustrate Ellie as a passive social actor depicted visually in the scenes of Quit Bawling and The Marriage:

Figure 4.1 – Examples of Ellie as a passive social actor in visual modes in the Quit Bawling scene

Figure 4.2: Examples of Ellie as a passive social actor in visual modes in the Marriage proposal scene

The construction of Ellie's character through negative attributions

Bearing in mind that relational processes "construe being and do this in two different modes – attribution and identification" (Martin, Matthiessen and Painter, 1997, p.106), it s important to discuss Ellie's attributions, since relational process is the second most recurrent process in both dialogues. Among the phrases in which Ellie is being characterized, her attributes have a negative connotation. In fact, these attributes are given not only to her, but to her fake character (as Peter's wife) as well. First of all, the evaluations concerning Ellie's character are given by Peter and her father; second, their comments question Ellie's intelligence, implying that she might be incapable of performing certain actions and taking her own decisions. Thus, the recurrent

relational process can represent the commonsense that women are less intelligent than men, reinforcing the dichotomy man/superior and woman/inferior present in patriarchal societies. The following illustrations are passages in which Peter and Mr. Andrews give attributions to Ellie:

(Peter is referring to Ellie's fake character)

Peter: Aww…nuts! You're **just like your old man**. Once a plumber's daughter, always a plumber's daughter! There isn't an ounce of brains in your whole family!

Ellie: Ohhh... Peter Warne, you've gone far enough! (she starts crying out loud)

(Peter is referring to Ellie)

Peter: You know… You weren't **so bad**, jumping like that. You've **got a brain**, haven't you?

Ellie: You weren't so bad yourself.

(Mr. Andrews and Ellie are walking towards the altar)

Andrews: You're **a sucker** to go through with this.

The next subsection presents the summary of the main finding in relation to Margaret's representation.

4.2 Margaret Tate's representation

The semiotic construction of Margaret's representation presents the main following themes: *Margaret depicted as an active social actor, conceptual representation in the construction of Margaret's character,* and *verbal and visual resources to construct the transformation of Margaret's character.*

Margaret depicted as an active social actor

Margaret's depiction as an active social actor is the first main difference between her representation and Ellie's. This difference is relevant to my analysis, taking into account that this can indicate a social change. In the verbal analysis of the first dialogue, material, relational and mental were the most recurrent types of process; considering that the main event is Margaret and Andrew telling the story of how he proposed to her. Both characters are narrating the story with concrete events, they are giving attributes to themselves and to other things, and they are encoding their feelings, perception and knowledge.

Within the narration of how Andrew proposed to her, Margaret dominates the conversation, and she has the role of Actor and Senser in most of the processes. Even though mental process can indicate less agency to active participants, Margaret is engaged in processes of knowing, which can present a type of superior agency, since she is the one who has knowledge concerning Andrew's character. In the same way, she is the one who gives attributes to Andrew; this is another element which can demonstrate her power over the situation, considering that she is the one who can characterize him. The following passages demonstrate Margaret is engaged in the processes previously mentioned:

(The moment when Margaret starts to tell her version of the story)

Margaret: Humm... wow! Ok… wow, where where to begin… this story. Well… hum... wow... mmm… yeah. Ok, well, humm... Andrew and I… Andrew and I were about to celebrate our first anniversary together. And I **knew** that *he'd been itching to ask me to marry him*. And **he was** *scared like a little tiny bird*. So I started leaving him little hints here and there because I **knew** *he wouldn't have the guts to ask*, but…

(The moment when Margaret mentions the decoupage box)

Margaret: Oh... the decoupage box that he made…where he'd taken the time to cut out tiny, little pictures of himself. Yes… Just pasted all over the box. Oh! So beautiful. So I **opened** that beautiful little decoupage and out fluttered these tiny little hand-out heart confettis. And once they cleared, I **looked** down, and I **saw** the most beautiful, big…

Conceptual representation in the construction of Margaret's character

In the visual analysis, Margaret's body, posture, as well as her clothes are elements which are used in the construction of her character. As previously observed in my analysis, this representation is specifically mentioned as an analytical process: these elements are *possessive attributes* of Margaret, who is the participant called *Carrier*. As previously mentioned, Margaret's conceptual representation is operating simultaneously with other narrative processes; this type of representation is also relevant regarding Margaret's identity construction, taking into consideration that she is in an event where people are getting to know her, they are looking at her and appraising her physical attributes as well.

Figure 4.3: Margaret's Conceptual Representation

Verbal and visual resources to construct Margaret's change of character

According to my analysis, the semiotic construction of the narrative in the scene Marriage Proposal reveals a change in relation to Margaret's character. Previously, she was involved in actions as an active participant, she had the control of the conversation, and she had a posture of an authority figure. However, in the second analyzed scene, Margaret is barely engaged in the processes as an active social actor. Taking into consideration the nature of the event they are involved in, which is *declaring* their feelings for each other, in particular, mental is the predominant process in which she is engaged as Senser, that is, the active participant. Nevertheless, Margaret is mostly *listening* to what Andrew is *saying*, within this perspective, Andrew plays the role of an active social actor. Therefore, the character's roles seem to invert, showing that Margaret has been transformed into a different person from who she initially was. The following examples illustrates how the semiotic construction of Margaret's representation is done differently by comparing the reactional processes taken in the two scenes:

Table 4.1: Margaret engaged in reactional processes

How he proposed scene Reactional processes	Marriage Proposal scene Reactional process	Representational meanings
		Both sequences of shot represent Margaret's reaction to Andrew's speech. The first can represent: • Sarcasm • Disapproval • Irritation The second sequence can represent: • Surprise • Empathy • Emotion

The previous subsections have provided a brief discussion about Ellie and Margaret's representations found in my analysis. Therefore, one of the objectives which guide this study is hopefully accomplished: unveiling the semiotic construction of these representations. Considering that the present study also attempts to compare both representations in order to demonstrate possible social change regarding discourses of femininity in the context of amorous relationships, the next subsection presents a discussion about the social values, attitudes, as well as power relations conveyed by these representations.

4.3 Tying the knots: social values, attitudes, and power relations regarding Ellie and Margaret's representations

The analysis carried out in this subsection is based on previous studies on Gender and Romantic Comedy Genre. This discussion is organized by the following themes: first, some main aspects regarding the *social context* of both films. The next theme to be discussed is related to Ellie and Margaret's character traits: *From Stubbornness to Independence*. *Different characters, but similar in love: reinforcing patriarchy* is also discussed, being the last topic approached in this subsection. It is important to highlight that the organization previously described has the purpose to: (1) give an overview of what was going on regarding the American society in the early 30s, as well as in 2000's; and (2) demonstrate the social conventions conveyed by both characters' representations.

Social Context

Regarding the film It Happened One Night and the sociocultural practices from the 1930s, as Mortimer (2010) points out, one has to take into account the social context in which these films were inserted in order to understand the representations and issues approached in them. Recurrent themes in the screwball comedy[10] were oppositional to the reality that the American society was facing. According to the author:

> America was in the grip of the Great Depression, the populace were suffering enormous privation and economic misery. The very foundations of society we tested, as men struggled to find work to provide for their families. Screwball comedy offered energy, fun and playfulness, a world where chaos reigned supreme and resulted in happiness and hope for its hero and heroine (p.11)

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[10] Screwball comedy is a different style of comedy genre which emerged in the 1930's. Studies on movie genre claim that screwball comedies established the narrative patterns of the subsequent romantic comedies; in this sense, the term 'screwball comedy' is considered to be a synonym of romantic comedy (Mortimer, 2010). Regarding its style and theme, "The genre derives its identity from a style of behavior (reflected in certain camerawork and editing techniques) and from narrative patterns that treat sexual confrontation and courtship through the socioeconomic conflicts of Depression America" (Schatz, 1981, p. 151). Thus, the narrative involves 'the battle of sexes' based on a confrontation through the socioeconomic difference between the protagonists, resulting in a mutual attraction.

In this sense, such films would offer to the audience an escapism from their existence, as well as a positivist perspective on their lives, taking into account the 'happy ending' which they expected to happen (Mortimer, 2010). In addition, Kendall (2002) indicates that romantic comedies from the 30s also served as a criticism to the devastating result of the economic crisis which the population was experiencing: an accented social class division and a power abuse of higher social classes.

Romantic comedies would show that love "served to transcend social boundaries" (Kendall, 2002, p.32). Ellie Andrews running away from her wedding to be with Peter, who belongs to a lower social class, represents the end of a "snobbish life" as she is "unclassing herself to join Peter Warne in a new kind of unit held together by something besides class" (p. Kendall, 2002, p.32). Thus, Ellie and Peter represent two different worlds with distinct systems of values (aristocracy and working middle class, respectively), and "their personal union serves to celebrate integration into the community at large, into a social environment where cultural conflicts and contradictions have been magically reconciled" (Schatz, 1981, p. 155).

In relation to the phase of the romantic comedy history which includes the film The Proposal (from the 80's up to now), the recent format of these romantic comedies seems to have been solidified by popular cinema in the late 1980s. Some authors called them as 'new romances' or even 'neo-traditional romances' (Mortimer, 2010). These labels are due to the resurgence of traditional roles of femininity and masculinity, as well as traditional format of these film plots, which commonly contain a 'happy ending' for their characters. As Mortimer (2010) observes, in previous decades, mainly after the campaigns for equal right in the 60s, few romantic comedies were produced; the few romantic comedies from the late 60's and 70's reflect the questions about traditional gender roles and relationships, and challenge them. The heroine from this period is represented as independent, sexually liberated, and progressively inserted in the workplace (Anne Hall (1977), Unmarried Woman (1979)). Indeed, some of these qualities seem to be present in heroines from current romantic comedies; however, with the resurgence of traditional love narratives, there seem to be conflicts in relation to their personal lives. Mortimer (2010) points out:

> These films [current romantic comedies] reflect their historical context in representing a fast-moving urban world where women can be successful and competitive in the workplace, yet

> often at the cost of their emotional and personal lives. They yearn to 'have it all' and have to make significant sacrifices to attain emotional equilibrium. (Mortimer, 2010, p. 29)

In this sense, the ascendant popularity of romantic comedies in the end of the 80s reflects "concern with traditional models of heterosexual relationships and desire for more conventional and old-fashioned pairings" (Mortimer, 2010, p. 18), rejecting the endings of the romantic movies from previous generations, where the couples do not succeed at overcoming the difficulties in order to stay together. Mortimer (2010) observes that such phenomenon can be a response to the rising number of divorces, as well as the growing of untraditional model of family structures, such as single parents, for instance. She claims that "the rom-com at the end of the twentieth century embraces the traditional in the face of change and crisis in our emotional relationships" (Mortimer, 2010, p.18).

As Hatch (2010) remarks:

> Contrary to Dowd's contention that Hollywood romantic comedies suggest that women will find happiness through domesticity rather than careers, Hollywood has turned increasingly to stories about young professional women who struggle to balance their career ambitions and their personal lives and, more often than not, earn more money than do their romantic partners.

Furthermore, the author concludes that as a result, romantic comedies offer love as a solution to women's conflicts. Although love seems to be an inescapable resolution to the heroines, these films also have a tendency to show that professional life and relationships can coexist. Indeed, the leading female characters are driven to reflect on ways to achieve happiness in both love and professional life (Hatch, 2010), as is the case in The Proposal (2009).

Bearing in mind some socio cultural aspects from each film regarding their contexts, the following themes cover other subjects more closely, based on the verbal and visual analysis carried out by the present study.

From Stubbornness to Economical Independence

The heroines from each period of the romantic comedy history portray some similar characteristics, according to the context and the 'goings on'. Regarding Ellie Andrews, she is considered to be the prototype of her posterior heroines from the 1930's. Thus, the elements to be mentioned here were mainly introduced to this genre by her character (Schatz, 1981). Ellie is mainly characterized as being spoiled and stubborn; she is an heiress, being financially privileged, but dependent on her father. On the other hand, Margaret represents a powerful woman, financially independent, and responsible for her own actions. She exemplifies what Gauntlett (2008) calls 'girl power' role model, where certain attitudes of the traditional femininity (submission) are no longer acceptable to a powerful woman. This is how Margaret acts, taking into account her attitudes such as the imposition of her needs towards the others. Such traits of both characters, Ellie and Margaret show the main contrast between their representations. Therefore, they are more explored in the subsequent paragraphs.

As briefly introduced, the heroines from the 30's tend to be shown as having a spoiled and stubborn character. In fact, they are also presented as "crazy and unpredictable", being capable of transforming a man's life into complete disorder[11] (Mortimer, 2010). As a matter of fact, such characteristics are constructed based on a conservative discourse which this genre tends to maintain. In other words, these heroines are shown to have a determined and independent mind in the beginning of the plot; however, there is an exaggeration of these heroines' performance regarding these particular attributions, which are portrayed as negative aspects. In short, Ellie Andrews, as her posterior heroines are "a threat to society and need[s] to be contained by the restrains of marriage" (Mortimer, 2010, p. 21). For instance, Ellie arranges to get married with King Westley secretly, and she decides to go after her husband in New York: she is trapped in her father's yacht and she dares to jump into the sea to escape. This fact can be considered as immature and risky, showing that she is capable of putting her life in danger to achieve what she wants. Therefore, the narrative constructs Ellie's character in such a way that she is subsequently rescued from her own frantic spirit.

Moreover, as the screwball comedies of the 30's tend to depict a heroine who comes from a dysfunctional family, the hero

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[11] The heroines from screwball comedies are also characterized in films such as *Bringing Up Baby* (1938), The *Merry Widow* (1934), *Twentieth Century* (1934), *His Girl Friday* (1940), and *The Awful Truth* (1937).

comes to her life to educate her, showing that her family structure has failed to contain her. This man is "socially inferior but morally superior" and gives her a "possibility for redemption and resolution" (Mortimer, 2010, p.24). Here I present the complete passage which Mr. Andrews legitimates Peter's moral superiority in order to convince Ellie to run away with him:

Mr. Andrews: You're a sucker to go through with this. That guy Warne is **O.K**. He didn't want the reward. All he asked for was thirty-nine dollars and sixty cents... that's what he spent on you. It was **a matter of principle** with him -- says you took him for a ride. He loves you, Ellie. Told me so. You don't want to be married to a mug like Westley. I can buy him off for a pot of gold, and you can make an old man happy, and you wouldn't do so bad for yourself. If you change your mind, your car's waiting at the back gate.

As an archetype of heiress heroine, she has a life full of privileges in which she can have anything she desires, but throughout the story she concludes that her luxurious lifestyle is incomparable to having someone with 'conservative principles' to lead her (Mortimer, 2010). Consequently, Ellie's character "runs away from the privilege and wealth of her father's world to finally find a new protector, who teaches her invaluable life lessons, enabling her to grow to a new, mature wisdom" (Mortimer, 2010, p.24). In addition, Kendall (2002) compares the meanings of the two moments in which Ellie runs away, regarding the resolution of her character influenced by Peter's lessons:

> The first escape was an impulsive, "private" act, witnessed only by the movie audience; the second one, no matter how slit-second and dramatic, is a "public" decision recorded on a newsreel-within-the-film. Colbert has grown up from heiress to citizen (p. 48).

In this sense, Ellie escapes the first time because of her spoiled character; the second time she runs away is a result of a wise choice. The following sequences of shots illustrate both scenes: the escape from her father's yacht and at her wedding. Although the first sequence of shots is not part of my data, the purpose of showing it in here is just for as an illustration of the semiotic realization of her first running away:

Figure 4.4: Ellie running away from her father's yacht

Figure 4.5: Ellie running away from her wedding

In relation to Margaret's traits, one of main differences from Ellie is her economical independence; this is a reflection of the emergence of feminism in women´s lives since the 1960s. Different feminists movements have been able to challenge the public sphere as a masculine domain, and therefore, women have been in more recent years represented as successful leaders, bosses, and competent at their jobs. Rubinfeld (2001) comments that two-thirds of adult women in the United States had jobs in early 2000's. Almost one half of the American labor force was constituted by women in those years. In addition, the author predicts that women will be the majority of American workers by 2050, counting on the large current number of women who pursue higher education. Furthermore, Rubinfeld (2001) compares changes of heroine's attitudes from current romantic comedies in relation to their predecessors:

> While today's Hollywood romantic comedies are more thematically conventional than their 1970 predecessors, the heroines in these movies are, on average, more economically and sexually liberated than their predecessors. By and large, they have moved out of the kitchens and into the offices. They are typically better educated and

wealthier than their 1970s counterparts. They
know what they want and how to get what they
want. They are not ashamed of their minds and
they are not embarrassed about their bodies.
They enjoy sex, talk about sex, and engage in
sex, even if their sexual relations (with the hero)
are usually framed quite discreetly, and
ultimately, their sexual desires are supplanted by
their maternal desires (p.149)

The following example portrays the first shots from
The Proposal in which Margaret represents a boss. At this point, it is
possible to observe the kind of relationship established between
Margaret and Andrew by the narrative processes: Andrew *gives* her a
cup of coffee, he *puts away* her bag, and he *organizes* the paper on her
desk. Thus, Andrew is her subordinate:

**Figure 4.6: First shots presenting the semiotic construction of
Margaret as a boss**

Another difference between Ellie and Margaret's
representation is that the second heroine portrays habits of body care. In
this sense, Margaret's body has an important role in relation to her
identity. As previously mentioned in my analysis, her body is put in
evidence in the visual frames; also, the narrative of the film The
Proposal presents the heroine's concern to maintain her body in shape.
The following example demonstrates the beauty rituals which Margaret
is engaged in; although it is not part of my data analysis, it complements
my findings regarding the relevance of the conceptual representation of
Margaret's body. At the beginning of The Proposal (2009), Margaret
and Andrew's morning routines are contrastively shown: the semiotic
construction of these shots present the characters' first impression to
their audience. Regarding Margaret's representation, she is firstly
depicted in a narrative process of *exercising*. Her next shot presents her

after having a shower; she *looks to the mirror* and *lifts her face*, implying that she might want to have a face lifting surgery. The last shot which the audience sees from Margaret's routine is her breakfast: Margaret is *reading* something while she probably *eats cereal* or other kind of *healthy food*. All these semiotic constructions show that Margaret is concerned about her look and it could be an answer for the relevance of conceptual representations to construct her identity, as mentioned in my analysis. In addition, Margaret can represent the practice which Rubinfeld (2001) observes:

> women may be more sexually liberated than ever before, but women are also increasingly prisoners of their own bodies - working more hours than ever before to keep their bodies in shape, and spending more money than ever before to show off that shape in the best possible light (p. 150).

Next, the semiotic construction of Margaret's first appearances in the narrative of the film is presented. As previously mentioned, these shots are interplayed with Andrew's shots; however, they are organized in the same order as below:

Figure 4.7: Body image: Margaret's first shots

Different characters, but similar in love: reinforcing patriarchy.

According to the previous discussion, Margaret's representation portrays changes as compared to Ellie's depiction. Several elements have shown that Margaret is more independent, liberated, and assertive. In addition, she is depicted as occupying a superior position in relation to her partner; not only in their careers, but also in terms of her posture in front of others. Ellie is financially privileged in relation to Peter as well, but it does not change the fact that she is represented to be inferior to him: she is constantly represented as

learning Peter's moral values. However, in relation to romance, both characters portray a similarity: the resolutions that they are engaged in seem to reinforce patriarchal values.

When Ellie and Peter are pretending to be a married couple, they represent actions of this practice based on conservative and traditional values. Such fact can be explained, as Mortimer (2010) observes, with the resurgence of traditional gender roles and the emphasis to family values in representations of relationships in the 30s, as a reaction to the liberal ideas from the previous decade (the 1920's, considered to be a dissipated decade). Again, the romantic comedies from the Great Depression sustain the idea of romance and marriage based on conservadorism. Indeed, Mortimer (2010) claims that we can interpret romantic comedies' characters "as being symptomatic of the general collapse of certainties in 1930s America, where patriarchy has failed and society is being tested. The need to find a sense of identity and purpose to restore the familial structures drives the ideology of these films" (Mortimer, 2010, p.46). In order to illustrate such fact, I present a passage from *It Happened One Night* which demonstrates how the discourse of the ideal couple is consummated by the mechanism of *evaluation* (Van Leeuwen, 2005). Here, gender roles in the context of a relationship are established at the moment that the hotel owner and the detectives are convinced that Ellie and Peter are a real couple as shown by to their behavior. Peter is standing and yelling at her, while she cries and retracts her body to protect herself from a possible aggression. The hotel owner evaluates them as "a perfectly nice couple":

Table 4.2: Semiotic construction of "a perfectly nice couple" in *Quit Bawling* scene

Shot		Participants	Phase	Action
Shot 60 40:57		Participants Ellie: goal/receiver/ phenomenon/ Peter: Actor/sayer/re acter/phenome non Hotel owner/detectiv es: reacters	Phase 3	Action Process Threatenin g Verbal Process "Shut up!" Reactional Process
Shot 61 41:01		Participants Ellie: actor Peter: Actor Hotel owner: Actor/sayer Detectives: Actor /Receivers	Phase 3	Action Process (Peter) walking (Ellie) crying (others) leaving Verbal Process "I told you they were a **perfectly nice** couple"
Shot 62 41:05		Participants Ellie: Reacter Peter: Reacter	Phase 3	Reactional Process

Similarly, considering Margaret's representation of romance, the positions of woman and man seem to reinforce traditional and conventional norms as well. One manner of reinforcing such norms in *The Proposal* is the representation of a "melodramatised man" commonly seen in recent romantic movies (Mortimer, 2010, p. 49). A

melodramatised man defines what Andrew represents, that is a man with character traits associated with femininity, such as sensibility, for instance. According to Mortimer (2010), "such representations serve to reinforce patriarchy, as the hero becomes empowered by moral superiority and sensitivity, able to "instruct" women about relationships, romance and femininity itself" (p.49). Therefore, it is possible to state that the role of the hero is to instruct the heroine, as it also occurs in the romantic comedies from the 30s; however, I argue that there is a slight difference between the way Ellie and Margaret are instructed: the first hero replaces Ellie's father role. She is taught by him about things in life, which she was deprived of due to her 'dysfunctional family', as well as her luxurious conditions. Andrew, however, teaches Margaret to recover her 'femininity', that is, she is helped to be more sensitive and romantic, which are traits supposedly expected of a woman.

Furthermore, taking into consideration the ending of recent romantic comedies, studies on this genre have shown that the heroines seem not to have a choice: there is no other happy ending than getting married and raising a family. Mortimer (2010) emphasizes that "just as the fairy tales, the modern romantic comedy concludes with a wedding, reinforcing the importance of tradition and conformity" (Mortimer, 2010, p. 31). Conformity is the theme which Rubinfeld (2001) further explores by stating that:

> Males win females and females are won, Men know more than women know what women really want. Male persistence, in the face of female resistance, is heroic. Female resistance is wrong, and sometimes can be dead wrong. Women are more than happy to serve as spectacle in a world where they must wait to be rescued by men… from men. Females can occasionally "matter more" as long as they recognize that what matters most is men, marriage, and motherhood (p. 111)

In this sense, the gender discourses spread by recent romcoms also reinforce the distinction between gender roles in relationships, where the female is commonly put in a passive role: she cannot argue against her fate. Furthermore, Hollywood romantic comedies seem to affirm that women are not complete without men's wisdom to tell them what they need, as well as control their "wild" spirits. To be more precise, as Rubinfeld (2001) identifies, the "heroines need the benevolence of heroes, just as women need the benevolence of patriarchy, to protect

them from themselves" (Rubinfeld, 2001, p. 111). In order to demonstrate how Margaret's resistance and conformation occurs, the following passage presents her first reaction when she answers his real marriage proposal. It is possible to observe that in order to convince Margaret that her choice to be alone is wrong, he empathizes with her feelings to make her feel comfortable. Once again, the narrative shows that Margaret is only scared, that is, besides that feeling, there is nothing else preventing them from being together; not even her own desire to be alone:

Margaret: Trust me. You don't really want to be with me.

Andrew: Yes, I do.

Margaret: See, the thing is, there is a reason why I've been alone all this time. I'm comfortable that way. And I think it would just be a lot easier if we forgot everything that happened and I just left.

Andrew: You're right. That would be easier.

Margaret: I'm scared.

Andrew: Me, too. (they kiss)

In addition, Hatch (2010) indicates that the setting is an important element in The Proposal (2009), as well as other elements in the narrative, to construct the recovery of traditional gender roles:

> Often, the modern city is a feminine space that threatens the masculinity and virility of its male inhabitants. In The Proposal, the antidote to matriarchal city life is to be found in the masculine realm of rural Alaska. In New York, Margaret terrorizes the people who work with her, particularly her assistant, Andrew Paxton (Ryan Reynolds) (p.70)

As the author explains, New York is the setting where Margaret mostly humiliates Andrew: she is basically shown as abusing her power position. For instance, she forces him to accept to get married with her in order to obtain her green card, and remain in New York. However, things start to change when they arrive at his hometown in Alaska: Margaret sees that his family owns almost all the businesses in town. At that moment, Margaret is not the one who is economically superior. Hatch (2010) explains that here is where Margaret starts to be humiliated. However, Margaret continues to challenge Andrew's manhood in the *how he proposed* scene. Taking into account the analysis developed in the previous chapter, Margaret uses mechanisms to provoke Andrew, mainly exposing his sensibility as something

negative, considering that she was trying to insult him. The idea is that, a man who has such characteristic may not be considered very 'masculine' by that community. After a set of events, such as the moment when Andrew rescues her from drowning, Andrew recovers his masculinity. The consolidation of his full masculinity is made clear by the last line of the narrative: while Margaret and Andrew are having the 'final kiss', one of the employees screams "show her who's the boss, Andrew!". It implies that although Margaret can be his boss in the public sphere, Andrew is expected to have the control as a romantic partner; therefore, as Hatch (2010) concludes: "When they return to the city, Margaret may still have the higher salary, but Andrew has assumed the dominant role in their relationship" (Hatch, 2010, p. 70). The following example is related to the final kiss and the consolidation of Andrew's dominant role:

Table 4.3: Consolidation of Andrew's dominant role in the relationship

Shot 93 01:42:13		Participants Margaret= actor/goal Andrew = actor/goal	Phase 6	Bidirectional Transactional Action Kissing
Shot 94 01:42:18		Participants Margaret= actor/goal Andrew = actor/goal	Phase 6	Bidirectional Transactional Action Kissing
Shot 95 01:42:26		Participants Margaret = reacter/receiver Andrew = reacter/receiver Employee (at the left)= sayer	Phase 6	Reactional Process Looking/smiling Verbal Process Verbiage: "yeah, show her who's the boss, Andrew!

Briefly, the central themes found in my analysis were discussed in alignment to the main concepts of the literature selected for this study. This chapter has focused on the comparison between the leading characters' representations in order to illustrate the social changes that have occurred regarding women's image in American romantic comedies. The following chapter presents the final remarks of this study.

CHAPTER 5
CONCLUSIONS

The present chapter includes the following sections: concluding remarks, limitations and suggestions for further research, and pedagogical implications.

5.1 Concluding Remarks

This present study had the purpose of investigating women's representations through the semiotic construction of the leading female characters from the films *It Happened One Night* and *The Proposal*, based on the interdisciplinary concepts of Systemic Functional Linguistics, Social Semiotics, Multimodality, Gender Studies and Film Studies. It attempted to reveal whether discourses of femininity have changed over the years in the context of amorous relationship. In order to achieve such objective, the first part of the investigation consisted of a verbal and visual analysis of the data through the system of transitivity (Halliday and Matthiessen, 2004) and the representational meanings (Kress and Vane Leeuwen, 2006) of the selected scenes. In relation to the second part of my analysis, the results of the verbal and visual analysis were discussed based on the perspective of Gender and Film Studies.

The detailed verbal and visual analysis revealed that Ellie Andrews is represented as a passive social actor, as well as having negative attributes related to her character. Both verbal and visual semiotics resources construct her character as submissive to her partner. Margaret Tate, on the other hand, is portrayed as an active social actor, considering that she is more engaged in material processes than Ellie. However, Margaret's role of active social actor changes in the scene of the characters' resolution in *The Proposal*; then she is mainly portrayed as the Receiver of verbal process, as well as the Senser of mental processes, including showing vulnerability through attributive relational processes. In addition, conceptual representations also served to represent Margaret's attributes in terms of the visual resources.

Considering the second part of this investigation, the discussion showed that many changes have taken place regarding the contemporary representations of the female characters, as they seem to convey the social changes in modern western societies regarding women's roles on the public sphere. On the other hand, despite the fact that recent romantic comedies have brought new aspects in relation to

woman's representation, regarding relationships, traditional gender norms seem again to command roles of femininity and masculinity in the resolution of the plot. Therefore, the discourse of gender represented in both films reinforces traditional structures of femininity, as well as masculinity, within the context of relationships. In fact, they establish an unequal power relation between men and women, where men are naturalized as superior to women. In addition, the discussion demonstrated that modern women are more concerned about their body image.

Finally, this research attempted to follow an organization which answers its guiding research questions orderly. Therefore, this study has presented (1) the experiential choices used to depict women's image in terms of verbal language; (2) the representational choices to portray women's representation in terms of visual resources; (3) the implication of these choices in terms of gender identities, focusing on discourses of femininity; and (4) the social values, attitudes and power relations which these depictions convey.

5.2 Limitations and Suggestions for Further Research

Taking into account the limitations of this research, one aspect to be considered is the limited number of scenes which were analyzed. Despite the fact that the scenes were chosen according to the criteria which could attain the objectives of this study, the inclusion of other part of the films would give a broader perception of the semiotic-discursive construction of women's role within the context of heterosexual relationships.

In addition, due to the richness of dynamic image and the limited space for this research, another limitation was the exclusion of some other elements which compose the full meaning of the visual resources. In other words, this study focused on representational meanings; compositional and interactional meanings were not included, but they could also provide more insights about the representation of femininity which this study attempted to unveil. In addition, sound and shot transitions, which were not included either, are meaning making resources of dynamic texts; they could reveal additional information regarding women's representations.

Bearing in mind such the limitation, one suggestion for further research is to conduct an investigation which could analyze gender representations by using the three systems of meanings in terms

of the visual aspects, as well as verbal language. In addition, considering that this research focused on female characters, another suggestion for further research is a detailed investigation of the male characters. This type of research would contribute to understanding how both male and female gender representations are constructed in this type of media.

5.3 Pedagogical Implications

As educators, I believe that interdisciplinary studies based on social semiotics have much to contribute to the improvement of education; therefore, it is important to make our studies more accessible to students in general. Specifically, this kind of research can contribute to educational environments by showing the following important subjects: 1) improvement of critical reading, and 2) emphasis on the importance of multiliteracies.

First of all, in way of fostering critical reading may be to indicate to students ways to decode relevant social issues in a text, which is a 'step ahead' of mere comprehension of its content, such as was done in the present research. This is related to the formation of critical thinkers who are able to reflect on certain issues and express their opinions about them. In this sense, critical thinkers can be agents of social change, which is the central purpose of critical studies: to raise consciousness of social inequalities among people and institutions. Thus, developing students' abilities for a critical reading is to give them an opportunity for questioning social conventions which can promote discrimination. The questioning of such conventions represents a possibility for change.

Finally, the multimodal nature of texts present in the media, especially filmic texts, indicates the need for the implementation of multiliteracies in schools, considering that other types of modes rather than verbal language are frequently used resources for making meanings. In this sense, teaching students to decode such non-verbal resources can help them to improve their literacy skills as a whole. In addition, once students can decode the meanings of visual modes from filmic texts, for instance, it can motivate them to have a fruitful discussion about the social conventions portrayed by these texts.

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APPENDIX
SAMPLES OF VERBAL AND VISUAL ANALYSIS

It happened one night (1934)
Quit Bawling scene – verbal analysis

Peter:

Detectives!

Ellie:

That	's	Father	at work!
	Pr: relational		Circ: manner

Peter,	What	'll	I	do?
	Cir: manner		Actor	Pr: material

Maybe	I	can	jump out	of the window.
	Actor		Pr: material	Circ: location

They	won't	See	me.
Senser		Pr: Mental	Phenomenon: act

Peter:

Sit down...
Pr: Material

Get	Yourself	mussed up…
Pr: relational		Attribute

Get	your hair	over your eyes…
Pr: material	Goal	Circ: Location

Get	your dress	unfastened!
Pr: Material	Goal	Circ: manner

(Detectives knock the door)

Quit bawling scene -Visual Analysis

Shot 13 39m09s		Participants Ellie = goal Peter = receiver	Phase 2 c	Action Process Pushing Ellie to sit down Verbal process " sit down"
Shot 14 39m10s		Participants Ellie = goal Peter = receiver	Phase 2c	Action Process Disarranging Ellie's hair Verbal process " get yourself mussed up"
Shot 15 39m11s		Participants Ellie = goal Peter = receiver	Phase 2c	Action Process Covering her eyes with her hair Verbal process " get your hair over your eyes"
Shot 16 39m12s		Participants Ellie = goal Peter = receiver	Phase 2c	Action Process Unfastening Ellie's blouse Verbal process " get your dress unfastened"

The Proposal
The Marriage Proposal scene – Verbal analysis

Margaret:

See, the thing is,	there	is	a reason why
		Pr: existential	Existent

I	've been	alone	all this time.
Carrier	Pr: relational	Attribute	Cir: location

I	'm	comfortable	that way.
Carrier	Pr: relational	Attribute	Cir: manner

And	I	Think	it	would just be	a lot easier
	Senser	Pr: mental	Carrier	Pr: relational	Attribute

If	We	Forgot	everything that happened
	Senser	Pr: mental	Phenomenon

And	I	just	left.
	Actor		Pr: material

Andrew:

You	're	right.
Carrier	Pr: relational	Attribute

That	would be	easier.
Carrier	Pr: relational	Attribute

Margaret:

I	'm	scared.
Carrier	Pr: relational	Attribute

The Marriage Proposal scene – Visual Analysis

Shot 72 1h40m 48s		Participant Margaret = sayer	Phase 3	Verbal process Verbiage: "trust me…"
Shot 73 1h40m 50s		Participant Margaret = sayer	Phase 3	Verbal process Verbiage: "you really don't wanna be with me"
Shot 74 1h40m 52s		Participant Andrew = sayer Margaret = receiver	Phase 4	Verbal process

Verbiage: "yes I do" |
| Shot 75 1h40h5 4s | | Participant Margaret = sayer | Phase 3 | Verbal Process Verbiage: "You see the thing is, there is a reason why I've been alone all this time. I'm comfortabl e that way" |

Shot 76 1h41m 04s		Participant Margaret = sayer/pheno menon Andrew= receiver/ reacter	Phase 4	Verbal Process Reactional process Verbiage: "and I think it would be easier if we forgot…"
Shot 77 1h40m 05s		Participant Margaret = sayer	Phase 3	Verbal Process Reactional process Verbiage: "…everyth ing that happened and I just left"