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Collocations and representation of gender in *The Chronicles of Narnia* series

Kolokace a reprezentace genderu v cyklu *Letopisy Narnie*

Diplomová práce

Praha 2021 Vedoucí práce: PhDr. Gabriela Brůhová, Ph.D.

Chtěla bych velmi poděkovat vedoucí své diplomové práce PhDr. Gabriele Brůhové, Ph.D. za její podporu během mého bakalářského i magisterského studia. Moc si vážím její vstřícnosti, laskavosti, ochoty a všech cenných připomínek a komentářů.
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Prohlašuji, že jsem diplomovou práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

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Souhlasím se zapůjčením diplomové práce ke studijním účelům.
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ABSTRAKT

Diplomová práce se zabývá reprezentací genderu v dětské literatuře, konkrétně v cyklu fantasy knih *Letopisy Narnie*. Teoretická část pojednává o genderové lingvistice, charakterizuje dětskou literaturu a rozebírá problematiku genderových stereotypů v tomto typu literatury. Analytická část práce se zaměřuje na kolokace vlastních jmen čtyř hlavních postav (dvě postavy ženského, dvě mužského rodu) a zájmen *he/she/I* k nim odkazujícím. Pozornost je také věnována obecným jménům vztahujících se k genderu: *girl(s), boy(s)*. Materiál tvoří 300 příkladů. Práce zkoumá jak levostranné, tak pravostranné kolokáty (především adjektiva a slovesa) těchto podstatných jmen a zájmen a jejich sémantiku. Práce zkoumá, s jakými sémantickými typy adjektiv a sloves se zkoumaná slova pojí a jaké jsou rozdíly mezi prezentací mužských a ženských hrdinů, tj. jak jsou postavy popisovány, jaké vlastnosti jsou jim typicky připisovány, jaké činnosti vykonávají apod.

Diplomová práce přispěje k analýze kolokačních vzorců s genderovou tématikou v dětské literatuře a prozkoumá možné stereotypizující účinky na dětského čtenáře.

klíčová slova: gender, genderové stereotypy, dětská literatura, kolokace

ABSTRACT

This diploma thesis deals with the representation of gender in children's literature, namely in the book series *The Chronicles of Narnia*. The theoretical part discusses gender linguistics, characterizes children's literature and discusses the issue of gender stereotypes in this type of literature. The analytical part of the paper focuses on the collocations of proper names of the four main characters (two female, two male) and the pronouns *he*/*she*/*I* referring to them. Attention will also be paid to common names related to gender: *girl(s), boy(s)*. The material consists of 300 examples. The thesis examines both left-side and right-side collocates (mainly adjectives and verbs) of these nouns and pronouns and their semantics. The thesis determines the semantic types of collocates the words under study are associated with and examines the differences between the depiction of male and female characters, i.e. how the characters are described, what characteristics are typically attributed to them, what actions they perform and so on.

The thesis provides an analysis of gender-related collocational patterns in children's literature and hopes to contribute to a greater understanding of gender-based language in general, as well as possible stereotyping effects on the child reader.

keywords: gender, gender stereotypes, children's literature, collocations

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1. INTRODUCTION

This thesis is concerned with gender in *The Chronicles of Narnia*. The theoretical part is primarily based on various authors in the field of gender linguistics and children's literature, such as Valdrová, Eckert and McConnell-Ginet, Hunt, Čermáková, Nikolajeva, Kneeskern and Reeder and many others. The theoretical part firstly characterizes gender in the English language and then maps out the developments in the field of gender linguistics. Then, it studies children's literature and its defining features. It provides an introduction to how children form their gender identities and how they are influenced by gender stereotypes from, among other sources, children's literature. The final chapter of the theoretical part introduces *The Chronicles of Narnia*. The analytical part is concerned with various aspects of gender representation in the books and tries to study if they are gender-stereotypical or not. The thesis tries to testify hypotheses about stereotypes in children's literature as based on previous studies on this topic. The analysis is both quantitative and qualitative. The quantitative analysis provides an overview of the entire book series at large. It describes the distribution of male and female characters and key words. The qualitative analysis deals with 300 examples extracted from *The Chronicles of Narnia*. The examples contain the two male (*Edmund, Peter*) and two female (*Lucy, Susan*) characters and also the lemmas *girl* and *boy*. The analysis examines both their right-side and left-side collocates: lexical verbs, subject complements and modifiers.

2. THEORETICAL BACKGROUND

In English, gender is expressed in various ways, such as pronouns or gender-specific nouns. However, English makes use of no inflectional markings which would mark the gender of the noun. Quirk et al. (1985: 314) describe gender in English as "notional" and "covert", i.e. that words such as nouns do not have "inflectionally-marked gender distinctions". Quirk et al. (Ibid.) further contrast this type of gender with the "grammatical" and "overt" gender, which is displayed by English pronouns and nouns in other languages, such as Czech or French. By studying the ways gender-specific and marked words are used, in any language, we can discover the prevalent conventional images and possible clichés of that gender in the respective culture. These potential stereotypes are then further ingrained in us through literature, media and the Internet. Gender in English nouns is covert, but the frequently stereotypical representations of gender can be clearly observed all around us.

In the 1960s, the first linguistic observations between language and gender focused on the smallest and most concrete units, sounds and words. It was later, in the mid-1970s, when analyses of a larger scale were undertaken. These analyses already included the investigation of syntax, discourse and conversational turns (Lakoff, 2004: 18). In the 1970s, conversations were also started to be analysed through the lenses of sociolinguistics and pragmatics. By the 1980s, language became understood much more as "the product of human need and desire" and less as an abstract and "unpoliticized" 'thing' (Ibid.: 20). We might take either of these approaches when analysing language and gender. We might look at a word or a phrase in isolation, but we are going to learn much more when we consider it as a part of a greater sociocultural context.

2.1 STUDYING LANGUAGE AND GENDER: AN OVERVIEW

Valdrová (2017) defines gender linguistics as a sociolinguistic discipline that was developed on the basis of feminist linguistics since the 1980s in the United States and Western Europe. The names of the discipline, gender linguistics and feminist linguistics, were in the past used interchangeably. Since the 1980s, the term *gender* has also emerged in academic discourse, used to mean 'social' gender, therefore the social norms, expectations and restrictions based on the biological sex. The research in gender linguistics is mainly concerned with the language constructs of gender in public discourse

and the associated structuring of public space, which ensures the reproduction of the so-called traditional division of labour between women and women. Women are associated with the responsibility for the private sector (family, childcare and emotional intelligence in relationships) and the role of supporting men's careers, while men are seen as the ideal workforce. Women are presented as the 'weak sex', the 'tender sex', the 'prettier half' (Ibid)[1]. They are often described as having no ambition in their work and career. On the other hand, men should be aggressive, competitive, displaying leadership skills and a talent for abstract thinking. These constructs sometimes seek support in the alleged biological predetermination of the emotional and mental world of men and women.

Gender linguistics deconstructs this way of seeing the world through the so-called *lenses of gender* (a term introduced by Sandra Bem in her 1993 book *The Lenses of Gender*). These gender lenses are reflected in the choice of lexical, morphological and stylistic linguistic means and argumentation strategies. These means and strategies are involved in the organization of various domains, differentiating them by gender and turning them into power structures. According to Bem (1993), gender lenses have three layers: *androcentrism*, *gender polarization*, and *biological essentialism*. Firstly, *androcentrism*, also referred to as *male-centeredness*, establishes the male experience as the standard and the female experience as the non-standard. Secondly, *gender polarization* focuses on the division between men and women in every aspect of human experience, from "modes of dress and social roles" to "expressing emotion and experiencing sexual desire" (Bem, 1993: 80). Thirdly and lastly, *biological essentialism* serves as a somewhat legitimization of the other two lenses, because it explains these differences as consequences of the biology of men and women. Biological essentialism is what 'justifies gender inequalities'[2]: Mother Nature wants women to... (Valdrová, 2017). Bem concludes that these three lenses are extremely pervasive in our Western culture and influence our own thinking of gender: either we conform or rebel. She argues that the debate on gender inequality "must be reframed so that it addresses not male-female difference but how androcentric social institutions transform male-female difference into female disadvantage" (Bem, 1993: 176).

[1] My own translation of Valdrová's Czech terminology.
[2] My own translation.

2.1.1 GENDER VERSUS SEX

Before recounting the history of gender linguistics research, two important terms, *gender* and *sex*, must be clarified. Baker (2014: 209) states that within academic research *sex* usually refers to the "biological aspects" of identity. This would include the number of X chromosomes and/or whether a person has a penis or a vagina. Gartner and McCarthy (2014: 1) also call *sex* "a biological characteristic", but they moreover specify that recent research considers visible external traits as insufficient markers of *sex* and that *sex* is not as much of a clear binary as was thought previously. We must take into account other features, such as "the presence of gonads", "the functionality of reproductive organs" and the production of hormones, such as estrogens or androgens (Ibid.). Some researchers dispute biology as the only factor for determining *sex*, although it is a multifaceted one. Butler (1993) considers "all sex classification systems […] social constructions" above all (Gartner and McCarthy, 2014: 4). Finally, Gartner and McCarthy (2014: 4–5) suggest that *sex* is "not only an attribute of individuals", but that it also relates to various practices in our society and culture, such as where we live, our inheritance, our kinship.

On the other hand, *gender*, a "cultural and social construction" (Gartner and McCarthy, 2014: 1) refers to "behavioral/social aspects" of a person's identity (Baker, 2014: 209). For example, how people act, think or speak as males or females. But fifty years ago, *gender* and *sex* were not considered separate concepts. Some scholars (such as Scott 2010) still do not consider them completely separate and perceive both *gender* and *sex* as referring to "maleness and femaleness" in the same way (Gartner and McCarthy, 2014: 5). However, *gender* is mostly seen to represent "sociocultural definitions and expectations about […] masculinity and femininity" as opposed to maleness and femaleness in *sex* (Ibid.).

Sometimes, *sex* and *gender* are used interchangeably, or *gender* is used as a euphemism for *sex*. Baker furthermore notes that "[despite] the existence of intersex and trans(gender) people, [*sex*] is often characterized (for most people) as a stable male/female binary". *Gender* in theory is more "complex", more fluid, more "subject to change", often seen as a scale or "involving multiple gradients" (Baker, 2014: 209). From the beginning of the 21st century, the importance of *gender* has been relativized, since *gender* is one of the "sources of stratification and inequality" and focusing on it might disparage other sources, such as race (Gartner, McCarthy, 2014: 1).

According to Valdrová (2017), *gender* is an asymmetrical language concept. Masculinity and its respective characteristics, activities and professions enjoy a higher status than femininity does. Masculinity is associated with rationality and paid work outside the house. Femininity is linked with emotionality, unpaid housework and caring for children. Gendered reality can be observed in institutions, the labour market, personal interactions, individual identities. It is reflected in the unequal access of men and women to resources and decision-making positions.

This thesis uses *gender* and *sex* interchangeably unless stated otherwise or unless made obvious from the context. The reason for this that we deal primarily with the distinctions between the descriptions of girls and boys. This is based on the fact that we are analysing *The Chronicles of Narnia,* a series of books written in the 1950s, a time when the concepts of *gender* and *sex* were interchangeable and this was not yet questioned. However, by doing that we do not in any way want to propose that gender is strictly dichotomous or that there are not a multitude of possible gender expressions on the scale of gender. Gender is complex, variable, almost fluid, "a moving target" (Mellor, 2015: 6). With studying gender comes a need for cautiousness about not trying to oversimplify the analysed data and perpetuate existing stereotypes even further (Coates, 1998: 479).

2.1.2 THE PHASES OF GENDER LINGUISTICS RESEARCH

Gender linguistics research tends to be divided into several main phases according to the predominant point of view at the time. At the beginning, there are the **deficit approach**, **dominance approach**, **difference approach**[3] and then **post-structuralist approach,** also called the **theory of doing gender**[4]**.**

[3] For the sake of clarity and transparency, it has to be noted that the present section (2.1.2) about gender linguistics history is based mainly on Jennifer Coates's book *Women, Men and Language.* Even though Coates's division seems to be the consensus, some authors choose alternative terminology and divide the history gender linguistics research in a slightly different way. Most difference of opinion lie in blending the approaches or interchanging the order. To give two examples of other possible qualifications, Valdrová (2017) proposes three main phases: 1) dominance and deficit theory 2) difference theory and 3) theory of doing gender. Wardhaugh (2006) also suggests three phases: 1) biological difference view 2) dominance view 3) difference / deficit view. See their works for details.

[4] To further clarify, the three main periods of gender linguistics research – deficit, dominance and difference – can be seen as interfusing at times. When a variant of a language (in this case, language spoken by women) is seen as deficit, it implies by extension that other variants (men's language) are adequate, acceptable, maybe even dominant at times. The difference approach advanced later, in the 1980s. However, even in the eras of the deficit and dominance approach, if the assumption was that women use language ‚deficiently' or they are ‚dominated' by men, that suggests that the two genders necessarily used language differently. To conclude, these eras in gender linguistics were characterized by the prevailing point of view (deficit, dominance or difference), but that does not mean that the other points of view were completely discredited or considered untruthful.

2.1.2.1 THE DEFICIT APPROACH

The first phase, in the 1970s, was the phase of the **deficit theory.** This theory is represented by works such as Lakoff's *Language and Woman's Place* (1975) and also Key's *Male/Female Language* (1975). These authors comment on the fact that women in the public communication space do not have the same standing as men because male speech is considered the norm and women have to adapt to it.

Lakoff's book *Language and Woman's Place* was one of the first principal works which dealt with language and gender. Lakoff analysed language used both by women and about women, basing her analysis mainly on the method of introspection. Lakoff (2004: 40), using intuition, analysed her own speech and the speech of her friends and colleagues. Lakoff defended her method of introspection against the claims that it is unable to provide definite analysis since any discipline, be it sociology, anthropology or linguistics, "is at some point introspective: the gatherer must analyze his data, after all" (Ibid.). Lakoff claims that women in fact learn two dialects of their mother tongue and thus become bilinguals (Ibid.: 41). According to Lakoff, women speak in a different manner when talking in a school setting for example: trying to sound "scholarly, objective, unemotional, […] neutral" (Ibid.: 42). However, women allegedly speak in a very different way in front of a man, so that he "respond more approvingly" if she uses "women's language", which Lakoff calls "frilly and feminine" (Ibid.: 42). Women's language is considered the deficit, weaker variant to men's language, which is considered the norm, the standard variant.

Concerning the way women talk, Lakoff determines several features of "women's language" (Ibid.: 42). Through using women's language, women strengthen the prejudices that are held against them (Ibid.: 51). The features of women's language may be summarized as follows:

1) "[F]ine color discrimination": women tend to use much more specialized colour names than men ever would: a woman would use words such as *lavender, mauve* to describe the world around her; men consider this type of colour discrimination irrelevant and trivial (Ibid.: 43).
    a. According to Lakoff, the issue of naming colours is symptomatic of a much larger problem: men are expected to deal with much larger and more important issues (politics, job titles) and do not waste their time with such

trivialities as colour names, thus they "relegate […] the things that are not of concern to them, or do not involve their egos" to women (Ibid.: 43).

2) Expletives: women tend to use "weaker" expletives, such as *oh dear*, *goodness, oh fudge,* thus "trivializing" their experience and emotions through language, not allowing themselves to be angry or raging. Men tend to use "stronger" expletives, such as *shit, damn*, thus speaking much more "forcefully" and allowing themselves a much "stronger means of expression" (Ibid.: 44–45).
3) Gender-specific adjectives: adjectives such as *adorable, charming, sweet, lovely, divine* tend to be "largely confined to women's speech" (Ibid.: 45)
4) Tag questions: women tend to use more tags: *John is here, isn't he?* According to Lakoff, women commit much less to what they are saying and seem more unsure of themselves than men, who tend to use less tags (Ibid.: 46–47).
5) Intonation: women tend to use rising intonation even when giving an answer to a question, which gives the impression of "seeking confirmation" (Ibid.: 49–50).
6) Overall politeness: women tend to be much less confident in their statements, they do not tend to impose their views on others, they use requests rather than commands etc. (Ibid.: 50).

With regard to the way we talk about women, Lakoff identified the following features:

1) Frivolous connotations: some words used specifically for talking about women have "frivolous, […] non-serious" connotations (*lady)*, whereas the male counterparts do not (*gentleman*). We would say *woman doctor*, if we were to say *lady doctor*, it would be condescending, even insulting, but for men, "there is no such dichotomy": we would never say **man doctor, *male doctor* (Ibid.: 51–54).
2) Sexual connotations: the same dichotomy in connotations can be also observed in words describing a person's position or prestige: a *master* is normally a nonsexual world, somebody who "has acquired consummate ability in some field", however, a *mistress* is "restricted to its sexual sense of "paramour"" (Ibid.: 58–59).
3) The notion of power and sexuality: "men are defined in terms of what they do", but women are defined "in terms of the men with whom they are associated" or by "her sexuality": we cannot say **Rhonda is a mistress*, a woman has to be "*someone's* mistress" (Ibid.: 59–60). When a man and a

woman get married, they are usually pronounced man and wife. The man's position "has not been changed by the act of marriage", however, the woman leaves the ceremony with a new identity: "a wife" of her husband: the man (Ibid.: 61–62). Another traditional address consists of completely omitting the woman and saying *Mr. and Mrs. *full name of the man** (e.g. *I present to you Mr. and Mrs. John Doe*).

4) Masculine as the default and feminine markings: the evidence of social disparity between men and women is that the default word is usually the masculine one and that the marked form is the feminine, we need to use an ending to turn the default (men) into the marked (women) (Ibid.: 64).
5) Inequality in titles: when referring to a man as *Mr.,* his marital status is not identified, but when addressing a woman, the marital status is suddenly of importance (*Miss, Mrs.* and the alternative *Ms.*) (Ibid.: 64).

Lakoff's text, which influenced feminist thinking in general, introduced many issues of gendered language that we now consider standard. She claimed that language plays an important part in gender inequality. Women are discriminated against "in two ways: in the way they are taught to use language, and in the way general language use treats them" (2004: 39). Women are forced into acting as stereotypes, rather than being their authentic selves. Lakoff (2004: 106) acknowledges that both men and women are negatively influenced by the persistent stereotypical expressions, such as "*just like a woman*". This means that "male expression is also constrained" (Ibid.). Men, according to Lakoff, have been discouraged, through linguistic stereotypes, from activities such as expressing emotion or "asking for directions" (Ibid.). However, these stereotypes do not diminish the "humanness, individuality, and worth" of men in the same way they do with women. Lakoff mentions that women are discouraged from activities such as "expressing strong and clear intellectual opinions", implying that these stereotypes would have a much greater impact on women than men (Ibid.).

Lakoff's approach to studying language was questioned mainly because she implied "that there was something intrinsically wrong with women's language, and that women should learn to speak like men if they wanted to be taken seriously" (Coates, 2013: 6). Moreover, her approach was questioned also because she relied principally on the method of introspection, which was described above. Lakoff maintains that her claims are "universal" and that they "will hold for the majority of speakers of English" (Lakoff,

2004: 40). However, Mellor (2015: 2) states that "in reality, her claims are pertinent to only a privileged section of society, a society similar to her own". Reality is much more complex and Lakoff's claims are not completely universal after all.

2.1.2.2 THE DOMINANCE APPROACH

In the years after the publication of Robin Lakoff's book, two paradigms arose – the **dominance approach** and the difference approach (Eckert and McConnell-Ginet, 2013: 39). The dominance approach was characteristic for the **1980s** and the difference approach was most prominent in the 1990s. According to the dominance approach, "differences between women's and men's speech are not benign, but arise because of male dominance over women and persist in order to keep women subordinated to men" (Ibid.). The dominance approach is attributed mainly to Dale Spender and her work *Man Made Language* (1980, second edition was published in 1990). Eckert and McConnell-Ginnet (Ibid.) state that the majority of studies carried out during this time concentrated on conversation, "male-female interaction" and attempted to prove male dominance in incidents such as "women's ability [or rather inability] to gain the floor […] and to keep it". Spender (1990: 1) operates on the belief that in a patriarchal society in which we live in, women have scarce resources, carry out lowly jobs and have no real possibility to influence the state of the world. According to men, women possess "distressing" and "disturbing" qualities, such as being "neurotic", "frigid" and "hysterical" (Ibid.: 2). On the other hand, men as the dominant group enjoy amassing more and more resources. They impose their supposedly proper view of the world and their values on women and the rest of us, "alternative views and values are suppressed and blocked" (Ibid.). Hence, according to Spender, the cycle of power is perpetuated in a patriarchal society. Spender does acknowledge Lakoff's work in the deficit approach as "influential" (Ibid.: 8). However, she distances herself from Lakoff by criticizing her acceptance of men's language as "superior" and "the norm" and her comparison of women "to a male standard" (Ibid.). Spender's main argument is that English is a language made by men and that it is "still primarily under male control" (Ibid.: 12). She proposes many proofs of this, for instance:

1) the paradigm *he/man* does not in fact include *she/woman* and is not to be used as a generalization for a human being. Spender pointed out that women use *he/man*, because they believe that those are the grammatically correct terms to use in a neutral situation (which is of course not true) (Ibid.: 153)

2) the belief of male grammarians that there is such a thing as "natural gender" in the English language and that it is male (Ibid.: 161)
3) the categorization 'female is evil' (Ibid.: 168) in the Bible, which is a "man-made recor[d]" (Ibid.: 166)
4) thinking of God in masculine terms, God as the Father (and not as the Mother) (Ibid.)

However, similarly to Lakoff, Spender tends to rely on anecdotal evidence and at times uses generalizations, such as "I have also observed that males are likely to become distressed when they are excluded from a reference" (Ibid.: 159). Despite these shortcomings, Mellor (2015: 3) concludes that both authors and approaches – Lakoff's deficit approach and Spender's dominance approach – opened new pathways for feminism in linguistics, were significant "developments in the field of language and gender" and most definitely "led to further linguistic investigation".

2.1.2.3. THE DIFFERENCE APPROACH

Another principal approach in the field of language and gender studies was the **difference approach**. This approach was prominent mainly **in the 1990s**. It is represented by Tannen (1990) and Thorne and Kramarae (1983). The focus was no longer on male dominance or female deficit, but rather on gender differences. This theory understands women and men as distinct cultures and demands respect for their specificities. At this stage, gender linguistics starts to shape itself as a study of gender and separates from feminist linguistics (which by then focused on applied research in the area of non-sexist or gender-neutral language). This approach, emphasizing gender differences, was "influenced by interactional sociolinguistics" (Baker, 2014: 2). It was based on the view "that males and females had distinct and separate 'genderlects'" (Ibid.). According to Tannen (1990), men view conversation as a contest, but women see it as an exchange of confirmation and support. When we compare this approach to gender and language to the two earlier approaches based on either deficit or dominance, we could conclude that the difference theory is more "politically neutral", perhaps more "uncontroversial" (Baker, 2014: 2). The difference theory does not put any one gender in the position of an oppressor or a victim, nor does it put "anybody's language use as 'superior' to anybody else's" (Ibid.: 3). Tannen definitely distances her work from the previous two approaches and especially the dominance approach "by eliminating blame" (Mellor, 2015: 3). She wanted to analyse

conversations between men and women "without accusing anyone of being wrong or crazy" (Tannen, 1990: 47).

However, the studies presented in Tannen's book are rather "small scale" (Mellor, 2015: 3), such as surveys of six people, but she uses the studies as evidence to generalize about the two genders on the whole.

This theory is also sometimes called *the two cultures theory*, because it "views males and females as growing up in largely separate speech communities" (Baker, 2014: 3), or cultures. In these different cultures, men and women learn to use language differently and learn to socialize differently as well. Because of that, the difference theory was supposed to explain interpersonal conflicts in heterosexual couples. Conflicts between men and women were said to happen "due to misunderstandings as males and females attach different meanings to the same utterances as well as having different needs" (Ibid.: 3). This also is the premise of self-help books, such as the 1992 book *Men Are from Mars, Women Are from Venus* by John Gray. In order to resolve these conflicts, the two sexes "need to be educated in order to understand each other's language" (Ibid.: 3). The difference theory has become very popular in the media, resulting in numerous books about relationship and general articles about "amusing linguistic gender differences" (Ibid.: 3). Within academia, however, researchers disagree about "whether men and women actually do use language differently" (Ibid.). The researchers who argue for the existence of these differences (Locke, 2011: 1–4) mention essential biological differences as their possible origin, such as chemicals in the brain, different reproductive systems or body musculature and size. All these differences can influence people's self-image, the way society treats males and females differently or the expectations about the appropriate behaviour for young boys and girls, including the appropriate linguistic behaviour.

To conclude the difference approach, Eckert and McConnell-Ginet (2013: 40) state that "a focus on differences between men and women erases not only the similarities between them, but also the great diversity and power difference among women and among men." Treating women and men as two homogenous groups has been challenged by feminists of colour, because factors such as "race, nationality, or class" certainly form and influence our life experience (Ibid.).

2.1.2.4. THE THEORY OF DOING GENDER

The 1990s, especially late 1990s, saw the emergence of **the theory of doing gender.** This theory is represented by authors such as West and Zimmerman (1987), Sunderland (2006), Litosseliti (2014), Wodak (1997) and Kotthof and Wodak (1996) and it was made most famous by Judith Butler (1990). According to Butler, gender is performed in interaction, thus gender is a "form of doing rather than a form of being" (Baker, 2014: 3). People do not speak differently because they are male and female, but rather they use language "in order to perform a male or female identity" (Ibid.: 3). This identity is based on the "social conventions" (Ibid.: 3), i.e. men should speak and behave a certain way, which is different from the way women should speak and behave. Butler noted that these gender performances can be "subverted", which means that gender is not "intrinsically linked to a single sex" (Ibid.: 3). We learn how to behave 'properly' according to our gender through observation of other people of our gender. Butler (1990: 31), who was influenced by post-structuralism, states, "[t]he parodic repetition of 'the original' […] reveals the original to be nothing other than a parody of the idea of the natural and the original". As a result of our education, social conventions and people around us, we have a certain idea of what "the original" should look like (i.e. how a woman is supposed to be behave, what she is supposed to say etc.). We then try to imitate it, but since our behaviour is an imitation, we cannot produce nothing more than a parody.

The first research dealt with spoken discourse and looked for differences, for example, women reportedly use more diminutives, emotionally tinged expressions, demand more feedback than men (*right?, what do you think?* etc.). Women also talk more than men and speak faster, but they let themselves get interrupted in speech, supposedly signalling submissiveness, bring new topics to the conversation less often than men etc. However, recent research in gender linguistics tends to avoid these broad generalizations and focuses on the specific co-text and context. The focus of research has been shifted to social constructivism and the term gender has expanded. For example, gender linguistics now looks at discourse practices in relation to homosexuality. Butler linked gender performance to sexuality and described a "heterosexual matrix" (Butler, 1990: 5): "for bodies to cohere […] there must be a stable sex expressed through a stable gender (masculine expresses male, feminine expresses female)" (Butler, 1990: 151). This stable gender performance is "defined through the compulsory practice of heterosexuality" (Ibid.).

2.1.2.5 MOST RECENT DEVELOPMENTS IN GENDER LINGUISTICS: DISCURSIVE/DYNAMIC APPROACH, QUEER/LAVENDER LINGUISTICS

The most recent development in the field of language and gender can be labelled as the **dynamic approach** (Coates, 2013: 6), the **discursive approach** (Mellor, 2015: 4–5), or **queer linguistics** and **lavender linguistics** (Wardhaugh, 2006: 332). Coates (2013: 6) uses the term *dynamic approach*, because the research focus has changed to "dynamic aspects of interaction". Linguists within the field of the *discursive approach* draw on the French philosopher Jacques Derrida and his ideas of "moving away from the binary and towards multiplicity" (Ibid.). Gender is now not perceived as two strict polar opposites but rather as a "constructed" variable, alongside "race, ethnicity, geography, class and economics" (Ibid.). Mellor introduces Deborah Cameron as a prominent linguist within the discursive approach, which takes other sociological factors into account and looks at gender more broadly. Cameron, in *The Myth of Mars and Venus*, analyses and criticizes the difference approach, her book reframes the above mentioned self-help book by John Gray. She analyses the stereotypes propelled by Gray's book and concludes that the book is not only unjust to women, but also "patronizing towards men" (Cameron, 2007: 15). According to Cameron, there is no fundamental difference in "the way [… women and men] use language to communicate", that is simply a "myth" (Ibid.: 10). She acknowledges that stereotypes do have some merit: they "reduce the complexity of human behaviour to manageable proportions" (Ibid.: 17–18), hence the popularity of similar self-help books. However, stereotypes present a danger in reducing our world view too much and therefore they "reinforce unjust prejudices" (Ibid.: 18). An important point Cameron makes is that whereas in the deficit and dominance approach it was women who have been characterized as "inept communicators" (Mellor, 2015: 5), in the difference approach and later studies it is men who are viewed as unskilful conversationalists. That is the case "not because the actual behavior of men and women is thought to have changed", but because "male behavior has been re-framed as dysfunctional and damaging" (Cameron, 2006: 138). This is furthermore damaging, because "it reinforces difference and re-enacts inequality" (Mellor, 2015: 6). To conclude, studies in the discursive approach reject essentialism in the form "man/woman" (Ibid.). They explore stereotypes, how they are constructed and how they can be damaging.

Wardhaugh (2006: 332) uses the terms *queer linguistics* and *lavender linguistics*. These approaches expand the world view even more. They include analyses of "non-mainstream groups": "gays, lesbians, bisexuals, the transgendered" and other groups which are a part

of the LGBTQ+ community (Ibid.). The focus shifts at times from "sex or gender" to "sexuality" (Ibid.).

Eckert and McConnell-Ginet (2013: 42) conclude that nowadays language is seen as "a resource for the construction of selves". This is the case because viewing gender as a strict dichotomy is no longer completely accurate. Rather, "gender is about the diversity of expressions", what it means to be a woman, a man, or a completely different gender identity (Ibid.). With expressing all these identities comes a new way of linguistic expressions as well.

2.1.3 SUBJECT MATTER OF TODAY'S GENDER LINGUISTICS RESEARCH

Nowadays, the scope of focus in gender linguistics can be very broad. According to Valdrová (2017), gender linguistics primarily criticizes heteronormativity as an "organizing principle"[5] of society and politics. Gender linguistics focuses on how heteronormativity is realized in language, how it is implemented and internalized by speakers and how it contributes to the institutionalization of gender structures. Gender linguistics analyses the image of femininity/womanhood and masculinity/manhood in the media, advertising, advertising and in discourses of various types (labour market, politics, education, health, religion, etc.). The research focuses on how language supports the traditional vertical and horizontal division of professions and status. It operates with terms such as "a glass ceiling" (typically about women in politics) and "a glass escalator"[6] for men (Ibid.). It examines the forces through which the gendered discourse is ensured and moreover, for whose benefit. The aim of the deconstruction of gender is the deconstruction of the social inequality and power relations associated with it. The category of gender is seen as one of the variables such as age, ethnicity, social status, etc. Gender linguistics also examines various areas of culture, such as literature and film, and analyses the communication and rhetorical strategies that are utilized in these areas to mediate the image of women and men and their dependence on ideological, cultural and political circumstances. Modern films and other works of art are often criticized and accused of stereotyping, unoriginality, ideologization, accommodating contemporary 'icons' and (market-motivated) omission of features that are 'atypical' for the respective

[5] My own translation of "organizující princip".
[6] My own translation of „skleněný strop" and „skleněný výtah", respectively.

gender. It is mostly minority artistic groups who offer alternative images of women, men and other gender identities.

2.2 CHILDREN'S LITERATURE AND ITS INFLUENCE ON GENDER

As mentioned previously, gender influences our lives in a variety of ways. It permeates areas of our lives such as the job prospects we have, our personal conversations, our identities and how we behave in the world. We encounter representations of gender in the various types of media we consume and if these gender representations are stereotypical or even promote inequality, it affects us, be it consciously or subconsciously. To give reason for why gender should be studied and why it is relevant, Sally Hunt (2017: 1) states that the relationship between language and society is "dialectic". On one hand, language reflects the society's attitudes toward gender (Hunt, 2015: 266). On the other hand, language about gender influences how we each perceive our gender and how we build our gender identity. One of these sources of gendered language is children's literature. Children, being much more impressionable and receptive than adults, often perceive characters from books as their role models and aspire to whatever these characters say or do. Hunt (2017: 1) calls reading a "source of socialisation" for children, so everything a character says or does, can have "significant consequences" on the child's perception of gender. The way a character speaks or acts reflects firstly the "author's assumptions" about gender, such as the manners of correct or proper behaviour of women and men in "real life" (Ibid.). Secondly, these assumptions are then transferred to the child, who appropriates them and considers them true and correct.

2.2.1 CHILDREN'S LITERATURE AND ITS DEFINING FEATURES

Simply put, children's literature is literature written for children. The genres can greatly vary, from fables, poems, fairy tales to non-fiction. The average age of the assumed reader is another possible classification of children's literature, from picture books for infants and toddlers to fantasy books for adolescents and young adults. Čermáková (2018: 118) notes that although the label *children's literature* could seem self-explanatory, it is not always the case. It is worth acknowledging that there is frequent bias against children's literature and many literary critics regard children's literature as somewhat inferior to literature for adult readers. However, these claims of inferiority are rarely substantiated enough with enough arguments and are rather considered 'general truths'.

Čermáková (2018: 118–121) and Nikolajeva (2005: xiii) determine several distinguishing features of children's literature: intertextuality, didacticism, simplicity, "asymmetrical nature of the communication between the reader and writer" (Čermáková, 2018: 119), cultural context adaptation, adaptation of mythological, philosophical and spiritual concepts, readability, dual readership (both children and adult readers), features of orality, relationship between text and image and repetition (Ibid.: 121; Alvstad, 2010: 22–25). All these features of children's literature as specified by Čermáková and Nikolajeva will be now described in more detail. It is worth noting that while these are general features of children's literature, not all children's books have to necessarily demonstrate all of them at once.

Children's literature is intertextual since it often transcends "national literary traditions" (Čermáková, 2018: 118), unlike much of adult literature. Many children's books are "international" and common in many countries, despite the origin of the writer. As examples, Čermáková (Ibid.) mentions the Swedish *Pippi Longstocking*, the French *The Little Prince* or the English *Harry Potter*. All of these books are widely read by children around the world.

Another distinguishing feature of children's literature is its "didactic nature" (Ibid: 119). Children's literature is considered essential to the development of many skills. Children's books are "an important educational resource" (Ibid.), since reading to children helps them, among many other things, learn language quicker, broadens their vocabulary, develops their imagination, teaches them important skills such as social and communication skills and helps them understand and deal with negative emotions. And of course, it also introduces to children the concept of gender, as was mentioned in the previous chapter.

Simplicity is another feature of children's literature. Children's literature is more simplified than literature intended for adults because the assumed readership is younger in age, and as a result less trained in skills such as critical thinking. However, simplicity does not equal a lack of meaning or significance, so it would be prejudiced to perceive it as a negative aspect. Children's literature is simple at both the "narrative" and "discoursal" level (Čermáková, 2018: 119, Nikolajeva: 2005). The characters and the storyline are less complex and the language is "simplified to be made accessible" to young children (Čermáková, 2018: 199). According to Nikolajeva (2005: xv), both simplicity

and didacticism of children's literature arise from "the asymmetrical nature of the communication between reader and the writer" (Čermáková, 2018: 119). The writer, an adult, has skills and capacities much more developed than the child reader, therefore, it can be said that children's literature is always "adapted to the needs of its audience" (Nikolajeva, 2005: xv) in some way, whether it is the themes, motifs or the language.

By cultural context adaptation, the next feature of children's literature, Čermáková (2018: 121) means modifying the original work in order to make it more accessible for the reader. This happens when children's literature is translated from another language and the translator changes some names of characters, measurements and other features of the original text so that the child understands the story better and it is then easier for him or her to appreciate. However, adaptation is a feature of children's literature in general, not just of the process of translating it. Children's literature also adapts various motifs, themes and symbols from 'adult' literature so that it is more understandable and intelligible for the child reader, such as death, love or good and evil. Children's authors deal with adapting complex mythology into comprehensible elements, as was done by J. K. Rowling in the *Harry Potter* books or by C. S. Lewis in *The Chronicles of Narnia*. These elements include magical creatures and characters, enchanted settings (kingdoms, enchanted nature), groups of three (objects, characters), a very evident calling or 'quest', the myth of a hero's journey[7] and characters which distinctly represent good and evil.

Readability is closely related to cultural context adaptation. Children's literature is expected to be easy to read and understand in order for it to be more enjoyable for the child reader. Apart from simplifying the contents, using less complex syntax, this can be achieved by visual presentation, such as larger font and line height or by the inclusion of more visual aids: illustrations, creative fonts.

Because of dual readership, children's literature also needs to be ambivalent to some degree. Even adults read children's literature, be it for their own enjoyment or to children. Production wise, it is of course almost exclusively adults who are the authors of children's books, although some authors integrate children's contributions into the books. However, the concept of dual readership or dual audience can be problematic and divisive. Cheetham (2013: 20) states that the concept of dual readership implies "an assumption of

[7] For more, see Campbell, Joseph (1972) *The Hero With a Thousand Faces.* Princeton: Princeton University Press.

separation between adults and children" and that this separation is obvious only between the extremes, that is "very young children" and "mature adults". It also wrongly presupposed that all children and all adults are the same, or at least very similar to a high degree, so that they can be treated as homogenous categories. Cheetham (Ibid.) emphasizes that there is a great variability between children of different age groups because of their "rapid and multifaceted development". Adults also develop, change and grow daily, although not at the same rate. Therefore, the complex heterogeneity of ‚children' and ‚adults' must be taken into account and we must not treat them as sharply defined categories with no variation. Children's literature also displays „features of orality" (Čermáková, 2018: 121). Many children's books are read out loud to children, especially to the younger children who cannot read yet. Čermáková (Ibid.) says that this fact „may force the translator [and also, the author] to choose between the content and sound", for example, for rhyming purposes and other sound effects, such as alliteration.

Moreover, in children's books, there is much greater "relationship between text and image" (Ibid.) than in literature for adults. Alvstad (2010: 24) calls this relationship "the coexistence of a verbal and visual code". This relationship is two-way: the images illustrate the meaning of the text, and the text describes the meaning of the images. Čermáková (2018: 121) also mentions that these illustrations "should support the text's content". Therefore, when translating a children's book, some of the content may change and the illustrations may no longer be fitting in the translated text as they were in the original one.

Lastly, children's literature can be called "repetitive" (Nikolajeva 2005: xiii). The repetition can be observed in the similar motifs or in the structure of the sentences. Some critics perceive repetition as a negative feature that prevents the development of more original writing, however, repetition certainly has its place in children's books. Gannon (1987: 2) emphasizes rather than dismisses the importance of repetition in children's literature and all the functions it serves. Repetition, according to Gannon, makes the narrative structure clear and easier to remember, it "adds rhythm" and "charm" even if the content itself is very simple. Even the youngest readers can recognize and appreciate repetition in a story, which makes it more suspenseful and enjoyable for them. Finally, Gannon mentions that repetition is "also a powerful means of generating meaning in fiction" (Ibid.). Through repetition, the meaning of the text is allowed to "reflect on itself" (Ibid.) and is further solidified in the mind of the child reader.

2.2.2 GENDER IDENTITY OF CHILDREN

Now we move over from children's literature towards how children's gender identity is developed, how and when they begin perceiving gender as a concept and how they are influenced by stereotypes. Tsao (2008: 16) calls gender identity a "pervasive social classification" and deems it an important part of the self, as well as of the self-esteem of an individual. Gender development in children is one of the "earliest and most important learning experiences" (Ibid.: 19). Children establish their gender identities very early on. Fette (2018: 287) states that children can distinguish sex at "seventeen months" of age and around age five they have "strict notions of appropriate attributes" for the respective gender. That is to say, children start with learning how to discriminate between sexes by means of "physical characteristics" and "perceptual markers", such as "hairstyle" or "vocal pitch" (Kneeskern, Reeder, 2020: 2). But being able to discriminate between sexes is not analogous to being aware of gender or gender roles, young children simply distinguish the genders "based on easily perceived sex characteristics" (Ibid.). The next step in the development of understanding gender is "forming culturally-based stereotypes about gender and sex" (Ibid.). Kneeskern and Reeder (Ibid.) mention a different age than Fette, they state that children are aware of "culturally-defined gender roles" at the age of two. First, around the age of three or four, children start conceptualizing characteristics and activities into stereotypes for the respective gender. Next, in children that are around five to seven years old, the gender stereotypes become consolidated and these children begin to have "rigid opinions" about the abilities of each gender. Kneeskern and Reeder (Ibid.) propose an example of a boy putting on a dress. Children that have rigidly formed and stereotypical opinions about gender might think that this boy, in putting on a dress, "automatically becomes a girl". Understandably, this can give rise to bullying of other kids, who might not want to conform to gender-stereotypical activities, clothes etc. as much. Lastly, from age seven, children start understanding that gender stereotypes are not "strictly rigid" as start to see them as more "socially-determined" and "flexible" (Ibid.). Kneeskern and Reeder (Ibid.) attribute this realization to factors such as the less stereotypical behaviour of their parents and peers, for example, a man wearing more 'feminine' clothing, a woman performing more stereotypically 'masculine' duties, such as house repairs or a woman working in a predominantly masculine field. Other factors that affect this realization include more fluid gender representation in media and "increased opposite-sex socialization" (Ibid.). Primarily, children learn the stereotypes from "experience", observing people interact and interacting themselves, but (children's)

books are also a way for children to develop these unconscious ideas of gender roles and expectations for each gender. Fette (2018: 287) quotes French social psychologists Séverine Ferrière and Christine Morin-Messabel, who say that children "glean codes and symbols" that are relevant and "conforming" to the group of people they live with or encounter most often, the environment in which they grow up and the children's literature to which they are exposed. Tsao (2008: 17) states that children's books transmit "a society's culture", albeit in a simplified way. In other words, the books children read or which are read to them are one of the factors that help form and influence their gender identity.

2.2.3 GENDER STEREOTYPES

Kneeskern and Reeder (2020: 1) define gender stereotypes as "the overgeneralization of certain characteristics of a group of people based entirely on that group's gender". The two most prominent theories studying stereotypes in gender studies are the gender schema theory (Bem 1981) and the social role theory (Eagly and Wood 2011). Both these theories analyse stereotypes, but differ in their focus. Gender schema theory focuses on childhood, social role theory focuses on adulthood. According to the gender schema theory, children observe their environment and through observation "learn to associate men and women with certain attributes" (Olsson and Martiny, 2018: 3). This gained knowledge about men and women gives rise to "cognitive schemas", which then lead to "stereotypical beliefs" (Ibid.). Martin and Halverson Jr. (1981: 1120) provide an example of a girl playing with a doll, who has the thought process of dolls are "for girls", "I am a girl", thus "dolls are for me". Olsson and Martiny (2018: 3) propose that if a "gender-stereotypical environment" leads to gender-stereotypical beliefs in children, then "gender-counterstereotypical role models" could lead to reducing those gender-stereotypical beliefs and instead "enhance gender-counterstereotypical aspiration". The social role theory operates on a similar assumption as the gender schema theory: "stereotypes stem from observational learning" but focuses on adults (Olson and Martiny, 2018: 3). According to this theory, "the underlying cause of the unequal distribution of men and women in various roles" is attributed to "inherent gendered characteristics" (Ibid.). Women are associated with being "socially skilled, nurturing, […] caring" due to their prevalent presence in "communal domains", whereas men are associated with being "assertive and dominant", since they are most visible in "agentic domains" (Ibid.). As a

consequence, women and men "internalize stereotypes", which then "guide their behavior", choices, manners etc. (Ibid.). From this point of view, similarly as in the gender schema theory, if men and women were exposed to more "counterstereotypical role models", it could potentially influence their "aspirations", "career choices" and behaviours. And this could then lead to a more counterstereotypical state of things, most probably beneficial for every human being in society (Ibid.).

Whether an activity or a characteristic is considered stereotypical, certainly depends on the respective culture and specific setting. However, a variety of gender stereotypes is common across cultures, genres and settings. Kneeskern and Reeder state that gender stereotypes "are not inherently bad", but when they are "rigid and inflexible", they "can have negative impacts on children's development" (2020: 2). If we turn back to the act of reading books, children identify with the characters they read about and by extension, with the gender stereotypes as well. This influences their own gender identity and beliefs about gender in general, such as what men and women can or cannot do (Tsao, 2008: 16). The belief in "rigid gender stereotypes" (Kneeskern and Reeder, 2020: 1), developed in childhood, can affect the individual for the duration of their whole life, it can affect their education choices, job prospects and social life. Kneeskern and Reeder (Ibid: 2.) introduce Cvencek et al.'s research on the math-gender stereotypes (2011). Cvencek et al. (2011) found that young girls identify with math less than boys of the same age. Both boys and girls "endorsed the stereotype that math is for boys and not girls" (Kneeskern and Reeder, Ibid.). The children were between 6 and 10 years of age and at this age, there are no perceivable "gender-related differences in math achievement" (Ibid.). Despite this reality, the children still maintained their stereotypical beliefs. Cvencek et al. (2011: 776) concluded that these gender-based differences in perception of math may arise from both "cultural stereotypes about gender roles" and "intrapersonal cognitive factors". That means that children combine stereotypical beliefs that are held in the society they live in ("Math is for boys" (Ibid.: 765)) with their own "*gender identity* ("I am a girl") (Ibid.). This combination influences and reinforces the so-called "*self-concept* ("Math is not for me") (Ibid.). However, gender stereotypes impact adults as well. The 'math-gender stereotype' has been proven to last until adulthood by Nosek et al. (2002). They showed that college students demonstrated the belief in the stereotype "math = male". Moreover, this resulted in the female college students having more negative "math attitudes", but the male college students had more positive math attitudes (Ibid.: 44). This posed a difficulty of identity even for the women who chose math as a major, since they were unable to

identify with math themselves and still attributed math and science to males. Rudman and Phelan (2010: 192) analysed the effect of priming with respect to gender stereotypes. They discovered that when women were primed with "traditional gender roles" and jobs, such as "a male surgeon and a female nurse", their interest in pursuing a non-traditional job (e.g. a woman becoming a surgeon) was reduced (Ibid.: 192). However, they also proved that this is not remedied simply by exposing women to other women in non-traditional job positions. In fact, it was found that exposure to 'non-traditional' women actually reduced "women's self-leader associations" and their aspirations. We cannot expect that learning about women who are successful in traditionally male-dominated fields will lead to more belief in oneself and therefore equality. Rudman and Phelan do not propose a definitive solution for this double threat, but they do state that the situation will ameliorate when more and more women become recognized in male-dominated fields (Ibid.: 199). Nonetheless, this so-called double threat has been observed in adults and not children. For children, seeing heroes of their own gender supports the healthy development of their own identity and self-esteem. In fact, "children's books are an important cultural mechanism for teaching gender roles to children" (Tsao, 2008: 17). Children's books not only influence the understanding of gender in children, they can also "play an important role in eliminating sexism by presenting egalitarian gender roles" (Ibid.).

To conclude, gender stereotypes can be potentially harmful for future development of the individual, especially when acquired early on in life. Therefore, the analysis of gender stereotypes contributes to our greater understanding of them and enables us to lessen their negative impacts (Kneeskern and Reeder, 2020: 1).

2.2.4 TYPICAL GENDER STEREOTYPES IN CHILDREN'S LITERATURE

Tsao (2008: 17) believes that presenting young female readers with non-traditional, strong female role models is important for reaching their full potential as human beings. The gender bias in children's literature is almost omnipresent: it can be observed in the language, in the content, even in the illustrations (Ibid.). Fette (2018: 285) outlines the basic gender stereotypes in children's literature, drawing on Sylvie Cromer's research of French children's literature: "universal evidence of minimization of female characters; bipolarization of qualities, activities, functions, etc., of each sex; a valuing of the masculine versus a devaluing of the feminine".

The most frequent gender stereotypes in children's literature can be therefore summarized, categorized and generalized as follows:

1) Unequal representation of male and female characters. Male characters are dominant, they dominate not only the titles of books (*Harry Potter, Charlie and the Chocolate Factory*), but also pictures and the text itself. The main hero tends to be a male. Female characters are not only underrepresented, they also tend to be less important characters who take much less action (Tsao, 2008: 17). It is important to note that even though male characters are largely overrepresented, they are not portrayed diversely, which would reflect the reality of our world. Kneeskern and Reeder (2020: 3) state that male characters largely conform to "male gender norms" and the portrayal of diverse and expansive characters, such as transgender people, is very rare.
2) "[B]oys do, girls are" (Tsao, 2008: 19): stereotypical, sexist descriptions of male and female characters. Male characters tend to be described more frequently as "potent, powerful and more active" than their female counterparts (Tsao, 2008: 17). Male characters take action, solve problems, use their intelligence, whereas females are passive, interested in their looks, unintelligent, dependent (on the males), "emotional, silly, clumsy" (Tsao, 2008: 18) and they talk much less, even when they are the main character (Kneeskern and Reeder, 2020: 1). Olsson and Martiny (2018: 2) use similar terminology describing the representation of males and females: "agentic" and "communal" roles. Male characters are typically represented in agentic/agentive roles, meaning related to work, breadwinning, attaining goals. Female characters are typically represented in communal roles, which are related to the family, caregiving, being concerned about the self and other people.
3) The distribution of power. In children's books, the males tend to win, achieve power and prestige. Female characters are much more limited in their abilities to achieve goals and accomplish difficult tasks, even though in real life, they of course accomplish things on a daily basis in both their personal and professional lives (Tsao, 2008: 18).

An interesting point made by Peterson and Lach (1990: 187) is that the standards for proper behaviour were "the same for girls and boys" before the 18th century. Expectations

about proper behaviour for children included loving their parents and living "a pious, obedient and industrious life" (Ibid.). Children's literature as a genre arose in the 1740s in England with publishers such as John Newbery[8] (Ibid.). Even though some books seemed to be specifically intended for young male or female readers, at this time, the expectations for correct behaviour were the same for all children regardless of the gender. But the turn of the century saw more and more gendered books being published and in the last quarter of the 19th century "boys' books" and "girls' books" were the mainstream (Ibid.: 188). The message promoted in those books is familiar to us, since it has prevailed in children's literature even up to now. Books intended for boys focused on "action, accomplishment and self-direction", "leadership", boys were expected to conquer the whole world (Ibid.). On the other hand, girls were recommended "subservience", "self-abnegation, obedience, humility and servitude" (Ibid.). Girls' sphere of influence was much narrower, their world was limited to the "domestic context" (Ibid.).

2.2.5 ELIMINATING GENDER STEREOTYPES IN CHILDREN'S LITERATURE

First of all, the exceptional nature of atypical and female protagonists can discourage girls from ever aspiring to be like them, since they might think them too exceptional from what is possible. Only recent children's books have "atypical protagonists"[9] (Kneeskern and Reeder: 4). However, it is still very improbable that a character such as a "rescuer" will be a female. Kneeskern and Reeder (Ibid.) introduce Katniss Everdeen as an example. Katniss is the main protagonist of *The Hunger Games,* written by Suzanne Collins in 2008. Katniss, a female, is portrayed as an exception to all the other females in her society. Her counter-stereotypicity is so extremely unconventional that it surpasses any expectations for any average person, "regardless of gender identity" (Ibid.). As was mentioned above, when adults are "exposed to exceptional women" (Kneeskern and Reeder, 2020: 4), their motivation to pursue the same career or role actually decreases. The reason for this is that women in extremely atypical positions are seen as exceptional and as a result, the "typical female reader may believe themselves unable to achieve such an exceptional position" (Ibid.). Kneeskern and Reeder (Ibid.) further state that young readers could have the same experience when reading about "counter-stereotypical

[8] Books by John Newbery include *A Little Pretty Pocket-Book* (1744) and *The History of Little Goody Two-Shoes* (1765).
[9] By atypical, Kneeskern and Reeder (2020: 4) mean "protagonists who are not stereotypical males" (or females).

protagonists": "these characters could be so far from the norm that they have either no impact, or a negative impact, on children's gender stereotype beliefs" (Ibid.). Therefore, the inclusion of such extremely atypical characters in children's literature could have a counterproductive effect on eliminating gender stereotypes.

Generally speaking, Olsson and Martiny (2018: 5) state that the evidence "shows that exposure to countersteoretypical role models influences girls' gender-related beliefs". However, most of the experimental studies have been carried out in the 1990s or in the decades before, not many recent experimental interventions have been released. It has been reported that both exposure to fictional non-traditional characters (i.e. in commercials, books) and real life people (i.e. children meeting an actual female scientist) influence children's beliefs and assumptions about gender, making them less traditional and leading children to a more open-minded outlook (Ibid.: 5–6). Jennings (1975: 220) discovered that atypical characters (atypical in terms of gender) resulted in higher recall. When children read stories that included non-traditional characters and behaviours (a boy wanting to be a ballet dancer), they remembered it for a longer time and in more detail. As for the newer studies, Neuburger et al. (2013) presented fourth grade children with role models skilled in spatial cognition. They discovered an effect on girls' self-esteem when presented with the female role model. One of the newest studies is by Seitz et al. (2020), who analysed the effect of gendered context on preschool children when learning new words. When encountering unknown words, children used "gender information" to label them (Ibid.: 1), thus possibly learning gender stereotypes by extension. The study also proved that children related to the activity portrayed in the story much more if the protagonist was of the same sex as they were. Olsson and Martiny (2018: 7) conclude that the existing research shows that counterstereotypical examples influence children's beliefs, however, they also emphasize that the situation is much more complex and needs the attention of the whole society. Children spend the majority of their time with parents, educators and peers, observing them, communicating with them. If children are exposed to counterstereotypical role models only occasionally in fiction books and otherwise in everyday life experience a completely different, stereotypical situation, the counterstereotypical effect might not succeed.

It is important to recognize that it is mainly parents and educators who choose books for children. Parents and educators should therefore be aware of this opportunity to positively influence children's development. Peterson and Lach (1990: 190–191) found that when selecting books, parents consider stereotypes an important factor only 42% of the time.

Primarily, it was a "match to the child's interest" (87%), then "quality of illustrations" (73%) and finally "creative language use" (57%) (Ibid.). All these factors are of course of importance. Nonetheless, parents and educators should choose books that are "appropriate" (Ibid.: 191). It is every parent's decision what appropriate means for their child. However, it is undeniable that children's books should provide healthy "models of gender development" and challenge all children to aspire to great things, regardless of their gender or any other social variable (Ibid.). Books can foster children's hopes and dreams and help them grow up "fully human and fully alive" (Ibid.). Balázs (2010: 289–290) points out that rather than setting new gender norms for children we should focus on guiding them towards having a tolerant and open view of social and gender differences and allow children to develop at their own pace. Children and children's themes require tact and sensitivity. Finally, it should be noted that diversity is a much broader issue. B. J. Epstein (2013) discovered that even in children's books with LGBTQ[10] characters, the protagonists are usually "white, middle-class, able-bodied", but they just "happen to be gay or lesbian", suggesting that several minority identities are impossible to exist within one individual (DePalma, 2016: 839). True diversity should be represented in all aspects, such as race, ethnicity, age, gender, disability, sexuality etc.[11] and thus portray the complexity of a human experience.

2.3 CHRONICLES OF NARNIA

The analytical part of this thesis focuses on analysing gender stereotypes in *The Chronicles of Narnia* books. This chapter presents this book series in more detail. *The Chronicles of Narnia* is a series of seven fantasy books written by C. S. Lewis in the 1950s. The publication order of the books is as follows: *The Lion, The Witch and the Wardrobe* (1950), *Prince Caspian* (1951), *The Voyage of the Dawn* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955), and *The Last Battle* (1956). The publication order, even though not chronological according to the

[10] We used the term LGBTQ here, since it is the term that B. J. Epstein herself prefers to use (the subtitle of her book is *Representations of LGBTQ Characters in Children's and Young Adult Literature*). Elsewhere in the thesis, we used the term LGBTQ+ for purposes of further inclusivity.

[11] ISDN (Independent School Diversity Network) recognizes the *"Big Eight" Social Identifiers*:
1. Ability - Mental and/or physical; 2. Age; 3. Ethnicity; 4. Gender; 5. Race; 6. Religion; 7. Sexual Orientation; and 8. Socio-Economic Status/Class.
NAIS (the National Association of Independent Schools) included additional „cultural identifiers" to the „Big Eight": 1. Body Image ("lookism"); 2. Educational Background; 3. Academic/Social Achievement; 4. Family of Origin, 5. Family Make Up; 6. Geographic/Regional Background; 7. Language; 8. Learning Style; 9. Beliefs (political, social, religious); and 10. Globalism/Internationalism. Retrieved from „What is Diversity?" on 28 January 2021, https://www.isdnetwork.org/what-is-diversity.html#.

plot, is the preferred and recommended reading order of the books by Lewis scholars (Schakel, 2018). According to Albatros Media[12], the Narnia books are recommended for readers aged 9 years and up. The author C. S. Lewis (Clive Staples Lewis) was an Irish-born writer and scholar, he wrote around 40 books, many of which deal with Christian themes either directly or indirectly. Lewis wrote books about Christian apologetics, such as *Mere Christianity*. *The Chronicles of Narnia* is his most well-known work, the books became extremely popular and are still popular to this day (Schakel, 2020). The series tell a story of four Pevensie children – Lucy, Edmund, Susan and Peter (from youngest to oldest). Lucy discovers a secret world called Narnia by going through the back of a wardrobe. The ruler of Narnia is the evil White Witch, who turned Narnia into an eternally wintery and icy land (but with no Christmas). The Pevensie children assist the great lion Aslan in liberating Narnia by defeating the White Witch. The following six books tell of other Narnia adventures experienced by the children, who we eventually see grow up into adults as they become Queens and Kings. Narnia, the "idyllic, pastoral" world depicted in great detail is also a home to many magical creatures, who are either inspired by classical mythology or invented by Lewis (Schakel, 2018). Even though many scholars consider *The Chronicles of Narnia* to be a Christian allegory and think of Aslan as the Son of God, Lewis did not consider the books as such, he rather called them "supposals" (Ibid.): "Let us suppose that there were a land like Narnia and that the Son of God, as He became a Man in our world, became a Lion there, and then imagine what would happen" (Lewis, 1980: 44–45). We do not have to call *The Chronicles of Narnia* Christian allegories to acknowledge the Christian themes and motifs in them. McGrath (2016), a Lewis scholar, calls *The Chronicles of Narnia* an "imaginative re-telling of the Christian grand narrative": "a good and beautiful creation is spoiled and ruined by a Fall, in which the creator's power is denied", the original, righteous state of things is restored "through a redemptive sacrifice", but "the struggle against sin and evil continues" and will continue to happen until "the final restoration". Christian ideas are present in Narnia even in the address Aslan uses for the children. With this address, Aslan is immediately marking them and dividing them on the basis of gender: he uses the phrase *Son of Adam* when speaking to the boys and *Daughter of Eve* when speaking to the girls. This thesis analyses *The Chronicles of Narnia* because the series remains widely read and hugely popular. The first book, *The Lion, the Witch and the Wardrobe*, is the fourth best-

[12] Cf. https://www.albatrosmedia.cz/tituly/27733591/letopisy-narnie-komplet/

selling book of all time at 85 million sold copies.[13] Children of various ages and nationalities keep reading the *Narnia* books and keep being fascinated by the magical world and imaginative Christian myths depicted in them. I wanted to understand the way gender is portrayed in *The Chronicles of Narnia*. Millions of children are still being influenced by the *Narnia* series, however, they are being presented with gender and gender roles as they were understood over 70 years ago. This might present some harm to children's healthy development and it will be analysed. As Peterson and Lach said (1990: 187), "[t]hroughout the history of children's books, authors have told their stories not only to entertain but to articulate the prevailing cultural values and social standards." Children's books introduce children to various unteachable concepts through tales, myths and personalization. As Peterson and Lach indicated, these concepts include values, standards for behaviour, morals, etc. These concepts can be called unteachable, because young children mostly cannot comprehend them through direct explanation, but they are still being exposed to them through fairytales. One of these concepts is of course gender, as was explained in depth in the previous chapters. Peterson and Lach (Ibid.) explicitly state that "[c]hildren's books have, for a very long time, defined society's prevailing standards of masculine and feminine role development". *The Chronicles of Narnia* was written by a Christian author in a time when gender roles were being rarely questioned, yet the books still shape young reader's view of gender.

[13] Cf. „List of best-selling books" on Wikipedia. It is notable that the number one best-selling book of all time is another fantasy book for children, *Harry Potter and the Philosopher's Stone*. Both the *Harry Potter* series and *The Chronicles of Narnia* are a seven-part series.

3. MATERIAL

The empirical part of this thesis is a book-based analysis of 300 examples excerpted from *The Chronicles of Narnia*. The book series therefore serves as the corpus of the thesis.
The analysis will focus on four proper names of the four protagonists (two male and two female characters), the personal pronouns *he*/*she* and also *I* which refer to these four names (their proforms) and two common nouns: *girl(s)* and *boy(s)*. The examples always contain the respective name/pronoun/noun and its collocate(s). According to Biber and Reppen (2015: 41–42), collocation is in theory "the relationship between a word and its surrounding context where frequent co-occurrence with other words or structures helps to define the meaning of the word" and in practice "the counting of the co-occurrence of two words in a corpus depending on their relative proximity to one another". The words that co-occur are called collocates. The present thesis analyses the collocational patterns of these words in the hopes of finding differences in between the two genders in the book series.
The 300 examples will be divided as follows:

1) proper names of the characters + the pronouns *she*/*he*/*I* referring to them
    - 50 examples for each name divided as follows
        - 30 examples of lexical verbs (the proper name/*she*/*he*/*I* is the subject of this lexical verb)
        - 20 examples of copular verbs (the proper name/*she*/*he*/*I* is the subject complement of this copular verb)

(*Lucy* + *she*/*I* referring to *Lucy*; *Edmund* + *he*/*I* referring to *Edmund*; *Susan* + she/*I* referring to *Susan; Peter* + he/I referring to *Peter*)

2) *girl(s)* – 50 examples (includes both right-side and left-side collocates)
3) *boy(s)* – 50 examples (includes both right-side and left-side collocates)

The examples have been extracted using Sketch Engine[14], a corpus manager tool used for text analysis.
I created my own corpus *ChroniclesofNarnia* by uploading the entire book series into Sketch Engine. In total, the corpus contained 391,447 tokens, 323,813 words, 23,043 sentences and 7 documents (7 books).
Then I extracted the examples using the *Concordance* tool and its advanced search.

[14] An overview of the tools of SketchEngine can be found here: https://www.sketchengine.eu/what-can-sketch-engine-do/.

The first task was extracting 30 examples of the characters' names or the proforms *he*/*she* used as a subject of a lexical verb. To do that, I applied the following query for each of the characters:

```
[word="Lucy"]  | (meet [lemma="she"] [word="Lucy"] -10 10) or
[word="Edmund"]  | (meet [lemma="he"] [word="Edmund"] -10 10) or
[word="Susan"]  | (meet [lemma="she"] [word="Susan"] -10 10) or
[word="Peter"]  | (meet [lemma="he"] [word="Peter"] -10 10).
```

Basically, I searched for either the name[15] of the characters OR the pronoun *he*/*she* that was located 10 tokens to the left and 10 tokens to the right of the respective name.

Since the corpus is composed of fictional books, it was expected that the most frequent lexical verb would be *say*, which indeed proved to be the case. Since the verb *say* is neutral, objective and did not provide any additional information about the characters, I decided to exclude it from the analysis in order to acquire more variety in my examples. On the basis of the same logic, the verbs *think* and *ask* were excluded as well, unless the clauses contained an adverbial which added supplementary information, which only happened once (example S8: (*[…] asked Susan* <u>*in a shaky voice*</u>)). Previously I wanted to keep all instances of *ask* in the sample, since I hypothesized that the female characters might be asking more than the male characters. However, the tool Word Sketch (to be described later) demonstrated that for all of these four characters, the most frequent verbs were always the same: *say* and then *ask*. Since my sample was not that large (30 examples of lexical verbs), the difference between the use of *ask* in individual characters was also not that significant.

Therefore, for easier retrieval, I filtered the context by excluding those verbs from the sample. I also excluded the copular verb *be*.

This query produced 439 examples for *Lucy,* 351 examples for *Edmund,* 145 examples for *Susan* and 240 examples for *Peter*.

I shuffled the lines once and manually extracted the first 30 suitable examples for each character, that is concordance lines in which the name/*he*/*she* was the subject of a lexical verb.

Several more exclusions had to be applied. The lemma *say* was still present in the concordance lines because of clauses such as:

[15] I decided to only search for the full versions of the characters' names, even though sometimes the children refer to each other with abbreviated versions: *Lu, Su* etc., but these abbreviated versions were for almost exclusively used as a familiar form of address and not as a subject of a phrase.

(0.1) *And as soon as they had entered it Queen* ***Susan*** *said, "Fair friends, here is a great marvel, for I seem to see a tree of iron."*[16]

In example (0.1) *say* is located more than one token to the right of *Susan*, the word in question. Similar examples were therefore excluded. Two more neutral reporting verbs were excluded: *tell* and *answer*. However, relatively frequent reporting verbs such as *whisper, shout, exclaim* were not excluded and were kept in the sample, since they are not completely neutral and have certain connotations.

Multiple subjects were also excluded:

(0.2) *"Never?" cried* ***Edmund and Lucy*** *in dismay.*

This was done so that the characters could be examined as separate entities.

If the name/pronoun was the subject of multiple verbs, they were all included in the analysis. However, the whole sentence was counted as one example and was not split.

(1) L17 ***Lucy*** *ran out of the empty room into the passage and found the other three.*

The verbs *ran out of* and *found* are both part of example (1), since they share the same subject *Lucy*.

But when the name/pronoun was repeated in the same sentence, the other occurrences were not included in the analysis.

(2) L7 ***Lucy*** *noticed how different the whole top floor looked now that she was no longer afraid of it.*

Therefore, the phrase *she was no longer afraid of it* is not a part of example (2) for the purposes of analysis, since they have different expressed subjects: *Lucy* and *she*.

The second task was extracting 20 examples of the characters' names or the proforms *he/she/I* used as a subject of a copular verb. To do that, I applied the following query for each of the characters:

```
([word="Susan"] | (meet [lemma="she"] [word="Susan"] -15 15)| (meet [lemma="I"] [word="Susan"] -15 15)) [lemma="be" | lemma="become" | lemma="feel" | lemma="seem" | lemma="look" | lemma="sound" | lemma="get"| lemma="appear"| lemma="act"| lemma="grow"| lemma="turn"| lemma="remain"]
```

To get the examples for the rest of the characters, I substituted *Susan* for *Lucy, Edmund* or *Peter* and for the male characters, I changed *she* into *he*.

[16] Examples which are not part of the sample of 300 excerpted examples, are numbered as (0.1), (0.2) and so on. They are listed in their entirety at the end of the appendix.

This query searches for the name OR the pronoun *she/he* OR the pronoun. Both these pronouns had to occur 15 tokens to the left and 15 tokens to the right of the respective name. The name or pronoun was then followed by one of the most frequent copular verbs: *be, become, feel, seem* etc.

The original intention was to have 25 examples of lexical verbs and 25 examples of copular verbs for each of the characters. However, this proved impossible because of how little the character of *Susan* is mentioned in the series as compared to her siblings. For this reason, the 50 examples were split into 30 examples of lexical verbs and 20 examples of copular verbs. Moreover, in the search for examples with copular verbs, the first person pronoun *I* (as a proform for the characters' names) was included in order to obtain additional examples. The range of tokens was also expanded from 10 (used for lexical verbs) to 15 tokens.

The above mentioned query produced 128 examples for *Lucy*, 106 examples for *Edmund*, 43 examples for *Susan* and 70 examples for *Peter*.

I shuffled the lines and manually extracted the first 20 suitable examples for each character, that is concordance lines in which the name/*he*/*she*/*I* was the subject of a copular verb. The examples that did not meet these requirements and were thus excluded were clauses with the present continuous tense:

(0.3) *"Thank you very much, Mr Tumnus," said Lucy. "But **I** was wondering whether I ought to be getting back."*

Sometimes the pronoun had a different referent (but were present in the search because they were located in a close proximity to the names), therefore they were also excluded:

(0.4) *"Aren't you a star any longer?" asked Lucy. "**I** am a star at rest, my daughter," answered Ramandu.*

Multiple subject complements were, similarly to multiple lexical verbs, counted as one example and not split:

(3) P46 ***Peter was** silent and solemn as he received these gifts, for he felt they were a very serious kind of present.*

The third task was extracting 50 examples of *girl(s)* and *boy(s)* each through a simple lemma search. The verbs *say* and *think* were excluded through limiting the context before the search.

The applied criteria for manual extraction in this case were that the nouns had to be connected to either a verb or a modifier. As regards the verb, *girl(s)*/*boy(s)* either

functioned a subject of a lexical or copular verb or as an object. Most frequently, they were modified by adjectives. The search for *girl* lemma resulted in 174 concordance lines with *girl*(s) and 230 concordance lines containing *boy*(*s*). Again, the results were shuffled once. Then, I manually extracted the first 50 suitable examples for *girl(s)* and *boy(s)*.
The verbs *say* and *think* were excluded from the analysis for reasons mentioned above. Names were excluded, unless they were modified:

(0.5) *The **girl's** called Jill*.

(4) P31 *And Peter became a tall and deep-chested man and a great warrior, and **he was** called King Peter the Magnificent*.

Example (0.5) was excluded from the analysis, since it only contains the name *Jill*. But example (4) was not excluded, because *Peter* is associated with the evaluating postmodifier *the Magnificient*.
Examples in which *girl(s)*/*boy(s)* were used in the form of an address were excluded, unless of course the noun was modified. When *girl(s)*/*boy(s)* were used as a modifier, these examples were excluded as well (0.6), as well as multiple subjects (0.7).

(0.6) *a **girl's** school*

Examples in which *girl(s)*/*boy(s)* functioned as a part of a multiple subject were excluded:

(0.7) *Both the fishes and the **girl** were quite close to the surface*.

By this process, the first suitable 50 examples for each noun were excerpted and listed in the appendix.

For clarity, the examples in the appendix were divided into the respective categories: *Lucy/she/I* referring to *Lucy*; *Edmund/he/I* referring to *Edmund*; *Susan/she/I* referring to *Susan*; *Peter/he/I* referring to *Peter* and examples of *girl(s)* and *boy(s)*.
The examples have been assigned a code and number: L1–L50, E1–E50, S1–S50, P1–P50, G1–G50, B1–B50.
For the characters, the first thirty examples (e.g. L1–L30) are always examples of lexical verbs and the remaining twenty examples (e.g. L31–L50) are examples of copular verbs. If the example was mentioned in the text of the analysis, the appropriate number used was also listed in the appendix to enable an easy retrieval and identification of the particular example (e.g. L1 (1)).

4. METHOD

The objective of this paper is to analyse gender in *The Chronicles of Narnia.* It aims to analyse and verify the following three assumptions[17]:

1. **Male characters are more likely to occur in agentive[18] roles**
   The analysis aims to investigate whether male characters are more typically portrayed as more powerful and more active than their female counterpart, whether they occur in the position of an 'agent', a 'leader' and whether they take action rather than observe and feel (dynamic vs. stative verbs). They will solve problems, use their intelligence, move in physical space, handle weapons, attain goals and fight. Their subject complements will supposedly describe observable facts, such as height or age, rather than volatile emotional states. The connotations of the verbs and subject complements are supposedly more likely going to be positive or neutral.
2. **Female characters are more likely to occur in communal roles**
   The study wants to verify the assumption that female characters will be more passive, dependent, emotional, clumsy and concerned about caregiving and the wellbeing of the self and others. The hypothesis is that verbs used with female characters will be, more likely than with male characters, verbs of expression, such as *cry, sob*, caretaking, maintaining relationships, homemaking and passive observation. Their subject complements will focus on appearance and apparent excessive emotionality. The hypothesis is also that the female characters will be more frequently described in negative terms.
3. **Male-exclusive and female-exclusive collocates will be different**
   The study aims to investigate whether collocations used exclusively for males or females will be different. The assumption is that they will be different and that there will not be too much overlap apart from common words. The expected collocates for male characters are words describing physical power, intelligence, action and violence. The expected collocates for female

[17] Based on Tsao (2008) and Kneeskern and Reeder (2020) (cf. Section *2.2.4 Gender stereotypes in children's literature*) and the findings of Pearce (2008) that men and women are portrayed very stereotypically in the BNC.
[18] Olsson and Martiny (2018: 2) instead use the term *agentic (agentic roles)*.

characters are words describing emotions, social roles, and relationships with others.

The first two chapters of the analysis make use of the quantitative method of research and provide an overview of the entire book series. The main part of the analysis is a quantitative analysis of the 300 excerpted examples. It will focus on both left-side and right-side collocates of the selected words: what actions they perform, what is being done to them, how they are described and what characteristics are attributed to them.

5. ANALYSIS

5.1 QUANTITATIVE ANALYSIS

The quantitative analysis will firstly provide an overview of the distribution of gender in all characters in the book series and then, using a tool from Sketch Engine, list the top 50 key words and comment upon them from the perspective of gender.

5.1.1 DISTRIBUTION OF GENDER IN CHARACTERS AND THE FUNCTIONS OF FEMALE CHARACTERS

Table 1 and Chart 1 provide an overview of the distribution of gender in the characters. were calculated manually. All characters in *The Chronicles of Narnia*[19] was divided into two categories according to whether their gender is masculine or feminine. In cases of animals and other non-human creatures, where their gender was less clear-cut, we relied on the pronouns that referred back to them (*he* or *she*).

Gender of characters	Frequency	Percentage
Male characters	159	81%
Female characters	37	19%
in total	196	100%

Table 1: Distribution of gender in the book series

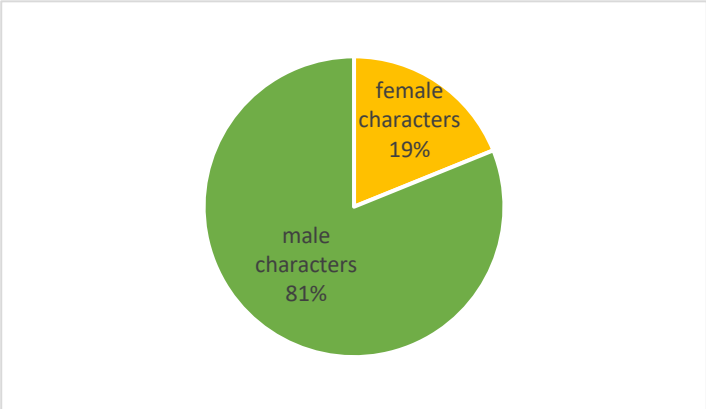


Chart 1: Distribution of gender in the book series

[19] Based on https://en.wikipedia.org/wiki/List_of_The_Chronicles_of_Narnia_characters (only characters from the book series, not from the film adaptations).

Table 1 and Chart 1 show that male presence dominates the book series with 81% of characters being male (159 characters). There are only 37 female characters in the books (19%). Female characters also have much more limited scope of roles they play. Table 2 and Chart 2 display the functions and positions of the female characters in the series (based on the same list as mentioned in the footnote above):

Title	Frequency	Percentage
queen	5	14%
wife of schoolmate/student daughter of	4 (12)	11% (33%)
servant/housemaid mother to	3 (6)	8% (16%)
(evil) witch	2	5%
aunt to, fairy godmother, housekeeper, caretaker/nurse, friend of Narnia, schoolmistress, noblewoman, woodperson (magical creature), dryad (magical creature), goddess, planet „Lady of Peace“, mare (animal)	1 (12)	3% (32%)
In total	37	100%

Table 2: Functions of female characters

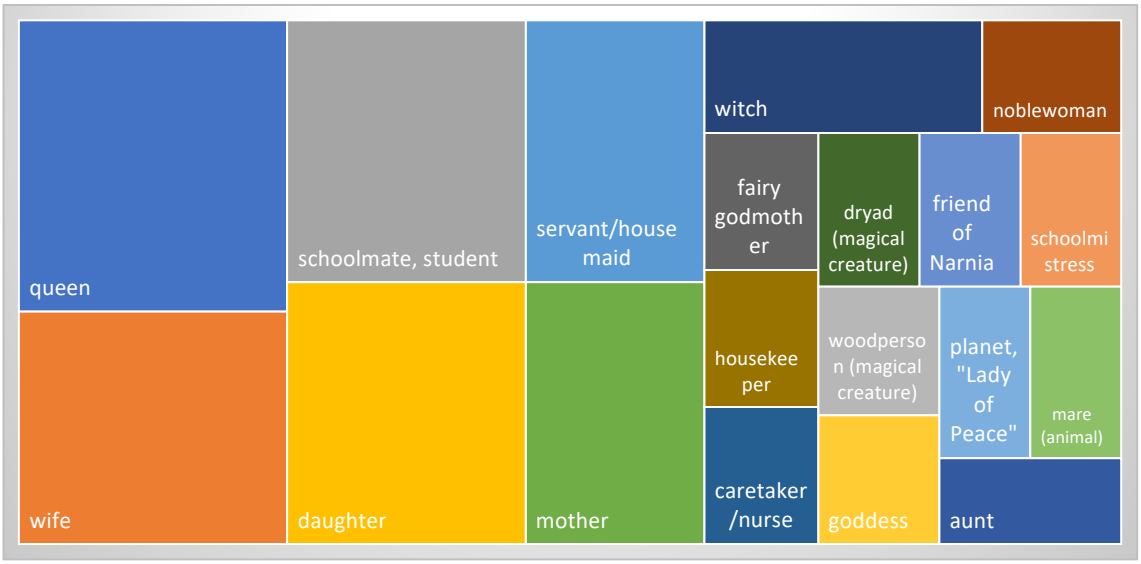


Chart 2: Functions of female characters

We see that the functions of female characters that occur more than once are queen, wife, student, daughter, servant/housemaid, mother and an (evil) witch. Familial functions are pervasive among the female characters, who are defined by their relations to other people, especially men (*daughter of a nobleman, wife of a warrior*). As Brugeilles, Cromer and Cromer (2002: 253) state about children's books, "employment is a male characteristic".

Female work is considered of less value, men hold much more diverse professions of higher value and better paid. They (Ibid.) also mention that "women, whether humans or clothed animals, tend to be confined to teaching, childcare or shopkeeping". Table 2 and Chart 2 confirm these statements. The only jobs that women perform in the Narnia books are those of a servant/housemaid, housekeeper, caretaker/nurse and schoolmistress. Queen and schoolmistress are the only positions of power that females perform. Male characters have much more variety and they are warriors, chancellors, noblemen, lords, viziers, various magical creatures with magical powers, kings, traitors or professors. They hold much more power and are much more prevalent in the books.

5.1.2 KEY WORDS

The key words tool from Sketch Engine identifies the most typical words for the entire corpus. They are words which appear much more frequently in the book series than they ever would in general language. The reference corpus, which represents general language, is *English Web 2018 (enTenTen18)*[20], which is made up of Internet texts and consists of approximately 22 billion words. For comparison, *The Chronicles of Narnia* corpus consists of 391,447 tokens and 323,813 words.

Table 3 shows the 50 most unique words discovered by the key words tool:

1	aslan	11	reepicheep	21	tarkaan	31	calormenes	41	trufflehunter
2	narnia	12	trumpkin	22	tisroc	32	tumnus	42	cabby
3	digory	13	bree	23	polly	33	corin	43	rilian
4	eustace	14	drinian	24	hwin	34	narnians	44	marsh-wiggle
5	tirian	15	edmund	25	narnian	35	lasaraleen	45	telmarine
6	caspian	16	jill	26	miraz	36	cair	46	centaur
7	shasta	17	lucy	27	tashbaan	37	nikabrik	47	lune
8	aravis	18	tash	28	calormene	38	dwarf	48	rishda
9	puddlegum	19	faun	29	treader	39	calormen	49	earthman
10	scrubb	20	paravel	30	rabadash	40	archenland	50	anvard

Table 3: Top 50 Key Words in *The Chronicles of Narnia*

[20] More information about the reference corpus can be found at https://www.sketchengine.eu/ententen-english-corpus/.

As expected, the majority oare proper names: *Aslan*, the name of the lion is the number one keyword in the entire corpus, then the place of *Narnia*, also principal characters with uncommon names such as *Digory, Eustace, Tirian, Caspian, Shasta*, all of whom are male characters. The names of the female characters are much more common names: *Jill, Lucy* and *Polly*. The only uncommon female name is *Aravis,* which is in the eight place. As the female names are common and therefore tend to occur more frequently in general language, they are located lower in the key word list. However, Table 4 shows that the absolute frequency of the names *Jill* and *Lucy* is higher (499 and 718 hits, respectively). This is something to keep in mind when using the keyword tool, since it highlights the most unusual words, but they do not have to be the most frequent words.

Female name	Key word no.	Number of hits	Male name	Key word no.	Number of hits
Aravis	8	212	Digory	3	366
Jill	16	499	Eustace	4	346
Lucy	17	718	Tirian	5	237
Polly	23	215	Caspian	6	550

Table 4: Comparison of male and female names: Key words vs. hits

Other keywords in the corpus include names and types of magical creatures and magical places. The fact that these words are mostly invented by C. S. Lewis makes them key words of the corpus.

5.2 QUALITATIVE ANALYSIS

Now we turn to the main part of the analysis, a more qualitative and detailed analysis of the 300 excerpted examples from *The Chronicles of Narnia*. We will try to analyse and verify our four assumptions as described in Method: male characters are more likely to occur in agentive roles, female characters are more likely to occur in communal roles and not much overlap between the collocates of male and female characters. The qualitative analysis deals with two main types of collocates: firstly, lexical verbs (what actions the male/female characters perform) and secondly, subject complements and modifiers (how they are described). The sections are further divided according to the characters and the pair of *girl(s)/boy(s)*.

5.2.1 LEXICAL VERBS COLLOCATING WITH THE FOUR CHARACTERS – OVERVIEW

Table 5 provides an overview of all the lexical verbs for which the four characters function as a subject. For each character, 30 examples of lexical verbs were excerpted. If the clause contained multiple verbs in a coordinate relation, all of these verbs were counted. That is why for three characters (Lucy, Susan and Peter) the total number of lexical verbs is higher than 30 (32, 34 and 37 respectively). The verbs are divided into four main columns according to the respective character. For the sake of a clearer overview, the verbs were grouped together into semantic classes according to Levin's Verb Classes[21]. This was done to clearly demonstrate which semantic classes of verbs occur most often with each character. The classes are colour coded for better clarity. The verbs in the table are ordered according to the semantic classes with the most occurrences. If a verb occurred more than once, its number of occurrences is listed in brackets after, e.g *see (4)*. Otherwise, the verb occurred only once.

[21] The verb classes were adopted from the website http://www-personal.umich.edu/~jlawler/levin.verbs (only the Semantic Verb Classes, not the Alternation Classes).

Lucy			Susan			Edmund			Peter		
see verbs	see (4), notice, hear, feel	7	say[22] verbs	whisper (2), exclaim, snap, cry, shout out	6	see verbs	see (5), sight	6	say verbs	shout (2), whistle, whisper	4
say verbs	sob, sigh, cry, give a sharp little cry, exclaim	6	advance verbs	go (2), come down, go out	4	begin verbs	begin (4), interrupt, get on	6	see verbs	see (3)	3
conjecture verbs	find, know	3	quote verbs	tell, ask (in a shaky voice), make (no answer)	3	turn verbs	turn	3	advance verbs	go (2), come	3
peer verbs	look out, gaze, have her eyes on	3	get verbs	find, get, catch	3	get verbs	get, find, catch up	3	conjecture verbs	know, recall, understand	3
exist verbs	be	2	run verbs	jump up, run	2	peer verbs	look (at/inside)	2	hoist verbs	raise, swing	2
get verbs	find, catch	2	want verbs	want (2)	2	advance verbs	step out, go up	2	send verbs	hand to (2)	2
amuse verbs	try, dare	2	admire verbs	hate, like	2	admire verbs	like, enjoy	2	remove verbs	draw, take down	2
advance verbs	come	1	balance verbs	sit	2	amuse verbs	betray, dare	2	begin verbs	begin, interrupt	2
correspond verbs	make way for	1	grow verbs	grow	2	correspond verbs	agree	1	put verbs	lay, add	2
give verbs	give	1	begin verbs	begin, continue	2	hoist verbs	let go	1	murder verbs	strike down, wallop	2
dub verbs	call	1	clear verbs	drain	1	wobble verbs	creep up	1	hit verbs	rap, slash	2
turn verbs	turn back	1	pedal verbs	ride	1	talk verbs	speak	1	peer verbs	look	1
run verbs	run out	1	bend verbs	bend (the bow)	1	put verbs	put down	1	quote verbs	read out	1
remove verbs	forget	1	have verbs[23]	have	1	balance verbs	lean forward	1	obtain verbs	receive	1
			crane verbs	string (her bow)	1				balance verbs	lean back	1
			see verbs	feel	1				turn verbs	turn	1
									hiccup verbs	blush	1
									exist verbs	belong	1
									bring verbs	bring up	1
									alternating change of state verbs	light	1
									correspond verbs	shake hands	1
32			34			32			37		
in total **133**											

Table 5: Lexical verbs collocating with the four characters; categorized

[22] According to Levin's categorization, „say verbs" relate more to the way somebody is speaking or expressing themselves (differences in volume, pitch, emotionality) and „quote verbs" are neutral verbs without this distinction. Another similar category is „talk verbs" which refer to situations of dialogue (*talking with somebody, speaking to somebody*).

[23] My own category, since Levin does not provide any of her own categories for the verbs of possession such as *have* or *own*.

The most frequent categories of verbs are „see verbs“ for Lucy and Edmund (7 and 6 occurrences respectively) and „say verbs“ for Susan and Peter (6 and 4 occurrences respectively). It is interesting to note that in the case of Susan, “see verbs” have only one occurrence and for Edmund “say verbs” are not present at all. However, for Lucy and Peter the other category of verbs (see/say) is the second most frequent.

In Table 5, we can notice the behaviours and tendencies of each character. Lucy is a sort of observer: she often *sees, notices, feels, looks out, gazes* and *has her eyes on* something:

(5) L12 *Now Lucy knew* ***she*** *had seen something just like that happen somewhere else – if only she could remember where*.

The verb *find* is used twice with Lucy as its subject in two meanings: physically discover something and think, believe. Susan is slightly more dynamic than Lucy, she *shouts out, goes, jumps up, runs, continues*. Two verbs relate to her handling her weapon (*a bow*): *bend, string*:

(6) S16 *In a moment* ***she*** *had bent the bow and then she gave one little pluck to the string*.

Edmund is similar to Lucy in his observing: *seeing, sighting, looking*, but also collocates with various action and movement verbs: *interrupting, stepping out* and *going up*:

(7) E12 *“I’m not saying it now,”* ***Edmund*** *interrupted*.

Peter, apart from the verbs already mention (“say”, “see”) also collocates with action verbs: *raising, swinging*. Peter occurs with verbs of violence and murder: *take down, strike down, rap, slash*:

(8) P26 ***Peter*** *swung to face Sopespian, slashed his legs from under him and, with the back-cut of the same stroke, walloped off his head* […]

No other character collocates with such verbs.

5.2.1.1 LEXICAL VERBS COLLOCATING WITH THE FOUR CHARACTERS – GROUPED BY GENDER AND EXCLUSIVE COLLOCATES

Table 6 demonstrates the differences in collocates between the two genders. The first column combines the lexical verbs of Lucy and Susan and the second column combines those of Edmund and Peter. They are likewise ordered according to the categories with the most occurrences.

Female characters: Lucy, Susan			**Male characters: Edmund, Peter**		
say verbs	sob, sigh, cry, give a sharp little cry, exclaim (2), whisper (2), snap, shout out	14	see verbs	see (8), sight	9
see verbs	see (4), notice, hear, feel (2)	8	begin verbs	begin (5), interrupt (2), get on	8
get verbs	find (2), catch (2), get	5	advance verbs	step out, go up, go (2), come	5
advance verbs	come, go (2), come down, go out	5	turn verbs	turn	4
conjecture verbs	find, know	3	say verbs	shout (2), whistle, whisper	4
peer verbs	look out, gaze, have her eyes on	3	get verbs	get, find, catch up	3
quote verbs	tell, ask, make (no answer)	3	hoist verbs	let go, raise, swing	3
run verbs	run out, run, jump up	3	conjecture verbs	know, recall, understand	3
exist verbs	be	2	peer verbs	look (at/inside)	3
amuse verbs	try, dare	2	put verbs	put down, lay, add	3
want verbs	want	2	admire verbs	like, enjoy	2
admire verbs	hate, like	2	correspond verbs	agree, shake hands	2
balance verbs	sit	2	send verbs	hand to (2)	2
grow verbs	grow	2	remove verbs	draw, take down	2
begin verbs	begin, continue	2	amuse verbs	betray, dare	2
give verbs	give	1	hit verbs	rap, slash	2
dub verbs	call	1	murder verbs	strike down, wallop	2
turn verbs	turn back	1	balance verbs	lean back, lean forward	2
remove verbs	forget	1	alternating change of state verbs	light	1
correspond verbs	make way for	1	obtain verbs	receive	1
clear verbs	drain	1	talk verbs	speak	1
pedal verbs	ride	1	exist verbs	belong	1
bend verbs	bend (the bow)	1	quote verbs	read out	1
crane verbs	string (her bow)	1	bring verbs	bring up	1
have verbs	have	1	hiccup verbs	blush	1
			wobble verbs	creep up	1
66			**69**		
in total **135**					

Table 6: Lexical verbs grouped by gender

"Say verbs" are the most frequent category for the female characters (14 occurrences) and "see verbs" are the most frequent for the male characters (9 occurrences). One of the differences between the two genders that we can observe is the variety of "say verbs" and also the nature of these verbs is different, female characters express themselves with larger degree of emotion. Female characters *sob, sigh, cry, give a sharp little cry, exclaim* or *snap,* whereas male characters only *shout, whistle* and *whisper:*

(9) L14 *Suddenly* ***Lucy*** *gave a sharp little cry, like someone who has been stung by a wasp.*

(10) P29 "*Treachery!*" ***Peter*** *shouted.*

This difference is in accordance with our hypothesis and the results of the other studies described in the theoretical part. Another difference we can note is the frequency of action verbs, which place the male characters into an agentive role: *step out, go up, turn, raise, swing, draw, take down, rap, strike down*. "Advance verbs" are as common with female characters as with male characters (5 occurrences). However, in male characters, there is much more variety in these categories of action verbs. Categories such as "hoist verbs", "hit verbs" and "murder verbs" only occur with male characters. These differences between the male-exclusive and female-exclusive collocates are shown in Table 7:

Female characters: Lucy, Susan			**Male characters: Edmund, Peter**		
say verbs	sob, sigh, cry, give a sharp little cry, exclaim (2), whisper (2), snap, shout out	14	see verbs	see (8), sight	9
see verbs	see (4), notice, hear, feel (2)	8	begin verbs	begin (5), interrupt (2), get on	8
get verbs	find (2), catch (2), get	5	advance verbs	step out, go up, go (2), come	5
advance verbs	come, go (2), come down, go out	5	turn verbs	turn	4
conjecture verbs	find, know	3	say verbs	shout (2), whistle, whisper	4
peer verbs	look out, gaze, have her eyes on	3	get verbs	get, find, catch up	3
quote verbs	tell, ask, make (no answer)	3	hoist verbs	let go, raise, swing	3
run verbs	run out, run, jump up	3	conjecture verbs	know, recall, understand	3
exist verbs	be	2	peer verbs	look (at/inside)	3
amuse verbs	try, dare	2	put verbs	put down, lay, add	3
want verbs	want	2	admire verbs	like, enjoy	2
admire verbs	hate, like	2	correspond verbs	agree, shake hands	2
balance verbs	Sit	2	send verbs	hand to (2)	2
grow verbs	grow	2	remove verbs	draw, take down	2
begin verbs	begin, continue	2	amuse verbs	betray, dare	2
give verbs	give	1	hit verbs	rap, slash	2
dub verbs	call	1	murder verbs	strike down, wallop	2
turn verbs	turn back	1	balance verbs	lean back, lean forward	2
remove verbs	forget	1	alternating change of state verbs	light	1
correspond verbs	make way for	1	obtain verbs	receive	1
clear verbs	drain	1	talk verbs	speak	1
pedal verbs	ride	1	exist verbs	belong	1
bend verbs	bend (the bow)	1	quote verbs	read out	1
crane verbs	string (her bow)	1	bring verbs	bring up	1
have verbs	have	1	hiccup verbs	blush	1
			wobble verbs	creep up	1
66			**69**		
in total **135**					

Table 7: Female-exclusive and male-exclusive collocates

Table 7 shows the collocates exclusive to the two genders. Lexical verbs which occurred with both genders have been removed from this table. This clarifies the differences between the genders even further. In the left column which applies to the female characters we can see verbs of expression which convey a lot of emotion (*sob, cry, snap)*, verbs of observation (*notice, hear, feel, gaze*), verbs expressing want and preference (*want, hate*):

(11) L22 *Yet though Lucy shed a few tears,* ***she*** *could not feel it as much as you might have expected.*

One verb even refers to a stereotypically female activity (*drain (the potatoes*):

(12) S13 ***Susan*** *drained the potatoes and then put them all back in the empty pot to dry on the side of the range while Lucy was helping Mrs Beaver* […]

Other negatively stereotypical verbs are *make no answer, make way for* which describe passive behaviour. However, not all verbs collocating with the female characters signify emotional and passive females. We also find verbs such as *come down, go out, run, jump, ride* and the two verbs related to handling a weapon which were mentioned in relation to Susan (*bend, string*):

(13) S17 *Then* ***Susan*** *went to the top of the steps and strung her bow.*

The male-exclusive collocates include verbs of movement (*step out, go up, turn, raise, swing*), verbs of expression which do not convey any emotion and are much louder than the female verbs (*shout, whistle*), verbs of agreement (*agree, shake hands*) and also conflict (*interrupt*):

(14) P20 *"And now it's your turn, Peter," said Susan, "and I do hope -" "Oh, shut up, shut up and let a chap think," interrupted* ***Peter****.*

They also collocate with verbs of violence (*betray, rap, strike down, slash, creep up*):

(15) E13 […] *this was exactly what* ***Edmund*** *had done*[24] *[betrayed us all].*

Our assumption that the male characters will more likely take action rather than feel and observe has proven partially true. Male characters do not feel, notice or express themselves with emotion. However, not all of the verbs which collocate with them express power or action, such as *understand, belong* or *blush*:

(16) P17 ***Peter*** *blushed when he looked at the bright blade and saw it all smeared with the Wolf's hair and blood.*

[24] *Had done* is a proform for the verb *betray.* […] *this was exactly what* ***Edmund*** *had done* = „*he betrayed them*".

5.2.1.2 LEXICAL VERBS COLLOCATING WITH THE FOUR CHARACTERS – DYNAMIC/STATIVE VERBS

Lastly, we will analyse whether there are any differences between the two genders in the frequency of dynamic vs. stative verbs. We manually divided all 133 verbs which collocated with the female and male characters into two categories: dynamic or stative verb. Our hypothesis was that since male characters are supposed to more often take action rather than think, they will more likely occur with dynamic verbs and that the percentage of stative verbs collocating with female characters will be higher. Charts 3 and 4 show the distribution:

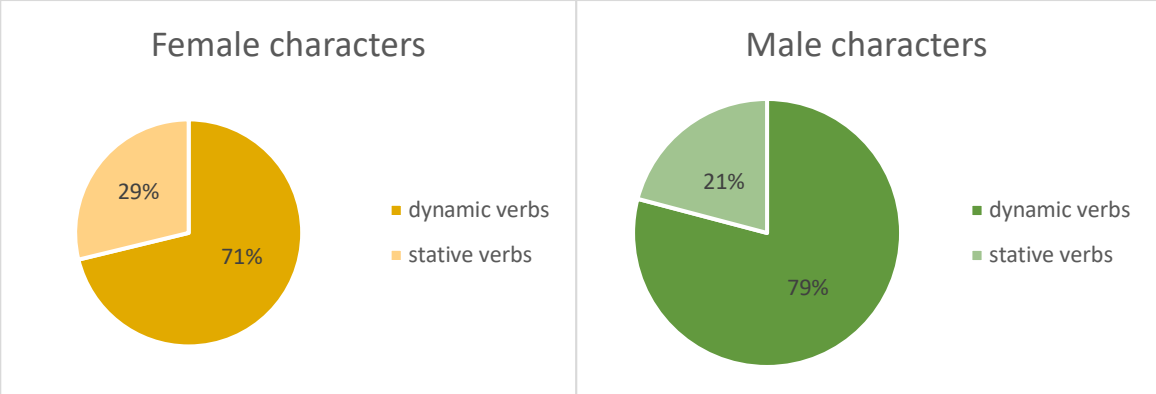


Chart 3: Female characters: dynamic and stative verbs

Chart 4: Male characters: dynamic and stative verbs

As we can see, the distribution is similar for both genders. Female characters collocate with 19 stative verbs, which represents 29% of the sample and male characters collocate with 14 stative verbs, which represents 21% of the sample. Therefore, it is only slightly more likely that female characters will collocate with stative verbs. Stative verbs included verbs such as *see, notice, hear, know, hate* or *want* for female characters and *see, sight, know, understand* and *like* for male characters. However, it is interesting to note that "see verbs" was the most frequent category or second most frequent category of verbs for three characters, even though it consists of stative verbs, which were overall not largely represented in the examples. Examples (17) and (18) contain stative verbs:

(17) S18 ***Susan*** *didn't want this; she only wanted, as she said, "to get on and finish it and get out of these beastly woods".*

(18) E3 *"I'm-I'm-my name's Edmund," said Edmund rather awkwardly.* ***He*** *did not like the way she looked at him.*

Example (17) contains the stative verb *want*. We cannot use it in a progressive tense for example: **Susan wasn't wanting this*. Example (18) includes the stative verb *like*, expressing aversion.

5.2.2 LEXICAL VERBS COLLOCATING WITH *GIRL(S)* AND *BOY(S)*

The present chapter will analyse the lexical verbs that collocated with the lemmas *girl* and *boy*. It is divided into two main sections according to whether the lemmas functioned as a subject of the verb or as an object. Since we are dealing with two categories in this case, the verbs are not divided into Levin's semantic categories; on the other hand, they are often listed with additional clausal elements, such as the object or the adverbial. Sometimes the examples consist of multiple verbs. We found that the verb phrases were often very telling about aspects of gender in their entirety.

The verb phrases will be divided into two categories termed *stereotypical* and *non-stereotypical*. This division is based on our hypotheses and findings of Tsao (2008), Kneeskern and Reeder (2020) and Olsson and Martiny (2018) about stereotypes in children's literature. According to these authors, females tend to be passive, interested in appearance, dependent on others and expressive in their emotions. They take care of others and their action often falls into the realm of communal roles: creating and maintaining relationships, family, homemaking and food. Regarding male characters, they tend to be described more frequently as "potent, powerful and more active" (Tsao, 2008: 17). They take action, solve problems, use their intelligence, are in motion, handle weapons, attain goals and fight. They are less interested in relationships and less expressive in their emotions. Therefore, in children's literature, females tend to be portrayed rather negatively and males on the other hand rather positively. If the example fell under any of these categories, it was classified as a stereotypical example. If not, it was classified as a non-stereotypical example. Stereotypical examples can be also understood as 'marked' and non-stereotypical examples as 'unmarked'. Without question, it has to be acknowledged that this classification is subjective to some degree. The stereotypicality of examples will be determined based on the findings of the mentioned authors as accurately as possible. Nonetheless, a level of subjectivity cannot be avoided and some examples can definitely fall under a larger debate.

5.2.2.1 LEXICAL VERBS COLLOCATING WITH *GIRL(S)* AND *BOY(S)* – SUBJECT

The following tables (8, 9) provide an overview of the lexical verbs collocating with the lemmas *girl* and *boy* when they are in the position of a subject.

Stereotypicality	Examples	Frequency	Percentage
stereotypical	**helping** to **fill the kettle,** [**helping** to] **lay the table,** [**helping** to] **cut the bread,** [**helping** to] **put the plates in the oven to heat,** [**helping** to] **draw a huge jug of beer,** [**helping**] to **put on the frying-pan,** [**helping** to] **get the dripping hot, cried** bitterly, **cried,** hardly **knew** why, **clung** to the Lion, **kissed** his mane and his nose, never **want to know** anything but gossip and rot about people getting engaged, **found** themselves tumbling off his back, **went out** to **pick** some more apples, **did** what they would **never have dared** to do without his permission, **had** a dirty face, hardly **dared to breathe, do that kind of thing** better than boys [that thing = pretending to be cute], **climbed** on to the warm back, **flung** themselves upon him [Aslan], **covered** him [Aslan] **with kisses, stick** to her when not many other girls would, **crouched** in the bushes with their hands over their face, **opened** her mouth to speak, **stopped** [continuation of the previous clause: opened her mouth to speak and then stopped]	**26**	**76%**
non-stereotypical	**groped their way** among the other sleepers, **crept out** of the tent, had **waked, had better be** in the bows **shout** directions, **walked** on each side of the Lion, **cleared away** the remains of the gnawed ropes **heard** the voice of the Witch	**8**	**24%**
–	**–**	**34**	**100%**

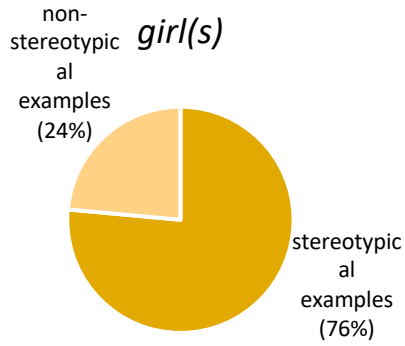
Table 8: Lexical verbs collocating with *girl(s)*: subject

Stereotypicality	Examples	Frequency	Percentage
stereotypical	will **save** Archenland **from the deadliest danger** in which ever she lay beat, has **stolen** his master's horse, **riding** (or trying to ride) a war-horse, **came** into the girls' room, **went on break a** father's **heart**, **make** some **plan**, **coming** round the corner, [even boys] **do it better** than Marsh-Wiggles [it = pretending to be cute], **strode forward**, (Lucy made way: Susan and the Dwarf shrank back), **started all the trouble**, easily **think of some excuse** for doing that, have **recognized** him, had never **held** a sword, would either have **cleared out** or …, [would either have] **flared up**, **ought to love** his father, **ought to keep their promises**	**20**	**71%**
non-stereotypical	**married** nymphs, **felt** as if they were going into a trap or a prison wouldn't **keep awake,** ever **lived** in the whole world, **had been** mostly in **the open air, had** the finest black eye you ever saw, and a tooth missing **hung about, were whispering** behind	**8**	**29%**
–	**–**	**28**	**100%**

Table 9: Lexical verbs collocating with *boy(s)*: subject

In total, the sample contained 62 examples of *girl(s)/boy(s)* used as a subject of a lexical verb, 34 of which are *girl(s)* examples and 28 *boy(s)* examples.

Charts 5 and 6 comprehensibly demonstrate the distribution of stereotypical and non-stereotypical examples:



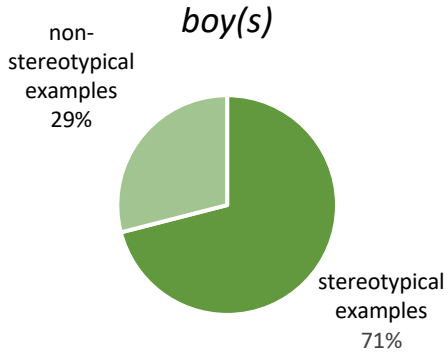


Chart 5: Lexical verbs collocating with *girl(s)*: subject; stereotypical/non-stereotypical examples

Chart 6: Lexical verbs collocating with *boy(s)*: subject; stereotypical/non-stereotypical examples

In the case of *girl(s)*, 26 examples, which constituted the majority (76%) represented stereotypical examples, thus portraying them rather negatively, and 8 examples (24%) represented non-stereotypical examples. The stereotypical examples were comprised of verbs related to homemaking, in the case of (19), which consists of multiple verbs joined by a coordinate relationship (*and… and*):

(19) G1 *Meanwhile the **girls** were helping Mrs Beaver to fill the kettle and lay the table and cut the bread and put the plates in the oven to heat and draw a huge jug of beer for Mr Beaver from a barrel which stood in one corner of the house, and to put on the frying-pan and get the dripping hot*.

Girls in this instance refer to *Lucy* and *Susan*. All of these activities are connected with work in the kitchen. On the other hand, the boys (*Edmund* and *Peter*) were helping Mr Beaver fish out a trout, which they killed and skinned, a very stereotypically male activity. The stereotypical examples also included verbs of emotional expression, affection toward others and dependence on others, such as *cry, kiss, cover with kisses, cling to (somebody)* and *stick to (somebody)*.

(20) G2 *And both the **girls** cried bitterly (though they hardly knew why) and clung to the Lion and kissed his mane and his nose and his paws and his great, sad eyes*.

(21) G42 […] *both **girls** flung themselves upon him and covered him with kisses*.

Example (20) also contains a verb expressing a level of passivity: *they hardly knew why* [they were crying]. Other examples of verbs expressing the passivity are *find themselves* or *dare:*

(22) G32 […] *the* ***girls*** *did what they would never have dared to do without his permission* […]

A few of the examples were explicitly derogatory about *girl(s)'* intelligence, character or appearance, implying they were unintelligent or ignorant:

(23) G3 ***Girls*** *never want to know anything but gossip and rot about people getting engaged.*

(24) G34 *I remember the* ***girl*** *had a dirty face.*

The eight non-stereotypical examples contained verbs such as *creep out, wake, shout* or *hear:*

(25) G23 *Very quietly the two* ***girls*** *groped their way among the other sleepers and crept out of the tent.*

As regards *boy(s)*, a very similar percentage of examples represented a stereotypical use (20 examples, 71%) as in the case of *girl(s)*. The remaining 8 examples (29%) represented a non-stereotypical use. As was mentioned above, the stereotypical portrayal of *boy(s)* is actually more positive, rather than negative as with *girl(s)*. However, some stereotypical examples also had a negative connotation. The *boy(s)* were portrayed as overall more dynamic, agentive, important characters.

The stereotypical examples contained verbs of action, movement:

(26) B42 *The* ***boys*** *strode forward: Lucy made way for them: Susan and the Dwarf shrank back.*

In example (26) we can also note a suppression of the female (*Lucy, Susan*) and the non-human characters (*the Dwarf*) and reducing their importance. The *boys* are moving in an overtly powerful and decisive manner, whereas the female characters shrink down and become passive and unimportant.

They also contained verbs describing mental capacities, intelligence, solving problems, such as *make some plan, think of some excuse, recognize*:

(27) B38 […] *the two* ***boys*** *were behind, apparently making some plan.*

(28) B48 […] *a clever* ***boy*** *like you will easily think of some excuse for doing that* […]

The stereotypical examples with negative connotations were related to violence, crime or hurting a person's feelings, such as *beat, break* or *steal*:

(29) B33 *A* ***boy*** *to break a father's heart!*

(30) B15 […] *who's stolen his master's horse.*

In example (29) we can note the interesting use of an infinitive instead of a conjugated verb form.

Example (32) follows right after example (31) in the book, but they are divided into two examples, since they both refer to *girls* and *boys*. They are very interesting since they clearly demonstrates the difference between the two genders in *The Chronicles of Narnia*:

(31) G36 *And then (it made her hot all over when she remembered it afterwards) she would put her head on one side in an idiotic fashion which grown-ups, giant and otherwise, thought very fetching, and shake her curls, and fidget, and say, "Oh, I do wish it was tomorrow night, don't you? Do you think the time will go quickly till then?" And all the giantesses said she was a perfect little darling; and some of them dabbed their eyes with enormous handkerchiefs as if they were going to cry. "They're dear little things at that age," said one giantess to another. "It seems almost a pity . . ." Scrubb and Puddleglum both did their best, but* ***girls*** *do that kind of thing better than boys*. [Even boys do it better than Marsh-wiggles.]

(32) B40 *Even* ***boys*** *do it better than Marsh-wiggles*.

In example (31), full context consisting of a few preceding sentences is provided so that the situation is understandable. By *that kind of thing* is meant a child pretending to be cute, silly or charming or acting in such a way which the adults find moving, endearing or "*fetching*": "*put her head on one side*", "*shake her curls*", "*fidget*". This skill is assigned to the *girls* in this example: "*girls do that kind of thing better than boys*" (example 31). *Girls* are therefore put into the role of a "*perfect little darling*". Example (32) reveals another hierarchy in the books: even though this role is not natural for *boys*, the worst at it are the Marsh-wiggles (creatures living in the marshes).

5.2.2.2 LEXICAL VERBS COLLOCATING WITH *GIRL(S)* AND *BOY(S)* – OBJECT

Tables 10 and 11 provides an overview of the lexical verbs of which *girl(s)/boy(s)* was an object. In total there are only thirteen results (seven for *girl(s)* and six for *boy(s)*). Nonetheless, they can tell us something about gender.

Stereotypicality	Examples	Frequency	Percentage
stereotypical	**comfort, leave to be eaten** by wild animals or **drowned** or **starved** in Otherworld or **lost** there for good, **frighten, made** (the girls) **less conspicuous,** [you've behaved like a coward] […] **sending** (a girl) to a place you're afraid to go to yourself, **lowering**[25], **loved**	**7**	**100%**
non-stereotypical	–	**0**	**0**
–	–	**7**	**100%**

Table 10: Lexical verbs collocating with *girl(s)*: object

Stereotypicality	Examples	Frequency	Percentage
stereotypical	**plied** the flats of their swords on (the boys), **hammered** into boys' heads [things like Do Not Steal]	**2**	**33%**
non-stereotypical	**worry, vouch for** (the boy), **look at** (the little boy) very strangely, does it become a boy to speak	**4**	**67%**
–	–	**6**	**100%**

Table 11: Lexical verbs collocating with *boy(s)*: object

The sample contained both examples with direct objects (33) and prepositional objects (34):

(33) G37 […] *even if you are my Uncle - is that you've behaved like a coward, sending a* ***girl*** *to a place you're afraid to go to yourself.*

(34) B8 *I'll vouch for the* **boy.**

Dividing these thirteen examples into stereotypical and non-stereotypical categories proved to be slightly more difficult than in the previous section (when *girl(s)/boy(s)* functioned as a subject). It was harder to say whether the characters were in an agentive

[25] *Lower* was used in the sense of treating, regarding a person with contempt or disrespect, or reducing them to a lower rank.

or a communal role since they were not the subject of the action. The decisive criterion was therefore whether the example in question places the *girl(s)* into a passive position or expresses emotion or dependence and in the case of *boy(s)*, whether the verb refers to taking action, making decisions, weapons etc. The whole context of the sentence was taken into account. Again, it must be acknowledged that a degree of subjectivity cannot be avoided with this categorization.

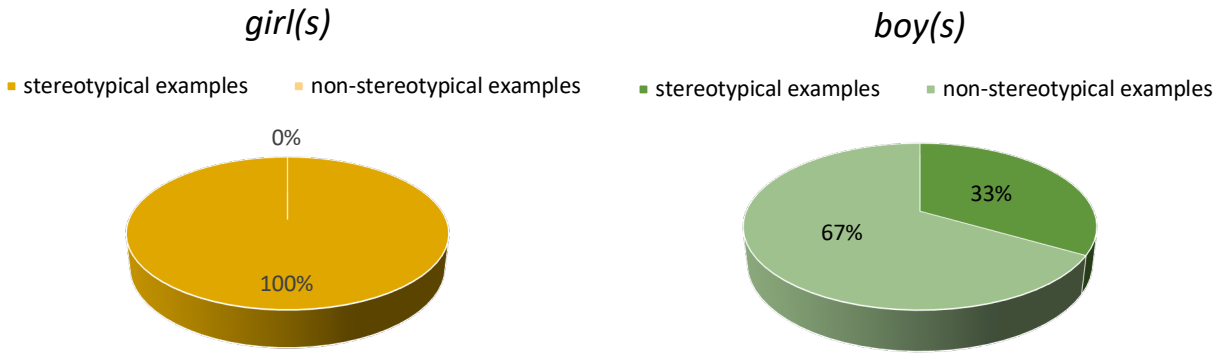


Chart 7: Lexical verbs collocating with *girl(s):* object; stereotypical/non-stereotypical examples

Chart 8: Lexical verbs collocating with *boy(s):* object; stereotypical/non-stereotypical examples

Charts 7 and 8 demonstrate the distribution of stereotypical and non-stereotypical examples with *girl(s)* and *(boy)s* respectively. It is noteworthy that all seven examples (100%) of *girl(s)* used as an object fell in the category of stereotypical examples. These included verbs of positive emotion and affection: *comfort, love:*

(35) G4 *Comfort the little* ***girl.***

This sentence (35) does not express any negative meaning and *comfort* is a verb with positive connotations. However, we can still observe that it suggests a degree of passivity or dependence of the *little girl*: she is perhaps weak and in need of comforting. *Comfort* is not found with *boy(s)*.

Other examples carried negative connotations and expressed negative emotion and disdain: *lower, frighten, leave:*

(36) G28 *Not so loud, said Edmund; "there's no good frightening the* ***girls****."*

(37) G39 *Needless to say I've been put in the worst cabin of the boat, a perfect dungeon, and Lucy has been given a whole room on deck to herself, almost a nice room compared with the rest of this place. C.* [Caspian] *says that's because she's a girl. I tried*

to make him see what Alberta says, that all that sort of thing is really lowering ***girls*** *but he was too dense*.

In example (36) it is implied that *girls* will get frightened by a loud noise. In example (37), the broader context is provided as well. The male character (Caspian) asserts that the person getting the best room has to be a girl and implies that he is bitter about that injustice. The narrator (Eustace, another male character) has a more enlightened view that thinking like that is *lowering girls*.

Another example (33, see above) suggested an inability and incompetence of females over males.

Boy(s) was present in the sample six times as an object of a lexical verb. Of these six examples, four represented a non-stereotypical use (67%) and two represented a stereotypical use (33%). The two stereotypical examples contained the verbs *ply* and *hammer* and attached weapons and rules to *boys*.

(38) B21 *[…] Caspian and Eustace plied the flats of their swords on the* ***boys*** *so well* […]

The remaining four examples representing a non-stereotypical use contained the verbs *worry, become, vouch for* and *look at*:

(39) B17 […] *said the Doctor, looking at the little* ***boy*** *very strangely through his great spectacles*.

5.2.3 SUBJECT COMPLEMENTS COLLOCATING WITH THE FOUR CHARACTERS (NON-VERBAL COLLOCATES)

While the previous chapters focused on analysing the lexical verbs of which the four characters or *girl(s)/boy(s)* were the subject (or also object in the case of *girl(s)/boy(s)*, the following chapters analyse their, what we termed, 'non-verbal collocates'. The previous chapters analysed what the characters do, what actions they perform. The following chapters examine how they are described and what characteristics are being attributed to them. In the case of the four characters, the examples consist of twenty subject complements for each character. In the case of *girl(s)/boy(s)*, the examples contain both subject complements and modifiers (premodifiers and postmodifiers).

The collocates are categorized in a different way than the lexical verbs were. They are not divided into *stereotypical* and *non-stereotypical* collocates, but into *positive*, *neutral* and *negative* collocates. This was done because dividing them according to stereotypicality has proven to be too subjective to be of any great value. The categorization did not really apply. It was even more difficult to determine whether these collocates are stereotypical than in the case of lexical verbs:

(40) L50 ***Lucy was*** *relieved when they reached the lamp-post again.*

(41) E36 […] ***Edmund looked*** *very blank*.

Example (40) describes *Lucy* as *relieved*, which tells us of her emotions and state of mind, however, it would be a big stretch to classify this example as stereotypical. Likewise, in example (41), we can state that "looking blank" suggests less expressivity in emotions, however, classifying this subject complement as stereotypical for a male character is far-fetched. Categorizing the subject complements and modifiers according to whether they describe the characters in a *positive*, *neutral* and *negative* way is more clear and much less ambiguous. It allows us another point of view in examining how gender is represented in *The Chronicles of Narnia*.

The subject complements of those 20 copular verbs of all four characters are listed in Table 12 below.

Lucy			Susan			Edmund			Peter		
Pos	Neutr	Negat	Pos	Neutr	Negat	Pos	Neutr	Negat	Pos	Neutr	Negat
sure (4)	almost asleep	very red in the face	Susan the Gentle	very quiet	the worst	very comfo rtable	on the other side of Aslan	un-comfort able	King Peter the Magnifi cent	so much older	jiggered
glad	alone with the magicia n	out of her mind	good at archery and swimming	„it“[26]	(so/–) afraid	great in counci l and judgm ent	Susan come to catch her	terribly wounde d	a man of prudenc e and understa nding		uncomf ortable
a very truthful girl	a girl	crimson	so tenderhear ted	not the only one (who felt a slight shudder)	the cause of all this	King Edmu nd the Just	the Son of Adam	very blank	a tall and deep-chested man		worried
certain	only one-third of a little girl going to boardin g school	afraid (2)	sure		like an ordinary grown-up lady	almost sure	a boy	afraid	a great warrior		angry
relieved	two-thirds of queen Lucy of Narnia	far too tired			not like Lucy	quite warm	King Edmund once more	covered with blood			sick
		far too miserabl e			interested in nothing […] except nylons and lipstick […]	the sort of person who knows about railwa ys	busily engaged in cutting his bonds	unable to move	(pretty/q uite/–) sure		pale
		very sorry			a jolly sight too keen on being grown-up frightened	a graver man	close beside her	quite so bad	(the) High King (5)		stern
		sorry			jealous						afraid
					no good at school work				silent		sorry
					very old for her age	a quiete r man					
					dead tired				solemn		
					horribly cramped						
8 36%	**5 23%**	**9 41%**	**4 20%**	**3 15%**	**13 65%**	**8 36%**	**7 32%**	**7 32%**	**14 59%**	**1 4%**	**9 38%**
22			**20**			**22**			**24**		
42						**46**					
88											

Table 12: Subject complements: characters

[26] In the context of a tag game (*Susan was „It“*).

The table contains 88 examples in total: 24 for *Peter*, 22 for *Edmund* and *Lucy* and 20 for *Susan*. If a subject complement occurred more than once, the appropriate number of occurrences is listed in round brackets after it (for example *sure (4)* for *Lucy*).

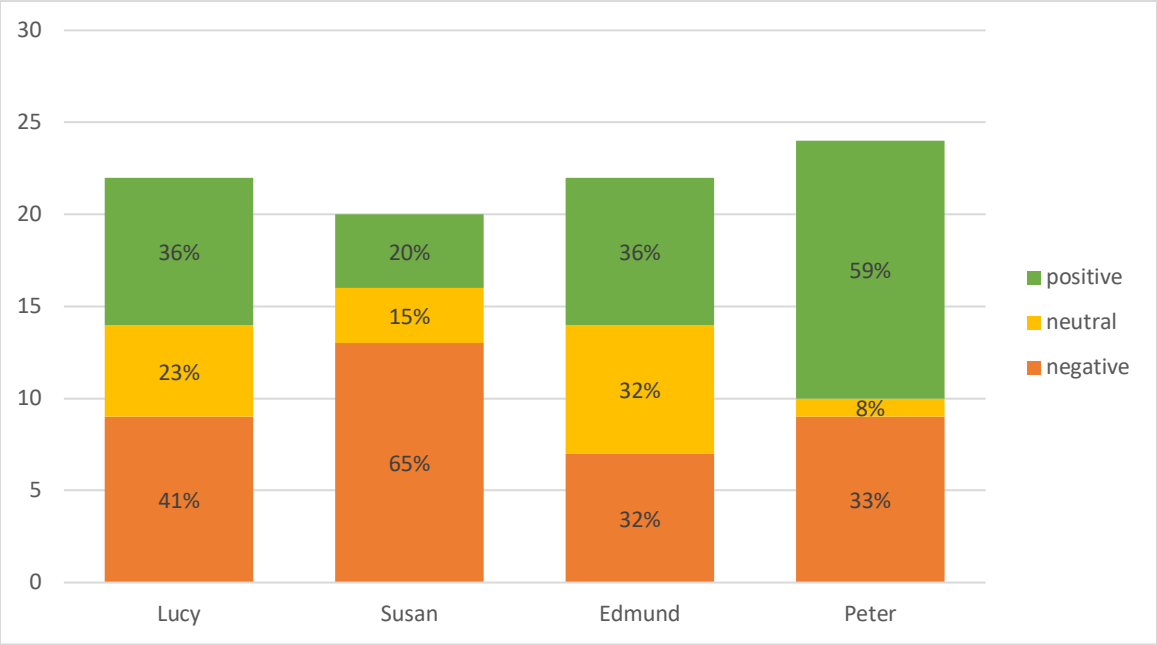


Chart 9: Subject complements – Pragmatic meaning

Chart 9 above shows the distribution of the subject complements according to their meaning or connotations: positive, neutral and negative. We can notice that the female characters are described much more negatively than the male characters, especially Susan (65%). Lucy is described negatively in 41% of occurrences. 32% and 33% of examples of the male characters (Edmund and Peter respectively) had negative connotations. The character which is described the most positively in the sample is male, it is Peter (59%). Edmund and Lucy are described equally positively (36%). To sum up, for female characters, the most frequent category of examples was represented by subject complements / sentences with negative meaning, whereas for male characters, it was positive meaning. This confirms our hypothesis that male characters will be more likely be described with positive or neutral connotations and females with negative connotations.

The positive examples for the female characters included *sure, certain, truthful, gentle, tenderhearted* or *good at archery and swimming:*

(42) S38 *Archery and swimming were the things* ***Susan*** *was good at*.

(43) S39 ***Susan*** *was so tenderhearted that she almost hated to beat someone who had been beaten already.*

(44) L44 *Lucy had liked that girl and she* ***felt*** *certain the girl had liked her.*

The positive examples were both stereotypical in that they praised the female characters' gentleness, kind nature (*gentle, tenderhearted*). One example (42) was also rather counter-stereotypical since it described great physical skills and mastery with weapons. Concepts such as these do not usually collocate with female characters in children's literature.

The neutral examples for the female characters described their gender or a state of being, they included *asleep, alone, a girl*:

(45) L33 *And at last Lucy was so tired that* ***she was*** *almost asleep […]*

The negative examples, as was already mentioned above, represented the majority of the examples of female characters (41% for Lucy and 65% for Susan). This differed from the male characters, in which the most frequent category was represented by subject complements / sentences with positive meaning (36% for Edmund and 59% for Peter). The sample therefore confirmed the hypothesis that the female characters will be more frequently described in negative terms. It contained the expected collocates describing females as emotional, unpleasant, fearful or interested in 'silly' things (46) and not skilled in things that require brains (47).

(46) S41 ***She's*** *interested in nothing nowadays except nylons and lipstick and invitations.*

(47) S46 […] ***she was*** *no good at school work* […]

It described their appearance in negative terms as well, especially noting that they are showing excessive emotionality (48):

(48) L34 ***Lucy grew*** *very red in the face and tried to say something, though she hardly knew what she was trying to say, and burst into tears.*

Most frequently, the male characters were described positively. Negative use was the second most frequent and neutral use was the least frequent.

The positive examples described them as strong and powerful both in their physical appearance and mental capacities:

(49) E40 ***Edmund was*** *a graver and quieter man*[27] *than Peter, and great in council and judgement.*

[27] „a *graver and quieter man*" are categorized as neutral, „*great in council and judgement*" as positive.

(50) P43 *And* ***Peter became*** *a tall and deep-chested man and a great warrior, and he was called King Peter the Magnificent.*

Neutral examples referred to states, age (51) or position (52):

(51) P37 […] ***he*** *[Peter]* ***seemed*** *so much older.*

(52) E33 ***Edmund was*** *on the other side of Aslan* […]

Negative examples described the male characters as frightened, wounded from battle, worried, angry, uncomfortable or paralysed. Unlike the examples of female characters, they were not described as silly, foolish or unintelligent. They did not express excessive emotionality. Their appearance was commented upon only in the context of battle as badges of honour (53 and 54). Peter was one time described as *pale*, which stands in contrasts to Lucy's *crimson*: emotionless vs. not being able to control 'excessive' emotion.

(53) E34 ***He was*** *terribly wounded.*

(54) E39 ***He was*** *covered with blood* […]

Example (53) shows Peter express emotion, but again in the context of fighting, war:

(55) P34 ***Peter was*** *feeling uncomfortable too at the idea of fighting the battle on his own; the news that Aslan might not be there had come as a great shock to him.*

It is noteworthy the frequency of negative connotations with Susan (46, 47, 56).

(56) S31 **Susan** ***was*** *the worst.*

Susan is the only Pevensie child which does not reach Narnia in the final book, because she grows up and starts being interested in 'silly' things such as *nylons and lipstick and invitations* (46). Susan is judged extremely harshly for being interested in those things. She is deemed silly and irredeemable and excluded from Narnia (heaven) simply for those reasons, revealing the narrow-minded and sexist motivation behind those reasons.

It is also interesting to note the postmodifiers in the Narnian titles of the four characters: *Queen* ***Lucy*** *the* ***Valiant****, Queen* ***Susan*** *the* ***Gentle****, King* ***Edmund*** *the* ***Just*** and *High King* ***Peter*** *the* ***Magnificent****.* Edmund's titles also included *Duke of Lantern Waste, Count of the Western March* and *Knight of the Noble Order of the Table*. Peter's titles also included *Emperor of the Lone Islands, Lord of Cair Paravel,* and *Knight of the Most Noble Order of the Lion*. Lucy's title indicates her bravery and faith in Aslan. Susan's title is a little surprising, since the examples in our sample showed that she is more agentive (and less stereotypical) than Lucy. One of the subject complements of Susan is

tenderhearted (43). However, the majority of the subject complements have negative connotations (46, 47, 56) and certainly do not imply a gentleness. The titles of the male characters are multifold, more bountiful and imply their power and nobleness.

5.2.4 SUBJECT COMPLEMENTS AND MODIFIERS COLLOCATING WITH *GIRL(S)* AND *BOY(S)* (NON-VERBAL COLLOCATES)

Table 13 provides an overview of non-verbal collocates, that is subject complements and modifiers, of the lemmas *girl* and *boy*. In total, they were 34 collocates of *girl(s)* and 45 collocates of *boy(s)*. Just like in the previous chapter dealing with the four characters, their collocates are divided into the categories *positive, neutral* and *negative*.

Girl(s)			***Boy(s)***		
Positive	Neutral	Negative	Positive	Neutral	Negative
the most fortunate	Lucy herself	poor	King of Narnia	of Shasta's own age	only a very little boy
unhurt	older	not taught how to curtsey	the sort of boy whom one is sure to hear of pretty soon	sitting astride the sill	little (3)
with the willowy hair	with him	only a girl (2)	my dear	other	with the wild face
fierce	dressed exactly like Lucy	wild	safe	almost exactly like himself	only a boy
	shepherdess	breathless	clever	thirsty	rude
	fish-herdess	all killed		human	common
	little (5)	less conspicuous		same	a slave
	little sea	dumpy		butcher's (2)	in rags
		prim		errand	the most unfortunate
		little (6)		behind	mere
		with fat legs		even	too wound up (to take any notice of her)
		madcap		not particularly like anyone	very like pigs
				old	too much excited (to take any notice of Susan's advice)
				first	selfish
				little (5)	torn (his clothes)
					dirty (his clothes)
					blood and mud (on his face)
					most pig-like
4 12%	**12 35%**	**18 53%**	**5 12%**	**20 44%**	**20 44%**
34			**45**		
79					

Table 13: Subject complements, modifiers: *girl(s)/boy(s)*

The sample contained 79 non-verbal collocates of *girl(s)* and *boy(s)*. 45 of these collocates related to *boy(s)* and 34 related to *girl(s)*. These consisted of subject complements, premodifiers, adverbials or postmodifiers, such as prepositional complements.

They were divided into three categories, just like the subject complements in the previous chapter: positive, neutral and negative. The pragmatic meaning of the whole sentence was taken into consideration when dividing the collocates into the categories, because relying

on the isolated collocate was sometimes not entirely helpful. This can be shown on the adjective *little*, which was the most frequent collocate of both *girl(s)* and *boy(s)*, since it occurred in the sample 19 times (11: *girl(s)* and 8: *boy(s)*). The adjective sometimes had a neutral meaning, but sometimes it carried a negative connotation (of immaturity and/or weakness). It will be described in more detail below.

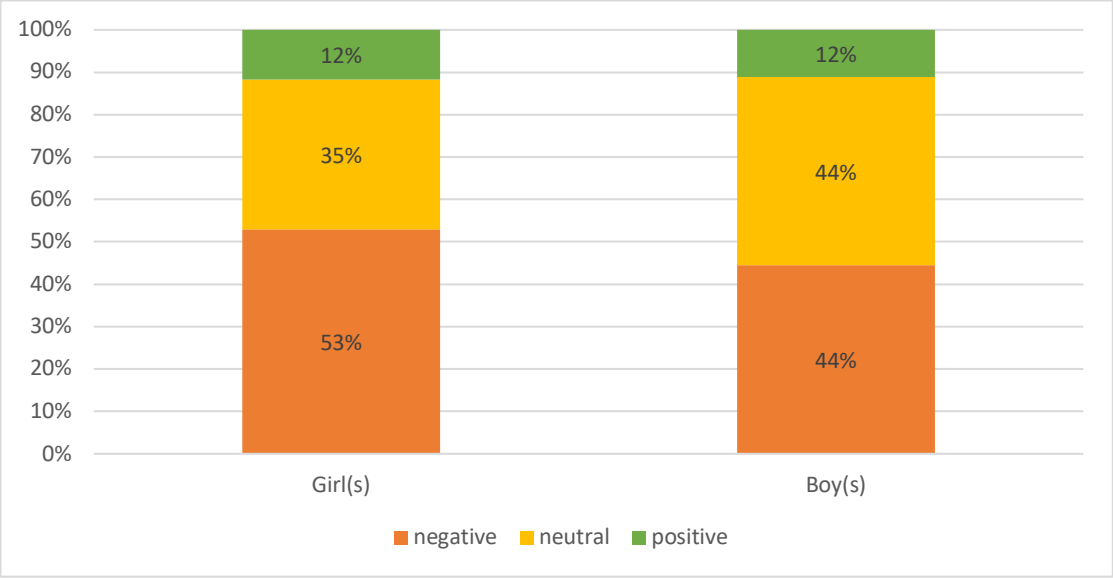


Chart 10: Subject complements, modifiers: Pragmatic meaning

Chart 10 provides an overview of the distribution of positive, neutral and negative examples. At first glance, we can see that it is very similar for *girl(s)* and for *boy(s)*. The most frequent category is the negative examples, followed by neutral examples with positive examples being the least frequent. The differences between the two genders are minor: *girl(s)* are described negatively in slightly more than half of the examples (53%), while *boy(s)* are described negatively in slightly less than half (44%). The percentage of positive examples is identical for both genders (12%). The neutral examples comprise 35% of the sample of the *girl(s)* examples and 44% of the *boy(s)* examples. These results were rather surprising, since most literature presupposes that *girl(s)* are spoken about more negatively and *boy(s)* more positively. This hypothesis was confirmed in the previous chapter which analysed the four main characters and their subject complements, but the present chapter was unable to demonstrate this tendency.

The four positive examples of *girl(s)* did not describe them as gentle and kind, as was found in the previous chapter, but as *fierce, fortunate, unhurt* or commented on their appearance.

(57) G12 *Lucy thought she was the most fortunate **girl** in the world.*

The twelve neutral examples described the *girl(s)'* occupation (58), size (*little*) or age *(older*):

(58) G30 *Lucy felt sure that this **girl must be** a shepherdess - or perhaps a fish-herdess and that the shoal was really a flock at pasture.*

The eighteen negative examples (out of which six collocates were negative uses of *little*) commented on the *girl(s)'* appearance, described them as crazy, poor, chubby or even killed:

(59) G33 *Then she saw the Lion, screamed and fled, and with her fled her class, who were mostly dumpy, prim little **girls** with fat legs.*

(60) G20 *The **girls are** all killed!*

The five positive examples of *boy(s)* referred to them as *King of Narnia, dear, safe, clever* and memorable:

(61) B48 […] *a clever **boy** like you will easily think of some excuse for doing that* […]

These findings also differed from the previous chapter, since they did not emphasize male power or strength.

The twenty neutral examples described their age *(of Shasta's own age*), position (*behind, sitting astride the sill*), occupation (*butcher's, errand*).

(62) B38 […] *the two **boys were** behind, apparently making some plan.*

(63) B34 *After it, came about twenty people (mostly errand **boys**) on bicycles* […]

The twenty negative examples were more varied than the *girl(s)* examples (18 unique collocates vs. 12). They described *boy(s)* negatively in terms of appearance (64) and bad manners (65). The sample contained collocates such as *rude, common, dirty, selfish.*

(64) B29 […] *a tiredlooking* [sic] *girl was teaching arithmetic to a number of **boys** who **looked** very like pigs.*

(65) B15 *You're probably only a **boy**: a rude, common little boy - a slave probably, who's stolen his master's horse.*

In example (65) we can notice the collocates *only* (emphasizing adjective), *rude, common, little* (adjectives) and *a slave*, which functions as an appositive.

Lastly, two collocates described the *boy(s)'* to excessive emotionality (66, 67), which was a bit surprising:

(66) B28 *But the **boy was** too wound up to take any notice of her, and he went on* […]

(67) B36 *But both the **boys were** too much excited to take any notice of Susan's advice*.

Although the male characters have expressed some emotion, it was only to dismiss and ignore the female characters.

As was mentioned above, the adjective *little* was the most frequent collocate for both *girl(s)* and *boy(s)*. It modified *girl(s)* 11 times and *boy(s)* 8 times, as is shown in Table 14:

	Girl(s)	Percentage	Boy(s)	Percentage
Neutral	5	45%	5	63%
Negative	6	55%	3	37%
In total	11	100%	8	100%

Table 14: Distribution of meaning: *little girl(s) / little boy(s)*

Five instances of *little girl(s)* (45%) represented a neutral use, it simply described the little size or (young) age without any negative connotations:

(68) G29 *It's not every day that I see a little **girl** in my dingy old study; especially, if I may say so, such a very attractive young lady as yourself*.

It is interesting to note however that example (68) comments on the *girl*'s appearance in a rather stereotypical way, almost sexualizing a young girl.

Six instances of *little* collocating with *girl(s)* (55%) represented a negative use, suggesting stupidity, weakness, emotionality or over-sensitivity:

(69) G19 *Even a little **girl** like you, Aravis, must see that it would be quite absurd to suppose he is a real lion*.

Example (59) above also showed a negative use of *little*: *mostly dumpy, prim little **girls** with fat legs*.

Five instances of *little* which collocated with *boy(s)* (63%) represented a neutral use, indicating the young age of the *boy(s)*:

(70) B17 […] *said the Doctor, looking at the little **boy** very strangely through his great spectacles*.

Three instances of *little boy(s)* (37%) had negative connotations and were classified as negative examples. Unlike the *girl(s)* examples, they suggested rudeness, bad behaviour and being naughty:

(71) B39 *What a selfish little **boy** that Digory is!*

Another negative use can be seen in example (65): *a rude, common little boy - a slave probably*.

The sample contained the emphasizing adverb *only* for both genders (see the previous example 63 for *only a boy*). *Only a girl* (64) occurred twice in the sample, *only a boy* once.

(72) G26 *"Why, it's only a **girl**!" he exclaimed*.

With both genders, *only* implied a deficiency in the respective gender; some sort of inherent defect. We could speculate about the differing implications of *only a girl* and *only a boy*. *Only a boy* in (65) is connected with other collocates, such as *rude, common, little*. This implies that there might not be something inherently wrong with the male gender, only with this sort of behaviour. However, *only a girl* (72) occurs its own, suggesting that *only a girl* and the female gender is somehow inherently negative or inadequate.

6. CONCLUSION

The aim of the paper was to examine the representation of gender in the book series *The Chronicles of Narnia* through analysing the collocational patterns of selected words (four main characters (*Lucy, Edmund, Susan, Peter*) and lemmas *girl* and *boy*) .

The theoretical part summarized the development of gender linguistics and described children's literature and its defining characteristics. It discussed the issue of gender stereotypes in this type of literature, as well as the possible effects gender stereotypes might have on young readers and their understanding of gender and sex.

The analytical part focused on both left-side and right-side collocates of the selected words. Firstly, it analysed lexical verbs: what actions the characters in the book series perform (when they were in the position of a subject), what is being done to them (when they were in the position of an object). Secondly, it analysed subject complements and modifiers: how the characters are described and what characteristics are most typically attributed to them.

Our hypotheses were that the male characters were more likely to occur in agentive roles, that they will achieve goals, solve problems, take action and fight. It was assumed that they will not express excessive emotionality. On the other hand, it was assumed that the female characters were more likely to occur in communal roles, that they will express themselves more frequently, maintain relationships, take care of domestic affairs, feel and observe. Another presupposition was that male and exclusive collocates will differ to a large degree. It was supposed that male characters would be portrayed more frequently in positive terms and female characters are stereotypically viewed more negatively.

300 examples were extracted from the entire book series of *The Chronicles of Narnia*. This was done by using Sketch Engine, a corpus managing software and text analysis tool. The entire book series was uploaded into Sketch Engine and turned into a corpus. This tool was selected because of its user-friendly interface and ease of use. Out of the 300 examples, each of the four characters was represented by 50 examples, out of which 30 examples consisted of lexical verbs and 20 examples represented copular verbs. *Girl(s)* and *boy(s)* were also represented by 50 examples each (which contained both lexical verb collocates, as well as subject complements and modifiers). Several criteria were established in the process of the extraction, such as excluding very general and frequent verbs *say* and *think* or excluding multiple subjects (so that the characters could be analysed as individual units).

QUANTITATIVE ANALYSIS

The first two chapters of the analysis constituted a quantitative analysis.

In order to provide an overview of how gender is distributed in the entire book series, the numbers of individual male and female characters were calculated and the functions/positions of the female characters were analysed. It was found that male characters absolutely dominate the book series, because 81% of the total 159 characters were male. Only 19% of the characters were female. Additionally, the female characters are very limited in their functions. Female characters are defined as a queen, wife, daughter, student or an evil witch. The only jobs that females perform in the Narnia books are a servant, housekeeper, caretaker/nurse and schoolmistress. Male characters hold positions of much more variety and power, such as warriors, chancellors, noblemen and lords.

The second chapter also provided a picture of the entire book series making use of the Keywords tool from Sketch Engine. This tool generated the top 50 key words from the entire corpus (all seven books) by comparing it with a reference corpus. As was expected, the majority of keywords comprised proper names, since those words occur much more frequently in the books than they would in general language. From the perspective of gender, it was interesting to note that the male names are much more uncommon, almost aristocratic (*Aslan, Digory, Eustace, Tirian*) than the female names (*Jill, Lucy, Polly*), which are rather ordinary.

LEXICAL VERBS COLLOCATING WITH THE FOUR CHARACTERS

The first chapter of the qualitative analysis examined the lexical verbs collocating with the four characters *Lucy, Edmund, Susan* and *Peter*. The four characters were always in the position of a subject of the lexical verb. The verbs were grouped together into Levin's Verb Classes to make clearer sense of the sample. There were clear observable differences between the individual characters. Each of them plays a slightly different role in the books. Lucy was the idealistic observer and lover of animals. Susan was shown to be more of a leader than Lucy (probably because she is older), more practical and handled her weapon skilfully. Edmund, just like Lucy, figured as the observer and underwent probably the biggest character shift in the books. Peter, the oldest brother, was the one portrayed most typically as a leader and also the one that occurs with verbs expressing violence and murder, which is unlike any of the other characters. Combining the two female and two male characters into categories, we observed that in female characters,

there is a larger variety of verbs of expression ("say verbs") and that female characters express themselves with a higher degree of emotion than male characters (*sob, sigh, cry, snap*). Verbs of expression collocating with the male characters did not convey emotion, they rather described the volume or pitch (*shout, whistle, whisper*). Both female and male characters collocated with action verbs, "advance verbs" were as common with both of them. However, there was a larger variety in action verb categories with the male characters. Verbs such as *strike down, wallop, rap, slash, raise* or *swing* collocated exclusively with the male characters. Female-exclusive collocates included a large variety of verbs of observation, such as *notice, feel* or verbs expressing want or preference: *want, hate*. The sample of female-exclusive collocates also included verbs describing passive behaviour, such as *make no answer* or *make way for*. However, the sample was not entirely made up of verbs expressing passive behaviour or verbs describing emotional states. It also contained verbs of movement, such as *run, jump, ride* or verbs describing handling a weapon – Susan's bow. Male-exclusive collocates were comprised of verbs of movement (*go up, raise, swing*), verbs of emotion-less expression (*shout, whistle*) and verbs of violence and conflict (*betray, interrupt, strike down*). Male characters acted as observers ("see verbs" were equally as frequent in both genders), but they did not feel, express themselves with emotion or expressed passivity. Lastly, we found out that in our samples, in 29% of occurrences, female characters collocated with stative verbs, whereas in the case of male characters, it was 21%. Although the difference is not that great, it was confirmed that female characters are slightly more likely to collocate with a stative verb.

LEXICAL VERBS COLLOCATING WITH *GIRL(S)* AND *BOY(S)*

The following chapter analysed the lexical verbs which collocated with *girl(s)* and *boy(s)*, when these words were in the position of a subject or an object of these verbs. First, we described our reasons for dividing the examples into two categories: stereotypical and non-stereotypical examples. This division was based on the literature described in the theoretical part. In children's literature, females tend to be viewed negatively as passive, dependent, expressive and take on communal and familial functions, take care of others and maintain relationships. On the other hand, male characters are perceived in a much more positive light, they are more often powerful, active, they solve issues, handle weapons, fight. We admitted that a certain level of subjectivity cannot be avoided while dividing the examples into the categories.

As regards *girl(s)* as the subject, 76% of examples represented stereotypical use. These stereotypes included verbs related to homemaking, caregiving, emotional expression, affection, dependence on others, passivity or even unintelligence or ignorance. 24% of examples which represented non-stereotypical use were verbs of movement, change of state or expression, such as *creep out, wake* or *shout*. The results show that female characters are indeed described very stereotypically in *The Chronicles of Narnia*, suggesting a possible negative influence on the development of gender in young readers. As regards *boy(s)* as a subject, 64% of examples represented a stereotypical use and 36% of examples represented a non-stereotypical use. The stereotypical examples therefore comprised a slightly smaller portion than with *girl(s)* (64% vs. 76%), nonetheless, stereotypical examples prevailed with both genders. Stereotypical portrayal of *boy(s)* tended to be more favourable to them than to *girl(s)*. Our hypotheses about stereotypicality were therefore confirmed. *Boy(s)* were portrayed as more agentive and leading characters. The stereotypical verbs included verbs of movement, intelligence and brainpower. *Boy(s)* also collocated with verbs of violence or conflict, which still implied that they were more powerful characters than females, even though the connotations were very negative. The non-stereotypical examples (36%) were comprised of verbs such as *feel, live, have, hang about* or *whisper*.

As regards *boy(s)* as an object, it was more likely for the examples to represent non-stereotypical use (67%). The remaining 33% of examples represented stereotypical use. When *girl(s)* occurred in the position of an object, 100% of examples represented stereotypical uses, which was very interesting. However, it has to be noted that with the object examples, the sample was very small (seven examples for *girl(s)* and six examples for *boy(s)*). Therefore, no large conclusions can be drawn from the results.

SUBJECT COMPLEMENTS COLLOCATING WITH THE FOUR CHARACTERS (NON-VERBAL COLLOCATES)

The findings about subject complements of the four characters can be summarized as follows. We divided them into three categories according to the meaning and connotations of the subject complement: positive, neutral and negative. The pragmatic meaning of the entire sentence was taken into account. We described our reasoning for this categorization. It was much more difficult to categorize the subject complements into stereotypical and non-stereotypical categories than in the case of lexical verbs. In most instances, trying to decide whether a certain subject complement is stereotypical or not

would be just too subjective. However, these two categorizations correlate and complement each other greatly. As was mentioned above, in children's literature, stereotypes about females are rather negative, whereas stereotypes about males are more positive.

The female characters were most often described negatively (65%: Susan; 41%: Lucy). On the other hand, male characters were most often described positively (59%: Peter; 36%: Edmund). This confirmed our hypotheses as described in Method. Female characters were described positively in 36% (Lucy) and 20% (Susan) of examples. They were described least often neutrally (23% and 15%, Lucy, Susan respectively). Negative examples represented the second most frequent category for male characters (32% and 33%: Edmund and Peter) and neutral examples were also the least frequent category (32% and 8%: Edmund and Peter).

The negative examples of female characters described them as emotional, unpleasant, silly, frightened, having foolish interests and not being skilled in objects requiring advanced mental capacities. Their appearance was also described in negative terms. The neutral examples described for example their physical states. The positive examples were stereotypical in praising Lucy and Susan's warmth and gentleness. However, they also applauded their physical skills and skills related to weapons.

The positive examples of male characters referred to them as strong, powerful, attractive, active and knowledgeable. Their strength and intelligence was praised. Neutral examples most often referred to age, state of being or position. The negative examples described them as afraid, injured from war battles, angry or uncomfortable. The sample did not contain any examples for the male characters that would portray them as unintelligent (which was the case for the female characters, as mentioned above).

We also commented on the large part of Susan's subject complements which had negative connotations. We concluded that Susan's character is portrayed in a very negative and narrow-minded way in the end of the book series.

SUBJECT COMPLEMENTS AND MODIFIERS COLLOCATING WITH *GIRL(S)* AND *BOY(S)* (NON-VERBAL COLLOCATES)

In the 79 examples of non-verbal collocates of *girl(s)/boy(s)* we observed that the distribution of positive, neutral and negative examples was very similar for both genders. Both genders were most often described negatively (53% *girl(s)*, 44% *boy(s)*), then neutrally (35% *girl(s)*, 44% *boy(s)*) and then lastly positively (12% *girl(s)*, 12% *boy(s)*).

Girl(s) were described negatively only slightly more often than *boy(s)*. This finding was different from the previous chapter dealing with the four characters, where our hypothesis that there is a difference between the connotations of the representations of the two genders was confirmed. The present chapter found no significant differences of negative portrayal of *girl(s)* over positive portrayal of *boy(s)*.

Regarding *girls,* 12% of the examples represented positive use. *Girl(s)* emerged from the sample as *fierce, fortunate, unhurt* or their appearance was praised. 35% of the examples were neutral. They commented on the *girls'* size, age or occupation. 53% of the examples were negative. The negative examples also described them as crazy, poor, chubby. The sample even contained the collocate *killed*. *Little* was by far the most frequent collocate of *girl(s)* with eleven examples in total. In 55% of cases, it was used negatively, suggesting *girl(s)* are immature, silly and childish. When it was used neutrally (45%), it only described their young age or small size.

The same percentage of examples of *boy(s)* represented positive use (12%). *Boy(s)* were commended for being *safe, clever,* the *King*. Their power or strength was not praised as much as was found in the previous chapter with the four characters. The neutral examples (44%) commented on their age, location or occupation. The negative examples (44%) had much more variety than the *girl(s)* examples. *Boy(s)* were dispraised for bad conduct and having a dirty and improper appearance. They behaved disparagingly to the female characters and ignored their input. *Little* was also the most frequent collocate of *boy(s)*, as with *girl(s)*. 63% of the examples with *little* were neutral and 37% represented negative use.

Furthermore, *little* had different implications in the two genders. With *girl(s)*, negative use of *little* implied stupidity, weakness or emotionality. With *boy(s)*, negative use of *little* suggested rudeness, bad behaviour and disobedience.

To conclude, we can say that fundamentalism hurts everyone. Though male characters hold more gratifying roles in children's literature and are portrayed more positively, they are portrayed just as stereotypically as females. Female characters are dominated, passive and limited in their abilities due to a much narrower scope of influence. This unequal representation of the sexes results in different distribution of power, a restricted view of reality and what is possible for all people to accomplish in life. When young readers are confronted with this on an everyday basis, not only in their books, but media, school, their parents and society at large, such limited perceptions of reality and possibilities get

imprinted into their identity and influence their view of their own self, of their capabilities and potential. However, the solution is not ascribing traditionally masculine traits to female characters and vice versa. Saying that females can be strong only when they exhibit traditionally masculine traits still results in supporting misogyny and holding up stereotypes. Strength of a character should come from their complexity and should be dependent on stereotypes of any kind. Highlighting a female character as masculine and having her explicitly denounce femininity is still misogynistic and stereotypical, since that implies that the notion of femininity is bad and that men are inherently stronger characters than females (this of course applies vice versa as well).

Lastly, we want to propose a possible solution to these complex issues. An increasing number of children's books that have been published in the recent years acknowledge diversity and complexity of the human experience in all its aspects, from gender, sex, race, sexual orientation, (dis)ability to socio-economic status and many others. Also, they try to introduce children to complex but very important topics in a straightforward and honest way, such as climate change, the environment, racial justice or equality. As an example we can mention authors such as Vashti Harrison (*Little Leaders: Bold Women in Black History; Little Legends: Exceptional Men in Black History; Hair Love*), Ibram X. Kendi (*Antiracist Baby; Stamped (For Kids)*), Ibtihaj Muhammad (*The Proudest Blue: A Story of Hijab and Family*) or Anuradha Rao (*One Earth: People of Color Protecting Our Planet*).

We hope to have provided a systematic analysis of the representation of gender and gender-related collocational patterns in *The Chronicles of Narnia* and contributed to a greater understanding of negative effects of gender-based stereotypes on the child reader.

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8. RESUMÉ

Diplomová práce zkoumá gender v *Letopisech Narnie,* jedné z nejčtenějších knižních sérií vůbec. Cíl práce spočívá v analýze kolokačních vzorců vybraných slov (čtyři hlavní postavy (*Lucy, Edmund, Susan, Peter* či *he/she/I* k nim odkazující) a podstatná jména *girl(s)* a *boy(s)*). Práce uvádí, s jakými slovy se tato (podstatná) jména a zájmena nejčastěji pojí.

Obecně můžeme říci, že jazyk nejenže odráží postoje společnosti k genderu, ale zároveň ovlivňuje naši genderovou identitu. Reprezentace genderu (např. v médiích) na nás mají veliký vliv, byť si to nemusíme vždy uvědomovat. Děti, které jsou mnohdy všímavější citlivější než dospělí, často chápou postavy z knih jako své vzory a usilují o to je napodobovat. Četba je pro děti zdroj socializace. Způsoby, jakými je postava popisována či činnosti, které vykonává, mohou mít na dětské vnímání genderu významné důsledky. Styl, jakým je gender v knihách reprezentován, děti většinou interpretují jako vhodné chování žen a mužů v reálném světě, čímž je jejich pohled na gender omezen. Dětské knihy tedy nejenže ovlivňují chápání genderu u dětí, ale také mohou hrát důležitou roli při boji o genderovou rovnost právě tím, že ukazují rovnoprávnost a komplexitu lidské zkušenosti. Analýza genderových stereotypů přispívá k jejich lepšímu pochopení a umožňuje zvrátit a zmírnit jejich negativní dopady. Vybraly jsme pro analýzu knižní sérii *Letopisy Narnie*, jelikož jsou tyto knihy stále hojně čtené a velmi populární. První díl série (*Lev, čarodějnice a skříň)* je čtvrtou nejprodávanější knihou všech dob. Neočekávaly jsme, že *Letopisy Narnie* budou v bourání genderových stereotypů jakkoli pokrokové, ba naopak, knihy byly napsány před více než 70 lety. Detailnější rozbor genderu si tyto oblíbené knihy však určitě zasloužily. Doufáme, že práce bude sloužit jako motivace k dalšímu výzkumu genderových stereotypů a problematiky diverzity v jiných stěžejních dílech dětské literatury.

Práce začíná teoretickou částí (kapitola 2), která definuje termíny jako *gender* a popisuje vývoj genderové lingvistiky podle Jennifer Coates a dalších autorů/autorek. Představuje dětskou literaturu a její typické rysy. Pojednává o vývoji genderové identity u dětí, uvádí nejčastější genderové stereotypy v dětské literatuře a prozkoumává, jak je možné je odbourat. Zabývá se možnými negativními dopady, které tyto stereotypy mohou mít na dětské čtenáře. Také rozebírá širší otázku diverzity v dětské literatuře.

Kapitola 3 popisuje, jakým způsobem byl vybrán materiál pro analýzu. 300 příkladů bylo excerpováno pomocí nástroje Sketch Engine. Každá ze čtyř postav je ve vzorku zastoupena 50 příklady (30 příkladů obsahuje plnovýznamové sloveso a 20 příkladů sloveso sponové). Každé z podstatných jmen *girl(s)* a *boy(s)* je rovněž zastoupeno 50 příklady (u těchto slov jsme nerozlišovaly počet plnovýznamových a sponových sloves). Kapitola rovněž rozebírá kritéria, jimiž se výběr vzorku řídil: např. vyloučení velmi obecných a frekventovaných sloves (*say, think*) nebo vyloučení mnohonásobných podmětů (aby bylo možné analyzovat postavy jako jednotlivé jednotky).

Hypotézy jsou detailně popsány a vysvětleny v kapitole 4, zkráceně je můžeme definovat takto: 1. Mužské postavy se častěji vyskytují jako konatel (*agentic roles*); 2. Ženské postavy se častěji vyskytují v kontextu domácnosti a vztahů (*communal roles*); 3. Výlučně mužské a výlučně ženské kolokáty se do vysoké míry liší.
Tyto hypotézy vychází z poznatků autorů/autorek, jako je Tsao (2008) a Kneeskern a Reeder (2020). Ti uvádějí následující genderové stereotypy v dětské literatuře: nerovné zastoupení mužských a ženských postav, mužské postavy ‚konají', ženské postavy ‚existují'. Muži jsou mnohem více zastoupeni, dosahují cílů, řeší problémy, bojují, stereotypně jsou vnímáni spíše pozitivně (i když stále omezeně). Ženy jsou vnímány negativně, jejich oblast působení bývá omezena na domov, rodinu, školství, péči o druhé a udržování vztahů. Častěji cítí, pozorují a vnímají. Mnohdy je (negativně) popisován jejich vzhled.

Praktická, analytická část začíná dvěma krátkými kapitolkami, které využívají spíše kvantitativní metodu výzkumu.
Kapitola 5.1.1 poskytuje přehled o distribuci postav ve všech sedmi knihách. Naprostá většina postav z celkového počtu 159 (81 %) je mužského pohlaví, pouze 19 % postav je ženského pohlaví. Ženy mají navíc velmi omezené funkce, které v knihách vykonávají. Jsou definovány jako královny, manželky, dcery, studentky a čarodějnice. Jediná povolání, která ženy v *Letopisech Narnie* vykonávají, jsou služebná, hospodyně, pečovatelka a učitelka. Mužské postavy zastávají mnohem rozmanitější a významnější pozice, jsou například válečníky, kancléři a šlechtici. Tato zjištění naše výše uvedené hypotézy zjevně potvrzují.
Kapitola 5.1.2 poskytuje přehled o klíčových slov v celé knižní sérii. Většinu jich tvoří vlastní jména, protože tato slova se v *Letopisech Narnie* vyskytují mnohem častěji než

v obecném jazyce. S ohledem na gender je zajímavé, že použitá mužská jména jsou mnohem více neobvyklá, téměř až aristokratická (*Aslan, Diggory, Eustace, Tirian*), než ženská jména, která jsou více běžná a obyčejná (*Jill, Lucy, Polly)*.

Hlavní část analytické části tvoří kvalitativní analýza, která se zaměřuje rozbor levostranných a pravostranných kolokací vybraných slov. Za prvé jsou analyzována plnovýznamová slovesa: jaké činnosti postavy vykonávají (když jsou v pozici podmětu), případně co se jim děje (když jsou v pozici předmětu). Za druhé jsou analyzovány jmenné části přísudku a přívlastky: jak jsou postavy popisovány a jaké vlastnosti jsou jim nejčastěji přisuzovány.

V kapitole 5.2.1 jsou zkoumána plnovýznamová slovesa, která se pojí se čtyřmi postavami: *Lucy*, *Edmund*, *Susan* a *Peter*. Tyto čtyři postavy byly vždy v pozici subjektu daného plnovýznamového slovesa. Slovesa jsou nejdříve roztříděna do sémantických slovesných skupin podle Beth Levin, aby byl vzorek přehlednější. U ženských postav jsou verba dicendi mnohem rozmanitější, ženské postavy se vyjadřují s větší mírou emocí než mužské postavy (*sob, sigh, cry, snap*). Muži méně často vyjadřují emoce, verba dicendi pojící se s mužskými postavami spíše popisovala hlasitost (*shout, whistle, whisper*). Jak ženské, tak mužské postavy se pojí se slovesy popisující akci či pohyb. U mužských postav však byla v těchto slovesech větší rozmanitost. Slovesa jako *strike down, wallop, rap, slash, raise* a *swing* se pojí výhradně s mužskými postavami. Mužské postavy také kolokují se slovesy násilí a konfliktu (*betray, interrupt, strike down*). Slovesa, která se výhradně pojí jen s ženskými postavami, jsou slovesa popisující pozorování (*notice, feel*), slovesa pro vyjádření preference (*want, hate*) či slovesa popisující pasivní chování (*make no answer, make way for*). Tím se potvrdila jedna z našich hypotéz, že výhradně mužské a výhradně ženské kolokáty se budou lišit (5.2.1.1). Je ale nutno říci, že mužské postavy také vystupují jako pozorovatelé (slovesa z kategorie „see verbs" se vyskytují u obou pohlaví stejně často), ale na rozdíl od ženských postav nevyjadřují emoce či nevykonávají pasivní činnosti. Co se týče distribuce stavových a dynamických sloves (5.2.1.2), ženské postavy se ve 29 % výskytů pojí se stavovými slovesy, u mužských postav to bylo 21 %, mezi pohlavími tedy není v tomto aspektu zásadní rozdíl.

Kapitola 5.2.2 analyzuje plnovýznamová slovesa, která se pojí se slovy *girl(s)* a *boy(s)*, když jsou tato podstatná jména slova v pozici podmětu či předmětu. Nejprve jsme detailně popsaly důvody, které nás vedly k rozdělení příkladů do dvou kategorií: *stereotypní* a

nestereotypní příklady. Toto rozdělení vychází z literatury popsané v teoretické části. Zcela jistě připouštíme, že při rozdělování příkladů do těchto kategorií se nelze vyhnout jisté míře subjektivity.

Pokud jde o *girl(s)* v pozici podmětu (5.2.2.1), 76 % příkladů představuje stereotypní užití. Mezi tyto stereotypní příklady patří slovesa týkající se péče o domácnost, citového projevu, náklonnosti, závislosti na druhých, pasivity nebo dokonce nepřílišné inteligence či neznalosti. 24 % příkladů, které představovaly nestereotypní užití, tvoří slovesa pohybu či změny stavu (*creep out, shout, wake*). Výsledky ukazují, že ženské postavy jsou v *Letopisech Narnie* skutečně popisovány velmi stereotypně, což naznačuje možný negativní vliv na vývoj genderové identity u mladých čtenářek a čtenářů.

Co se týče *boy(s)* v pozici podmětu (5.2.2.1), 64 % příkladů představuje stereotypní užití a 36 % příkladů představuje nestereotypní užití. Stereotypní příklady tedy tvoří o něco menší část vzorku než u *girl(s)* (64 % vs. 76 %), nicméně stereotypní příklady převažují u obou pohlaví. Stereotypní zobrazování *boy(s)* má však mnohem pozitivnější konotace než u *girl(s)*. *Boy(s)* byli zobrazováni jako aktivnější než *girl(s)*. Mezi stereotypní slovesa patří slovesa pohybu, násilí, konfliktu a implikovaly vysokou inteligenci. Nestereotypní příklady (36 %) byly tvořeny slovesy jako *feel, live, hang about, whisper*.

Pokud jde o *boy(s)* v pozici předmětu (5.2.2.2), příklady častěji představují nestereotypní užití (67 %). Zbývajících 33 % příkladů představuje stereotypní užití. Pokud se v pozici předmětu vyskytuje *girl(s)*, 100 % příkladů bylo stereotypních. Tento výsledek je velmi zajímavý, je však třeba poznamenat, že vzorek s příklady *girl(s)*/*boy(s)* v pozici předmětu je velmi malý (sedm příkladů pro *girl(s)* a šest příkladů pro *boy(s)*). Z výsledků proto nelze vyvozovat žádné velké závěry.

Kapitola 5.3 se věnuje jmenným částí přísudku, které se pojí se čtyřmi hlavními postavami (*Lucy is …, Edmund becomes …* atd.). Příklady jmenných částí přísudku jsou rozdělené do tří kategorií podle jejich významu a konotací: *pozitivní, neutrální* a *negativní*. Zdůvodnění a vysvětlení této odlišné kategorizace je v kapitole detailně popsáno. Určit, zdali se jedná o stereotypní či nestereotypní příklad, bylo u jmenných částí přísudku mnohem složitější a subjektivnější než u plnovýznamových sloves. Tyto dvě kategorizace *stereotypní*/*nestereotypní* či *pozitivní*/*neutrální*/*negativní* však spolu do velké míry souvisí vzhledem k tomu, že v dětské literatuře jsou stereotypy o mužích spíše pozitivní a stereotypy o ženách především negativní.

Ženské postavy jsou nejčastěji popisovány negativně (65 %: *Susan*; 41 %: *Lucy*). Naopak mužské postavy jsou nejčastěji popisovány pozitivně (59 %: Petr; 36 %: Edmund). Tyto

výsledky potvrdily naše hypotézy popsané výše. Negativní příklady popisují *Lucy* a *Susan* jako citově založené, nepříjemné, hloupé, ustrašené a mající hloupé zájmy. Negativně je popisován i jejich vzhled. Pozitivní příklady stereotypně chválí jejich vřelost a vlídnost. Chválí však také jejich fyzické schopnosti a dovednosti související se zbraněmi.
Pozitivní příklady mužských postav je označují za silné, mocné, atraktivní, aktivní a znalé. Chválena je jejich síla a inteligence. Neutrální příklady se nejčastěji týkají věku, stavu nebo postavení. Negativní příklady popisují dvě mužské postavy jako vystrašené, zraněné z války, rozzlobené.

Poslední kapitola analýzy 5.2.4 se zaměřuje na jmenné části přísudku a přívlastky podstatných jmen *girl(s)* a *boy(s)*. Z výsledků vyplývá, že rozložení pozitivních, neutrálních a negativních příkladů je u obou pohlaví velmi podobné. Obě pohlaví jsou nejčastěji popisována negativně, poté neutrálně a nakonec pozitivně. *Girl(s)* jsou negativně zobrazovány jen o něco málo častěji než *boy(s)* (53 % vs. 44 %). V této kapitole tedy nebyly zjištěny žádné významné rozdíly v negativních a pozitivních konotacích mezi *girl(s)* a *boy(s)*.
Zdaleka nejčastějším kolokátem *girl(s)* i *boys(s)* je adjektivum *little*. Toto adjektivum může být použito jak neutrálně, tak negativně. Kolokace *little girl(s)* implikují nezralost, hloupost a dětinskost. Kolokace *little boy(s)* naopak implikují neslušné chování, hrubost a neposlušnost.

Závěr shrnuje hlavní výsledky této práce a porovnává je s teoretickou částí. Rovněž je zopakována komplexnost problematiky genderových stereotypů a diverzity v dětské literatuře. Závěr také uvádí několik současných autorů/autorek, kteří jsou si těchto záležitostí vědomi a snaží se dětem podat složitá témata přívětivou a srozumitelnou formou.
Seznam použité literatury poskytuje přehled všech knih, článků, gramatik a ostatních zdrojů, které sloužily jako podklad této práce.
Apendix poskytuje ucelený přehled všech 300 příkladů, které byly použity k analýze v praktické části. Příklady jsou roztříděny do kategorií dle zkoumaného slova (*Lucy, Edmund, Susan, Peter, girl(s), boy(s)*). U čtyř hlavních postav jsou příklady dále rozděleny podle typu slovesa (plnovýznamové/sponové). U každého příkladu je uveden kód a případně číslo v závorce, pokud byl tento příklad použit v praktické části práce (např. L7 (2)).

9. APPENDIX

In some examples, a broader context of multiple sentences is included for the sake of clarity. The actual occurrence of the word that was selected by Sketch Engine and is therefore under study is always highlighted in bold.

APPENDIX CONTENTS

- ***Lucy***: 50 examples in total
  - 30 examples of *Lucy*/*she* referring to *Lucy* as the subject of a lexical verb (L1–L50)
  - 20 examples of *Lucy*/*she*/*I* referring to *Lucy* as the subject of a copular verb (L31–L50)
- ***Edmund***: 50 examples in total
  - 30 examples of *Edmund*/*he* referring to *Edmund* as the subject of a lexical verb (E1–E50)
  - 20 examples of *Edmund*/*he*/*I* referring to *Edmund* as the subject of a copular verb (E31–E50)
- ***Susan***: 50 examples in total
  - 30 examples of *Susan*/*she* referring to *Susan* as the subject of a lexical verb (S1–S50)
  - 20 examples of *Susan*/*she*/*I* referring to *Susan* as the subject of a copular verb (S31–S50)
- ***Peter***: 50 examples in total
  - 30 examples of *Peter*/*he* referring to *Peter* as the subject of a lexical verb (P1–P50)
  - 20 examples of *Peter*/*he*/*I* referring to *Peter* as the subject of a copular verb (P31–P50)
- *girl(s)*: 50 examples, color coded according to whether the noun is singular or plural
- *boy(s)*: 50 examples, color coded according to whether the noun is singular or plural

- other examples

9.1 LUCY

9.1.1 LEXICAL VERBS

Lucy / she* referring to *Lucy

Number	Example	Book
L1	*"What an extraordinary place!" cried* ***Lucy.***	1[28]
L2	*We've all seen him.* ***Lucy*** *sees him most often.*	3
L3	*The boys strode forward:* ***Lucy*** *made way for them: Susan and the Dwarf shrank back.*	2
L4	*Then came* ***Lucy****, then Susan, and Peter brought up the rear.*	2
L5	*At the bottom of one small valley Mr Tumnus turned suddenly aside as if he were going to walk straight into an unusually large rock, but at the last moment* ***Lucy*** *found he was leading her into the entrance of a cave.*	1
L6	*Then* ***Lucy*** *looked out of the stern windows and said: "Hello!"*	3
L7 (2)	***Lucy*** *noticed how different the whole top floor looked now that she was no longer afraid of it.*	2
L8	*But no one except* ***Lucy*** *knew that as it circled the mast it had whispered to her, "Courage, dear heart," and the voice, she felt sure, was Aslan's, and with the voice a delicious smell breathed in her face.*	3
L9	*It was a far larger house than* ***she*** *had ever been in before and the thought of all those long passages and rows of doors leading into empty rooms was beginning to make her feel a little creepy.*	1
L10	*I stay in my bunk all day now and see no one except Lucy till the two fiends come to bed.* ***Lucy*** *gives me a little of her water ration. She says girls don't get as thirsty as boys.*	3
L11	*"It isn't Narnia, you know," sobbed* ***Lucy.***	3
L12 (5)	*Now Lucy knew* ***she*** *had seen something just like that happen somewhere else - if only she could remember where.*	3
L13	***Lucy*** *heard Edmund say, "No, let me do it."*	2
L14 (9)	*Suddenly* ***Lucy*** *gave a sharp little cry, like someone who has been stung by a wasp.*	2
L15	*An attractive smell came from it - what* ***Lucy*** *called "a dim, purple kind of smell", which Edmund said (and Rhince thought) was rot, but Caspian said, "I know what you mean."*	3
L16	*"Where?"* ***Lucy*** *turned back to where she could see the Lion waiting, his patient eyes fixed upon her.*	2

[28] The book numbers correspond to the titles as follows:
Book 1 = *The Lion, the Witch and the Wardrobe*; Book 2 = *Prince Caspian*; Book 3 = *The Voyage of the Dawn Treader*; Book 4 = *The Silver Chair*; Book 5 = *The Horse and His Boy*; Book 6 = *The Magician's Nephew*; Book 7 = *The Last Battle*.

Number	Example	Book
L17 (1)	***Lucy*** *ran out of the empty room into the passage and found the other three.*	1
L18	*There came an evening when* ***Lucy*** *, gazing idly astern at the long furrow or wake they were leaving behind them, saw a great rack of clouds building itself up in the west with amazing speed.*	3
L19	*"Oh, it's too bad," sobbed* ***Lucy*** *; "they might have left the body alone."*	1
L20	*But as they drew nearer they looked less like trees; and when the whole crowd, bowing and curtsying and waving thin long arms to Aslan, were all around Lucy,* ***she*** *saw that it was a crowd of human shapes.*	2
L21	***Lucy*** *tried hard to console him and even screwed up her courage to kiss the scaly face, and nearly everyone said "Hard luck" and several assured Eustace that they would all stand by him and many said there was sure to be some way of disenchanting him and they'd have him as right as rain in a day or two.*	3
L22 (11)	*Yet though Lucy shed a few tears,* ***she*** *could not feel it as much as you might have expected.*	3
L23	*And from the low, earthquake-like sound that came from inside him,* ***Lucy*** *even dared to think that he was purring.*	3
L24	*"Oh you foolish Rabadash," sighed* ***Lucy****.*	5
L25	*He led them to the right of the dancing trees - whether they were still dancing nobody knew, for* ***Lucy*** *had her eyes on the Lion and the rest had their eyes on Lucy - and nearer the edge of the gorge.*	2
L26	*The fact was that he still had no tail - whether that* ***Lucy*** *had forgotten it or that her cordial, though it could heal wounds, could not make things grow again.*	2
L27	*"Why, so he is your double," exclaimed Queen* ***Lucy****.*	5
L28	*Lucy found herself as much at home as if* ***she*** *had been in Caspian's cabin for weeks, and the motion of the ship did not worry her, for in the old days when she had been a queen in Narnia she had done a good deal of voyaging.*	1
L29	*Lucy felt there was a tune in it, but* ***she*** *could not catch the tune any more than she had been able to catch the words when the trees had so nearly talked to her the night before.*	2
L30	*Laughing, though* ***she*** *didn't know why, Lucy scrambled over it to reach him.*	1

9.1.2 COPULAR VERBS

Lucy / she/I* referring to *Lucy

Number	Example	Book
L31	***I am*** *glad.*	3
L32	*"**I'm** very sorry, Mr Tumnus," said Lucy.*	1
L33 (45)	*And at last Lucy was so tired that **she was** almost asleep and walking at the same time when suddenly she found that Mr Beaver had turned away from the river-bank to the right and was leading them steeply uphill into the very thickest bushes.*	1
L34 (48)	***Lucy grew** very red in the face and tried to say something, though she hardly knew what she was trying to say, and burst into tears.*	1
L35	*"Oh, do let's do that, Caspian," said Lucy. "**I'm** sure it's just what he would love."*	3
L36	*The two older ones were really beginning to think that **Lucy was** out of her mind.*	1
L37	*"I call all times soon," said Aslan; and instantly he was vanished away and **Lucy was** alone with the Magician.*	3
L38	***Lucy felt** sure that this girl must be a shepherdess - or perhaps a fish-herdess and that the shoal was really a flock at pasture.*	3
L39	*"Of course **I'm** a girl," said Lucy.*	1
L40	***Lucy turned** crimson and I think she would have flown at Trumpkin, if Peter had not laid his hand on her arm.*	2
L41	*Even **Lucy was** by now, so to speak, only one-third of a little girl going to boarding school for the first time, and two-thirds of Queen Lucy of Narnia.*	2
L42	*But **Lucy was** a very truthful girl and she knew that she was really in the right; and she could not bring herself to say this.*	1
L43	*"Has he ever been here alone?" "Yes," said Lucy, almost in a whisper. **"I'm** afraid he has."*	1
L44 (44)	*Lucy had liked that girl and she **felt** certain the girl had liked her.*	3
L45	*Eustace didn't want to accept, but Lucy said, "**I'm** sure they're not treacherous."*	3
L46	*"I suppose you can find your own way from there back to Spare Oom and War Drobe?" "**I'm** sure I can," said Lucy.*	1
L47	*"**I'm** sorry," said Lucy, who understood some of his moods.*	2
L48	*That evening all the Narnians dined upstairs with the Magician, and Lucy noticed how different the whole top floor looked now that **she was** no longer afraid of it.*	3
L49	***Lucy was** far too tired and miserable to have any opinion about anything.*	2
L50 (40)	***Lucy was** relieved when they reached the lamp-post again.*	1

9.2 EDMUND

9.2.1 LEXICAL VERBS

Edmund / he* referring to *Edmund

Number	Example	Book
E1	*"Mind your own business!" said the dwarf when he saw that **Edmund** had turned his head to look at them; and he gave the rope a vicious jerk.*	1
E2	*Then on the thirteenth day, **Edmund** , from the fighting top, sighted what looked like a great dark mountain rising out of the sea on their port bow.*	3
E3 (18)	*"I'm-I'm-my name's Edmund," said Edmund rather awkwardly. **He** did not like the way she looked at him.*	1
E4	*Then at last **he** began to wonder why the lion was standing so still - for it hadn't moved one inch since he first set eyes on it.*	1
E5	*"Well done, Peter, oh, well done!" shouted Edmund as **he** saw Miraz reel back a whole pace and a half.*	2
E6	*Then, holding out her arm, she let one drop fall from it on the snow beside the sledge. **Edmund** saw the drop for a second in mid-air, shining like a diamond.*	1
E7	*So **Edmund** agreed and by the aid of his torch they all, including Trumpkin, went down the steps again into the dark coldness and dusty splendour of the treasure house.*	2
E8	*Coming suddenly round a corner into a glade of silver birch trees **Edmund** saw the ground covered in all directions with little yellow flowers – celandines.*	1
E9	*But in spite of the scribbles on it the face of the great stone beast still looked so terrible, and sad, and noble, staring up in the moonlight, that **Edmund** didn't really get any fun out of jeering at it.*	1
E10	*"What's wrong?" asked several voices at once; for **Edmund** had suddenly let go of the spear.*	3
E11	*When they came out into the daylight **Edmund** turned to the Dwarf very politely and said, "I've got something to ask you."*	2
E12 (7)	*"I'm not saying it now," **Edmund** interrupted.*	2
E13 (15)	*"He has betrayed us all." "Oh, surely-oh, really!" said Susan, "he can't have done that." "Can't he?" said Mr Beaver, looking very hard at the three children, and everything they wanted to say died on their lips, for each felt suddenly quite certain inside that this was exactly what **Edmund** had done*[29]*.*	1
E14	*She pointed with her wand and **Edmund** turned and saw the same lamp-post under which Lucy had met the Faun.*	1

[29] *Had done* is a proform for the verb *betray.* […] *this was exactly what **Edmund** had done* = „*he betrayed them*".

Number	Example	Book
E15	***He*** *stepped out into the snow - but it was really only slush by now - and began helping the dwarf to get the sledge out of the muddy hole it had got into.*	1
E16	***Edmund*** *couldn't speak.*	2
E17	***Edmund*** *saw the Witch bite her lips so that a drop of blood appeared on her white cheek.*	1
E18	*"Why doesn't King* ***Edmund*** *get on?" he said. "I can't stand this waiting about."*	5
E19	*Caspian took his hand and* ***Edmund*** *, leaning forward, began to lower his spear into the water.*	3
E20	***Edmund*** *crept up to the arch and looked inside into the courtyard, and there he saw a sight that nearly made his heart stop beating.*	1
E21	***Edmund*** *went up to them.*	1
E22	*Lucy for some reason tried to make up to me by offering me some of hers but that interfering prig* ***Edmund*** *wouldn't let her.*	3
E23	*The dwarf obeyed, and in a few minutes* ***Edmund*** *found himself being forced to walk as fast as he could with his hands tied behind him.*	1
E24	*Half-way down the path* ***Edmund*** *caught up with her.*	2
E25	*"I don't quite see the point –" began* ***Edmund*** *, but Lucy whispered in his ear, "Hadn't we better do what Peter says?"*	2
E26	*Edmund did not like this arrangement at all but* ***he*** *dared not disobey; he stepped on to the sledge and sat at her feet, and she put a fold of her fur mantle round him and tucked it well in.*	1
E27	*Unless you have looked at a world of snow as long as* ***Edmund*** *had been looking at it, you will hardly be able to imagine what a relief those green patches were after the endless white.*	1
E28	***Edmund*** *had put down his coat on the station seat just before the magic overtook them, and he and Peter took it in turns to carry Peter's great-coat.*	2
E29	*She was not enjoying her match half so much as* ***Edmund*** *had enjoyed his; not because she had any doubt about hitting the apple but because Susan was so tenderhearted that she almost hated to beat someone who had been beaten already.*	2
E30	*And looking up that valley,* ***Edmund*** *could see two small hills, and he was almost sure they were the two hills which the White Witch had pointed out to him when he parted from her at the lamp-post that other day.*	1

9.2.2 COPULAR VERBS

Edmund / he/I* referring to *Edmund

Number	Example	Book
E31	*Each piece was sweet and light to the very centre and Edmund had never tasted anything more delicious. **He** was quite warm now, and very comfortable.*	1
E32	***Edmund** was already feeling uncomfortable from having eaten too many sweets, and when he heard that the Lady he had made friends with was a dangerous witch he felt even more uncomfortable.*	1
E33 (52)	***Edmund** was on the other side of Aslan, looking all the time at Aslan's face.*	1
E34 (53)	***He** was terribly wounded.*	1
E35	*There were the coats hanging up as usual, and a smell of mothballs, and darkness and silence, and no sign of Lucy. "She thinks **I'm** Susan come to catch her," said Edmund to himself.*	1
E36 (41)	*The dreadful moment had now come. Caspian was untied and his new master said, "This way, lad," and Lucy burst into tears and **Edmund** looked very blank.*	3
E37	*"**I**'m afraid the D.L.F.'s right," said Edmund, who had quite honestly forgotten this ever since things began going wrong.*	2
E38	*"If you please, sir," said Edmund, trembling so that he could hardly speak, "my name is Edmund, and **I**'m the Son of Adam that Her Majesty met in the wood the other day and I've come to bring her the news that my brother and sisters are now in Narnia - quite close, in the Beavers' house."*	1
E39 (54)	***He** was covered with blood, his mouth was open, and his face a nasty green colour.*	1
E40 (49)	***Edmund** was a graver and quieter man than Peter, and great in council and judgement.*	1
E41	*Edmund felt sure that she was going to do something dreadful but **he seemed** unable to move.*	1
E42	*Well, last night **I** was more miserable than ever.*	3
E43	*"No, your Majesty," said Edmund, "I never had a beard, I'm **a boy**."*	3
E44	*And looking up that valley, Edmund could see two small hills, and **he** was almost sure they were the two hills which the White Witch had pointed out to him when he parted from her at the lamp-post that other day.*	1
E45	***He** was King Edmund once more.*	2
E46	***He** was called King Edmund the Just.*	1
E47	*In a few seconds they had hauled her to the bank and lifted the Dwarf out, and **Edmund** was busily engaged in cutting his bonds with the pocket knife.*	2
E48	***Edmund** was the sort of person who knows about railways.*	7

Number	Example	Book
E49	***Edmund*** *was close beside her now, treading water, and had caught the arms of the howling Eustace.*	3
E50	*You mustn't think that even now* ***Edmund*** *was quite so bad that he actually wanted his brother and sisters to be turned into stone.*	1

9.3 SUSAN

9.3.1 LEXICAL VERBS

Susan/she **referring to** ***Susan***

Number	Example	Book
S1	*"Who on earth is that?" whispered* ***Susan*** *.*	2
S2	*Then, after a bit,* ***Susan*** *came down the tree.*	1
S3	*And of course Caspian offered the Horn back to Susan and of course* ***Susan*** *told him to keep it.*	2
S4	*"Oh, but –" began* ***Susan*** *, and then stopped.*	1
S5	*Third point:* ***Susan*** *has just found one of our old chessmen - or something as like one of them as two peas.*	2
S6	*"In our castle of Cair Paravel," continued* ***Susan*** *in a dreamy and rather sing-song voice, "at the mouth of the great river of Narnia."*	2
S7	*"What are you doing, Mrs Beaver?" exclaimed* ***Susan*** *.*	1
S8	*"You're not - not a – ?"* ***asked Susan*** *in a shaky voice. She couldn't bring herself to say the word ghost.*	1
S9	***Susan*** *made no answer but the others thought she was crying.*	2
S10	*Shortly after the last apple had been eaten,* ***Susan*** *went out to the well to get another drink.*	2
S11	*This feeling affected Susan so much that* ***she*** *couldn't get to sleep when she went to bed.*	1
S12	*"I can't see anything," said Peter after he had stared his eyes sore. "Can you, Susan?" "No, of course I can't," snapped* ***Susan.*** *"Because there isn't anything to see."*	2
S13 (12)	***Susan*** *drained the potatoes and then put them all back in the empty pot to dry on the side of the range while Lucy was helping Mrs Beaver to dish up the trout, so that in a very few minutes everyone was drawing up their stools (it was all three-legged stools in the Beavers' house except for Mrs Beaver's own special rockingchair beside the fire) and preparing to enjoy themselves.*	1
S14	*Queen* ***Susan*** *jumped up and ran to her brother.*	5
S15	***She*** *doesn't ride to the wars, though she is an excellent archer.*	5
S16	*In a moment* ***she*** *had bent the bow and then she gave one little pluck to the string.*	2

Number	Example	Book
(6)		
S17 (13)	*Then **Susan** went to the top of the steps and strung her bow.*	2
S18 (17)	***Susan** didn't want this; she only wanted, as she said, "to get on and finish it and get out of these beastly woods".*	2
S19	*She was not enjoying her match half so much as Edmund had enjoyed his; not because she had any doubt about hitting the apple but because Susan was so tenderhearted that **she** almost hated to beat someone who had been beaten already.*	2
S20	*"Who's done it?" cried **Susan** .*	1
S21	*"Oh, Aslan!" whispered **Susan** in the Lion's ear, "can't we - I mean, you won't, will you? Can't we do something about the Deep Magic?"*	1
S22	*And he crouched down and the children climbed on to his warm, golden back, and **Susan** sat first, holding on tightly to his mane and Lucy sat behind holding on tightly to Susan.*	1
S23	*And **Susan** grew into a tall and gracious woman with black hair that fell almost to her feet and the kings of the countries beyond the sea began to send ambassadors asking for her hand in marriage.*	1
S24	*Then **Susan** suddenly caught Lucy's arm and said, "Look!"*	1
S25	***Susan** felt as if some delicious smell or some delightful strain of music had just floated by her.*	1
S26	***She** would not have liked anyone to think she could miss at such a short range.*	2
S27	*Susan didn't want this; **she** only wanted, as she said, "to get on and finish it and get out of these beastly woods".*	2
S28	*It would have cost too much money to take the other three all to America, and **Susan** had gone. Grown-ups thought her the pretty one of the family and she was no good at school work (though otherwise very old for her age) and Mother said she "would get far more out of a trip to America than the youngsters".*	3
S29	*Round and round the two combatants circled, stroke after stroke they gave, and **Susan** (who never could learn to like this sort of thing) shouted out, "Oh, do be careful."*	2
S30	***Susan** had a slight blister on one heel.*	1

9.3.2 COPULAR VERBS

Susan/she/I* referring to *Susan

Number	Example	Book
S31 (56)	*But he couldn't help being a little annoyed with her all the same. **Susan** was the worst.*	2
S32	*"I - I left it too late," said Susan, in an embarrassed voice. "**I** was so afraid it might be, you know - one of our kind of bears, a talking bear."*	2
S33	*"**I** am the cause of all this," said Susan, bursting into tears.*	5
S34	*And **she** was called Susan the Gentle.*	1
S35	*[A]nd so **she**'s keeping very quiet in at the back.*	1
S36	***Susan** was "It" and as soon as the others scattered to hide, Lucy went to the room where the wardrobe was.*	1
S37	*Queen **Susan** is more like an ordinary grown-up lady.*	5
S38 (42)	*Archery and swimming were the things **Susan** was good at.*	2
S39 (43)	*She was not enjoying her match half so much as Edmund had enjoyed his; not because she had any doubt about hitting the apple but because **Susan** was so tenderhearted that she almost hated to beat someone who had been beaten already.*	2
S40	*"**She's** not like Lucy, you know, who's as good as a man, or at any rate as good as a boy."*	5
S41 (46)	***She's** interested in nothing nowadays except nylons and lipstick and invitations.*	7
S42	***She** always was a jolly sight too keen on being grown-up.*	7
S43	*They were more frightened of taking me to my death than **I** was of going!*	2
S44	*"**I** am sure nobody would mind," said Susan.*	1
S45	*And **Susan** was jealous of the dazzling beauty of Lucy, but that didn't matter a bit because no one cared anything about Susan now.*	3
S46 (47)	*Grown-ups thought her the pretty one of the family and **she** was no good at school work (though otherwise very old for her age) and Mother said she "would get far more out of a trip to America than the youngsters".*	3
S47	*I - **I** feel afraid to turn round," said Susan*	1
S48	***I**'m dead tired.*	2
S49	***I**'m getting horribly cramped."*	1
S50	***Susan** was not the only one who felt a slight shudder as the boys stood above the pile of splintered wood, rubbing the dirt off their hands and staring into the cold, dark opening they had made.*	2

9.4 PETER

9.4.1 LEXICAL VERBS

Peter / he* referring to *Peter

Number	Example	Book
P1	***He*** *drew his sword and raised it to the salute and hastily saying to the others "Come on. Pull yourselves together," he advanced to the Lion and said: "We have come - Aslan."*	1
P2	***Peter*** *turned at once to Lucy. "I apologize for not believing you," he said, "I'm sorry."*	1
P3	*Peter blushed when* ***he*** *looked at the bright blade and saw it all smeared with the Wolf's hair and blood.*	1
P4	***Peter*** *, who had been looking up to see if he could spot a squirrel, had seen what it was - a long cruel arrow had sunk into a tree trunk just above his head.*	2
P5	*They all went out in the daylight and crowded round Peter as* ***he*** *read out the following words: The former occupant of these premises, the Faun Tumnus, is under arrest and awaiting his trial on a charge of High Treason against her Imperial Majesty Jadis, Queen of Narnia, Chatelaine of Cair Paravel, Empress of the Lone Islands, etc., also of comforting her said Majesty's enemies, harbouring spies and fraternizing with Humans. signed MAUGRIM, Captain of the Secret Police, LONG LIVE THE QUEEN The children stared at each other.*	1
P6	*Next,* ***Peter*** *took down his gift - the shield with the great red lion on it, and the royal sword. He blew, and rapped them on the floor, to get off the dust.*	2
P7	*Edmund and Lucy eagerly bent forward to see what was in Peter's hand - a little, bright thing that gleamed in the firelight. "Well, I'm - I'm jiggered," said Peter, and his voice also sounded queer. Then* ***he*** *handed it to the others.*	2
P8	*He floundered away to the far bank and* ***Peter*** *knew that Susan's arrow had struck on his helmet.*	2
P9	*Then, when* ***he*** *saw all the other creatures start forward and heard Aslan say with a wave of his paw, "Back!*	1
P10	*And while the Doctor spread out a parchment and opened his ink-horn and sharpened his pen,* ***Peter*** *leant back with half-closed eyes and recalled to his mind the language in which he had written such things long ago in Narnia's golden age.*	2
P11	*"Quick! Before she drifts!" shouted* ***Peter*** *.*	2
P12	***Peter*** *hardly understood what was happening. He saw two big men running towards him with drawn swords.*	2
P13	*"That I will," said Mr Beaver, and he went out of the house (****Peter*** *went with him), and across the ice of the deep pool to where he had a little hole in the ice which he kept open every day with his hatchet.*	1

Number	Example	Book
P14	*Lucy turned crimson and I think she would have flown at Trumpkin, if **Peter** had not laid his hand on her arm.*	2
P15	*"I don't remember his being here when we were talking about Aslan –" began **Peter**, but Lucy interrupted him.*	1
P16	***Peter** whistled. "So you really were here," he said, "that time Lu said she'd met you in here - and you made out she was telling lies."*	1
P17 (16)	***Peter** blushed when he looked at the bright blade and saw it all smeared with the Wolf's hair and blood.*	1
P18	*And when Peter had done so **he** struck him with the flat of the blade and said, "Rise up, Sir Peter Wolf's-Bane."*	1
P19	*You came hither, certain generations ago, out of that same world to which the High King **Peter** belongs.*	2
P20 (14)	*"And now it's your turn, Peter," said Susan, "and I do hope –" "Oh, shut up, shut up and let a chap think," interrupted **Peter**.*	2
P21	*Then came Lucy, then Susan, and **Peter** brought up the rear.*	2
P22	*The badgers found a torch just inside the arch and **Peter** lit it and handed it to Trumpkin.*	2
P23	*They ran down to the lists and **Peter** came outside the ropes to meet them, his face red and sweaty, his chest heaving.*	2
P24	*"Susan," whispered **Peter**, "What about you? Ladies first." "No, you're the eldest," whispered Susan.*	1
P25	***Peter** had just shaken hands with Edmund and the Doctor, and was now walking down to the combat.*	2
P26 (8)	***Peter** swung to face Sopespian, slashed his legs from under him and, with the back-cut of the same stroke, walloped off his head Edmund was now at his side crying, "Narnia, Narnia!"*	2
P27	*"Not meaning to be rude, Mr Beaver," added **Peter**, "but you see, we're strangers."*	1
P28	*Peter was silent and solemn as **he** received these gifts, for he felt they were a very serious kind of present.*	1
P29 (10)	*"Treachery!" **Peter** shouted.*	2
P30	***Peter** went in and rapped his knuckles on it to make sure that it was solid.*	1

9.4.2 COPULAR VERBS

Peter / he/I* referring to *Peter

Number	Example	Book
P31 (4)	*And Peter became a tall and deep-chested man and a great warrior, and **he** was called King Peter the Magnificent.*	1
P32	*"Well, **I**'m - I'm jiggered," said Peter, and his voice also sounded queer.*	2
P33	*At least, from what he said, **I**'m pretty sure he means you to get back some day.*	2
P34 (55)	***Peter** was feeling uncomfortable too at the idea of fighting the battle on his own; the news that Aslan might not be there had come as a great shock to him.*	1
P35	*"Hadn't we better do what Peter says? **He** is the High King, you know. And I think he has an idea."*	2
P36	***I**'m worried about having no food with us.*	1
P37 (51)	*It was strange to her to see Peter looking as he looked now - his face was so pale and stern and **he** seemed so much older.*	1
P38	*And then something made Peter say, "That was partly my fault, Aslan. **I was** angry with him and I think that helped him to go wrong."*	1
P39	*Peter did not feel very brave; indeed, he felt **he** was going to be sick.*	1
P40	*This is the story of an adventure that happened in Narnia and Calormen and the lands between, in the Golden Age when **Peter** was High King in Narnia and his brother and his two sisters were King and Queens under him.*	5
P41	*For though the fancy of a woman has rejected this marriage, the High King **Peter is** a man of prudence and understanding who will in no way wish to lose the high honour and advantage of being allied to our House and seeing his nephew and grand nephew on the throne of Calormen.*	5
P42	*"It's all right," said Peter. "I know what we're all thinking. But **I**'m sure, quite sure, we needn't. I've a feeling we've got to the country where everything is allowed."*	7
P43 (50)	*And **Peter** became a tall and deep-chested man and a great warrior, and he was called King Peter the Magnificent.*	1
P44	*It was strange to her to see Peter looking as **he** looked now - his face was so pale and stern and he seemed so much older.*	1
P45	*"**I**'m sorry," said Peter. "It's my fault for coming this way. We're lost. I've never seen this place in my life before."*	2
P46 (3)	***Peter** was silent and solemn as he received these gifts, for he felt they were a very serious kind of present.*	1
P47	***I** am Peter the High King.*	7
P48	*There was a new tone in his voice, and the others all felt that **he** was really Peter the High King again.*	2
P49	*In the old days at Cair Paravel when my brother **Peter** was High King.*	3

Number	Example	Book
P50	*"**I** am afraid it would not do," said Peter very gravely.*	2

9.5 GIRL(S)

Number	Example	Book
G1 (19)	*Mr Beaver sat down quietly at the edge of the hole (he didn't seem to mind it being so chilly), looked hard into it, then suddenly shot in his paw, and before you could say Jack Robinson had whisked out a beautiful trout. Then he did it all over again until they had a fine catch of fish. Meanwhile the **girls** were helping Mrs Beaver to fill the kettle and lay the table and cut the bread and put the plates in the oven to heat and draw a huge jug of beer for Mr Beaver from a barrel which stood in one corner of the house, and to put on the frying-pan and get the dripping hot.*	1
G2 (20)	*And both the **girls** cried bitterly (though they hardly knew why) and clung to the Lion and kissed his mane and his nose and his paws and his great, sad eyes.*	1
G3 (23)	***Girls** never want to know anything but gossip and rot about people getting engaged.*	6
G4 (35)	*Comfort the little **girl.** Give her lollipops, give her dolls, give her physics, give her all you can think of - possets and comfits and caraways and lullabies and toys.*	4
G5	*Oh, poor **girl**," said Lucy.*	3
G6	*In the next picture Lucy (for the **girl** in the picture was Lucy herself) was standing up with her mouth open and a rather terrible expression on her face, chanting or reciting something.*	3
G7	*One for you and one for the little **girl** .*	6
G8	*Scrubb and Jill made an awkward attempt at a bow (**girls** are not taught how to curtsey at Experiment House) and the young giant carefully put Puddleglum down on the floor, where he collapsed into a sort of sitting position.*	4
G9	*And what business is it of yours if I am only a **girl** ?*	5
G10	*There were a lot of **girls** with him, as wild as he.*	2
G11	*I knew a little **girl** - but I'd better not tell you that story.*	4
G12 (57)	*Lucy thought she was the most fortunate **girl** in the world; as she woke each morning to see the reflections of the sunlit water dancing on the ceiling of her cabin and looked round on all the nice new things she had got in the Lone Islands - seaboots and buskins and cloaks and jerkins and scarves.*	3
G13	*So my little **girl**, who's just about your little girl's age, and a sweet child she was before she was uglified, though now - but least said soonest mended - I say, my little girl she says the spell, for it's got to be a little girl or else the magician himself, if you see my meaning, for otherwise it won't work.*	3

Number	Example	Book
G14	*Leave the little **girl** to be eaten by wild animals or drowned or starved in Otherworld or lost there for good, if that's what you prefer.*	6
G15	*Suddenly she saw a little sea **girl** of about her own age in the middle of them - a quiet, lonely-looking girl with a sort of crook in her hand.*	3
G16	*"We want something that little **girl** can do for us," said the Chief Voice.*	3
G17	*The door closed behind him, the room was once more totally dark, and the two **girls** could breathe freely again.*	5
G18	*The two **girls**, breathless but unhurt, found themselves tumbling off his back in the middle of a wide stone courtyard full of statues.*	1
G19 (69)	*Even a little **girl** like you, Aravis, must see that it would be quite absurd to suppose he is a real lion.*	5
G20 (60)	*The **girls** are all killed!*	4
G21	*"Little **girl**!" said Reepicheep.*	3
G22	*Then the **girls** went out to pick some more apples and the boys built the fire, on the dais and fairly close to the corner between two walls, which they thought would be the snuggest and warmest place.*	2
G23 (25)	*Very quietly the two **girls** groped their way among the other sleepers and crept out of the tent.*	1
G24	*And the **girl** was dressed exactly like Lucy.*	3
G25	*A fair number of courtiers, slaves and others were still moving about here but this only made the two **girls** less conspicuous.*	5
G26 (72)	*"Why, it's only a **girl**!" he exclaimed. "And what business is it of yours if I am only a girl?" snapped the stranger.*	5
G27	*"She was afraid of the older **girl** and said what she does not mean."*	3
G28 (36)	*"Not so loud," said Edmund; "there's no good frightening the **girls.**"*	1
G29 (68)	*It's not every day that I see a little **girl** in my dingy old study; especially, if I may say so, such a very attractive young lady as yourself.*	6
G30 (58)	*Lucy felt sure that this **girl** must be a shepherdess - or perhaps a fish-herdess and that the shoal was really a flock at pasture.*	3
G31	*Early that morning, after a few hours' sleep, the **girls** had waked, to see Aslan standing over them and to hear his voice saying, "We will make holiday."*	2
G32 (22)	*"I am sad and lonely. Lay your hands on my mane so that I can feel you are there and let us walk like that." And so the **girls** did what they would never have dared to do without his permission, but what they had longed to do ever since they first saw him buried their cold hands in the beautiful sea of fur and stroked it and, so doing, walked with him.*	1

Number	Example	Book
G33 (59)	*Then she saw the Lion, screamed and fled, and with her fled her class, who were mostly dumpy, prim little **girls** with fat legs.*	2
G34 (24)	*I remember the **girl** had a dirty face.*	6
G35	*There was a long pause and the room became so silent that the two **girls** hardly dared to breathe.*	5
G36 (31)	*And then (it made her hot all over when she remembered it afterwards) she would put her head on one side in an idiotic fashion which grown-ups, giant and otherwise, thought very fetching, and shake her curls, and fidget, and say, "Oh, I do wish it was tomorrow night, don't you? Do you think the time will go quickly till then?" And all the giantesses said she was a perfect little darling; and some of them dabbed their eyes with enormous handkerchiefs as if they were going to cry. "They're dear little things at that age," said one giantess to another. "It seems almost a pity . . ." Scrubb and Puddleglum both did their best, but **girls** do that kind of thing better than boys.*	4
G37 (33)	*"And all I can say," he added, "even if you are my Uncle - is that you've behaved like a coward, sending a **girl** to a place you're afraid to go to yourself."*	6
G38	*"Oh, lovely!" cried Lucy, and both **girls** climbed on to the warm golden back as they had done no one knew how many years before.*	2
G39 (37)	*Needless to say I've been put in the worst cabin of the boat, a perfect dungeon, and Lucy has been given a whole room on deck to herself, almost a nice room compared with the rest of this place. C. says that's because she's a girl. I tried to make him see what Alberta says, that all that sort of thing is really lowering **girls** but he was too dense.*	3
G40	*The **girls** had better be in the bows and shout directions to the D.L.F. because he doesn't know the way.*	2
G41	*Forward they went again and one of the **girls** walked on each side of the Lion.*	1
G42 (21)	*"Oh, Aslan!" cried Lucy, and both **girls** flung themselves upon him and covered him with kisses.*	1
G43	*I came thus far with my six fellows, loved a **girl** of the islands, and felt I had had enough of the sea.*	3
G44	*And I did all sorts of things for her last term, and I stuck to her when not many other **girls** would.*	3
G45	*Don't cry, little **girl** , or you won't be good for anything when the feast comes.*	4
G46	*She changed back into sweater and shorts there was a guide's knife on the belt of the shorts which might come in useful - and added a few of the things that had been left in the room for her by the **girl** with the willowy hair.*	4
G47	*The **girls** cleared away the remains of the gnawed ropes.*	1

Number	Example	Book
G48	*WHILE the two **girls** still crouched in the bushes with their hands over their faces, they heard the voice of the Witch calling out, "Now! Follow me all and we will set about what remains of this war! It will not take us long to crush the human vermin and the traitors now that the great Fool, the great Cat, lies dead."*	1
G49	*Bacchus and the Maenads - his fierce, madcap **girls** - and Silenus were still with them.*	2
G50	*The **girl** opened her mouth to speak and then stopped.*	5

9.6 BOY(S)

Number	Examples	Book
B1	*For Caspian it was; Caspian, the **boy** king of Narnia whom they had helped to set on the throne during their last visit.*	3
B2	*He was only a very little **boy** at the time.*	2
B3	*The **boys** married nymphs and the girls married woodgods and river-gods.*	6
B4	*She says, "Don't worry the **boy**, Andrew" or "I'm sure Digory doesn't want to hear about that" or else "Now, Digory, wouldn't you like to go out and play in the garden?"*	6
B5	*He had often been uneasy because, try as he might, he had never been able to love the fisherman, and he knew that a **boy** ought to love his father.*	5
B6	*A moment later there was a **boy** of Shasta's own age sitting astride the sill with one leg hanging down inside the room.*	5
B7	*Nor indeed would the other **boys** at Edmund's school have recognized him if they could have seen him at that moment.*	2
B8 (34)	*I'll vouch for the **boy** , Tarkheena.*	5
B9	*A day will come when that **boy** will save Archenland from the deadliest danger in which ever she lay.*	5
B10	*Shasta had never seen his own face in a looking-glass. Even if he had, he might not have realized that the other **boy** was (at ordinary times) almost exactly like himself.*	5
B11	*But Corin was the sort of **boy** whom one is sure to hear of pretty soon and it wasn't very long before Shasta heard King Edmund saying in a loud voice: "By the Lion's Mane, prince, this is too much!"*	5
B12	*She says girls don't get as thirsty as **boys**.*	3
B13	*I, who called myself a warhorse and boasted of a hundred fights, to be beaten by a little human **boy** - a child, a mere foal, who had never held a sword nor had any good nurture or example in his life!*	5

Number	Examples	Book
B14	*The **boy** with the wild face is Bacchus and the old one on the donkey is Silenus.*	2
B15 (30) (65)	*You're probably only a **boy**: a rude, common little boy - a slave probably, who's stolen his master's horse.*	5
B16	*The **boys**, who had been mostly in the open air since that morning at the railway station, felt as if they were going into a trap or a prison.*	2
B17 (39) (70)	*"I said there were very few men in Narnia," said the Doctor, looking at the little **boy** very strangely through his great spectacles.*	2
B18	*One wouldn't expect Horses to keep awake after a day's work like that, even if they can talk. And of course that **boy** wouldn't; he's had no decent training.*	5
B19	*"I do think," said Shasta, "that I must be the most unfortunate **boy** that ever lived in the whole world."*	5
B20	*The other is that back in our own world everyone soon started saying how Eustace had improved, and how "You'd never know him for the same **boy**": everyone except Aunt Alberta, who said he had become very commonplace and tiresome and it must have been the influence of those Pevensie children.*	3
B21 (38)	*For, with the strength of Aslan in them, Jill plied her crop on the girls and Caspian and Eustace plied the flats of their swords on the **boys** so well that in two minutes all the bullies were running like mad, crying out, 'Murder! Fascists! Lions! It isn't fair.'*	4
B22	*A little **boy** in rags riding (or trying to ride) a war-horse at dead of night couldn't mean anything but an escape of some sort.*	4
B23	*As soon as they had said good night to the Professor and gone upstairs on the first night, the **boys** came into the girls' room and they all talked it over.*	1
B24	*She saw a mere **boy** .*	5
B25	*You mean that little **boys** ought to keep their promises.*	6
B26	*She had only to wait for the end of her two hours: but every few minutes Digory would hear a cab or a baker's van or a butcher's **boy** coming round the corner and think "Here she comes", and then find it wasn't.*	6
B27	*"Congratulate me, my dear **boy**," said Uncle Andrew, rubbing his hands.*	6
B28 (66)	*But the **boy** was too wound up to take any notice of her, and he went on "And if your father was away in India - and you had to come and live with an Aunt and an Uncle who's mad (who would like that?) - and if the reason was that they were looking after your Mother - and if your Mother was ill and was going to going to - die."*	6
B29 (64)	*At a little town half-way to Beaversdam, where two rivers met, they came to another school, where a tiredlooking [sic] girl was teaching arithmetic to a number of **boys** who looked very like pigs.*	2
B30	*Things like Do Not Steal were, I think, hammered into **boys**' heads a good deal harder in those days than they are now.*	6

Number	Examples	Book
B31	*Most **boys** , on meeting a reception like this, would either have cleared out or flared up.*	3
B32	*You're probably only a boy: a rude, common little **boy** - a slave probably, who's stolen his master's horse.*	5
B33 (29)	*A **boy** to break a father's heart!*	5
B34 (63)	*After it, came about twenty people (mostly errand **boys**) on bicycles, all ringing their bells and letting out cheers and cat-calls.*	6
B35	*You ought to put a nice raw beefsteak on it, Mister, that's what it wants," said a butcher's **boy.***	6
B36 (67)	*"Susan! How can you?" said Lucy with a reproachful glance. But both the **boys** were too much excited to take any notice of Susan's advice.*	2
B37	*But of course you must understand that rules of that sort, however excellent they may be for little **boys** - and servants - and women and even people in general, can't possibly be expected to apply to profound students and great thinkers and sages.*	6
B38 (27) (62)	*As they came back up the stairway, jingling in their mail, and already looking and feeling more like Narnians and less like schoolchildren, the two **boys** were behind, apparently making some plan.*	2
B39 (71)	*What a selfish little **boy** that Digory is!*	6
B40 (32)	*And then (it made her hot all over when she remembered it afterwards) she would put her head on one side in an idiotic fashion which grown-ups, giant and otherwise, thought very fetching, and shake her curls, and fidget, and say, "Oh, I do wish it was tomorrow night, don't you? Do you think the time will go quickly till then?" And all the giantesses said she was a perfect little darling; and some of them dabbed their eyes with enormous handkerchiefs as if they were going to cry. "They're dear little things at that age," said one giantess to another. "It seems almost a pity . . ." Scrubb and Puddleglum both did their best, but girls do that kind of thing better than boys. Even **boys** do it better than Marsh-wiggles.*	4
B41	*At the moment this **boy** was not particularly like anyone for he had the finest black eye you ever saw, and a tooth missing, and his clothes (which must have been splendid ones when he put them on) were torn and dirty, and there was both blood and mud on his face.*	5
B42 (26)	*The **boys** strode forward: Lucy made way for them: Susan and the Dwarf shrank back.*	2
B43	*"And now" (here for the first time the Lion's face became a little less stern) "the **boy** is safe.*	4
B44	*"Frightened?" said the most pig-like of the **boys** .*	2

Number	Examples	Book
B45	*I thought it was time for me to be off so I came out quietly and then I found the first **boy** - the one who had started all the trouble - still hanging about.*	5
B46	*"Now, Strawberry, old **boy**," he said.*	6
B47	*"Peace, Emeth," said the Captain, "Who called thee to counsel? Does it become a **boy** to speak?"*	7
B48 (28) (61)	*Just bring them along to the two hills - a clever **boy** like you will easily think of some excuse for doing that - and when you come to my house you could just say "Let's see who lives here" or something like that.*	1
B49	*While the two **boys** were whispering behind, both the girls suddenly cried "Oh!" and stopped.*	1
B50	*That was a surprise for you, little **boy**, eh?*	7

9.7 OTHER EXAMPLES

Other examples from the corpus of *The Chronicles of Narnia* that were used in the thesis. These include excluded examples (as described in Material) or examples from the quantitative part of the analysis.

Number	Example
0.1	*And as soon as they had entered it Queen **Susan** said, "Fair friends, here is a great marvel, for I seem to see a tree of iron."*
0.2	*"Never?" cried **Edmund and Lucy** in dismay.*
0.3	*"Thank you very much, Mr Tumnus," said Lucy. "But **I** was wondering whether I ought to be getting back."*
0.4	*"Aren't you a star any longer?" asked Lucy. "**I** am a star at rest, my daughter," answered Ramandu.*
0.5	*The **girl's** called Jill.*
0.6	*a **girl's** school*
0.7	*Both the fishes and the **girl** were quite close to the surface.*