ZÁPADOČESKÁ UNIVERZITA V PLZNI

FAKULTA PEDAGOGICKÁ

KATEDRA ANGLICKÉHO JAZYKA

Nominální kategorie rodu podstatného jména v anglickém jazyce: analýza kategorie z gramatického, historického a sociolingvistického hlediska

BAKALÁŘSKÁ PRÁCE

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Anglický jazyk se zaměřením na vzdělávání

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Plzeň 2024

University of West Bohemia

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THE NOMINAL CATEGORY OF GENDER OF THE ENGLISH NOUN: AN
ANALYSIS OF THE CATEGORY FROM GRAMMATICAL, HISTORICAL AND
SOCIOLINGUISTIC POINTS OF VIEW

UNDERGRADUATE THESIS

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Plzeň 2024

Prohlašuji, že jsem práci vypracoval/a samostatně s použitím uvedené literatury a zdrojů informací.

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                                                              Jméno Příjmení

Acknowledgments

I would like to thank the supervisor of this thesis, PhDr. Jarmila Petrlíková, Ph.D., for her support and her priceless guidance. Her counsels and valuable knowledge were highly appreciated. Furthermore, I would like to thank my family, my friends and my boyfriend who have supported me and encouraged me the whole way.

ABSTRACT

Čížková, Jitka. University of West Bohemia. April, 2024. The Nominal Category of Gender of the English Noun: An Analysis of the Category from Grammatical, Historical and Sociolinguistic Point of View. Supervisor: PhDr. Jarmila Petrlíková, Ph.D.

This bachelor thesis investigates the evolution of English personal nouns and their implications for gender assignment. Through a comprehensive analysis of 556 personal substantives extracted from four textual excerpts, the research examines shifts in meaning that have influenced gender categorization. The theoretical framework encompasses a historical exploration of grammatical gender development and contemporary perspectives on the subject. Findings indicate significant semantic changes in certain personal nouns, prompting a re-evaluation of their gender assignments. Additionally, the study proposes the adoption of dual gender nouns as a potential solution to address contemporary gender issues in literature.

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1. INTRODUCTION

The English language assigns two distinct definitions to the term *gender*: one as a grammatical category and the other within sociolinguistics, where it serves to differentiate between gender and biological sex. This duality has long intrigued me, prompting an exploration into whether the gender of nouns has evolved over time and how contemporary authors address gender issues in their literary works.

This bachelor thesis begins by elucidating the concept of gender and subsequently divides the theoretical framework into grammatical and sociolinguistic aspects. In the grammatical section, I trace the historical development of grammatical gender before examining its contemporary interpretation. The sociolinguistic segment introduces four distinctive approaches and discusses gender-biased language.

The practical component introduces four selected books for analysis, the choice based on their respective time periods and narratives. These texts include *Little Women* by Louisa May Alcott (1868), *The Jungle Book* by Rudyard Kipling (1894), *The King's Speech* by Mark Logue and Peter Conradi (2010), and *Turtles All the Way Down* by John Green (2017). The analysis method and results are outlined in this section, with each finding briefly commented and categorized within the grammatical gender framework.

Grammatical gender differs from other linguistic categories in English as it is closely tied to the meaning of specific nouns. This unique relationship between meaning and gender distinguishes grammatical gender from other aspects of language structure. While verbs and adjectives typically exhibit consistent grammatical properties regardless of semantic nuances, the gender of a noun often reflects its underlying connotations and associations. Given that noun meanings can evolve over time, my thesis aims to ascertain whether such changes affect their assigned gender. By examining instances where noun semantics have undergone shifts, I seek to uncover the dynamic interplay between meaning and grammatical gender. This investigation offers valuable insights into how language adapts to cultural and societal changes, illuminating the complex mechanisms by which grammatical categories evolve.

Additionally, I explore how contemporary literature addresses the emergence of new gender identities, expanding beyond the traditional binary concept derived from biological

sex. This exploration delves into the ways in which authors navigate and represent diverse gender experiences in their works. By analysing contemporary literary portrayals of gender, I aim to contribute to ongoing discussions surrounding gender representation and identity in literature and society.

The practical section presents the findings of both objectives, followed by discussion and conclusions. Future research could focus on exploring additional literary works, particularly those from contemporary literature, to further investigate current gender issues.

2. THEORETICAL PART

In the chapter of this bachelor thesis the term gender will be explained, and three individual classifications of gender will be introduced for they will be referred to in the analysis.

2.1 Concept of Gender

The term estimated from the Latin word *genus*, which means family, birth, or nation. Even though the nowadays meaning digressed from the original one, an affinity still exists. Initially, this expression was used in the biological sciences and is even now regularly mistaken with the appellation *biological sex* which has substituted the term *gender*. According to the Embryo Project Encyclopaedia (2022), "Biological sex, such as male, female, or intersex, commonly refers to physical characteristics." Gender is, on the other hand, nowadays not associated with the biological sciences since its definition states that it describes the social roles and one's behaviour, not the biological characteristics of an individual (Embryo Project Encyclopaedia, 2022).

The term has moved from the biological category into the category of sociolinguistics and grammar.

2.2 Category of Grammar

2.2.1 Gender

One of the grammatical categories, which will be discussed, is the gender. In order to describe this category and how it functions, it is crucial to explain when and how the term *gender* was defined and by what it was influenced in its historical development.

2.2.1.1 Historical Development of Grammatical Gender

Robins (1951) claims that already in the ancient Greece there were two principles of gender invented by the Sophists. Firstly, that the function of gender was to serve as a marker of concord between words in certain syntactic groups and secondly, that the analogy between natural sex and linguistic gender was just partial. These both inferences are also nowadays sound (Ibrahim, 1973, p. 14). Moreover, in the ancient Greece Protagoras defined the three genders for the first time and Aristoteles divided the nouns according to gender due to their

gender-marked endings (Robins, 1951, pp. 23-24). The concept of *neuter* was defined in the ancient Greece as well, but its creation is ascribed to Stoics (Robins, 1951, p. 31). The term *neuter* was then taken from Latin. Nouns considered *neuter* were not assigned to either masculine or feminine biological sex. Specifically, Corbeill (2015) notes:

> The types of words that tend to be marked with this gender include those
>
> describing classes or collections of objects and ideas (such as the neuter noun
>
> genus itself), those with functions perceived as passive (the internal organs),
>
> or those that are the product of becoming (e.g., neuter fruits are normally
>
> conceived of as the product of feminine trees). (p.6)

Till then was the most important the similarity between gender and biological sex which has prevailed in the eighteenth and nineteenth century.

The problematic of gender was then not researched till the eighteenth century. Gender was classified as a secondary grammatical category along with tense and number since it is not fundamental for the proper functioning of a language (Ibrahim, 1973, pp. 24-25). The main focus was on the feminine and masculine category, and it was proclaimed that everything active, strong and anything of considerable size would be masculine, whereas everything delicate, fragile, attractive, and fertile would be feminine (Brugmann, 1897). Wilson (n.d.) wrote that Jacob Grimm agreed with this declaration, but he also stated, that gender may be also influenced by inflection and "arbitrary fancy" (p. 554).

On the other hand, there exists a different point of view, which focuses its attention on the inanimate objects, to which human attributes and a soul are assigned. This point of view considers the primitivity and childishness of a human which could be compared to a child's. In the mind of a child all objects have feelings, and it could be also that way in a brain of a human who spent all their life in the wilderness (Farrar, 1865; Bonfante, 1946).

> Gender was due originally to the personification …of inanimate
>
> objects …or phenomena ...in the mind of the primitive man. Just
>
> as the child hits in revenge the table or the wall that hurt him while he

was playing, so does the primitive man attribute soul and life and will

to objects or plants. (Bonfante, 1946, p.847)

Further theories attempted to define the origin of gender. Paul (1889) assumed that gender estimated in pronouns. This statement was supported by a concord that exists between noun and pronoun of the same gender. Paul's theory was expanded by Henning (1895). "Gender did not originate in pronouns; however, elements which indicate gender are either of a pronoun origin or, at least, they are best reducible to pronominal roots" (Henning, 1895, pp. 402-403). Both theories were criticised by Brugmann (1897) according to whom the gender estimated from the suffixes of nouns (p.30). However, Brugmann's theory was also criticized since it did not consider the neuter gender and did not mention the concord between a noun and a pronoun of the same gender.

In the twentieth century the attention of linguists moved to all three genders. Meillet (1921) proclaimed that firstly the nouns were divided into an animate and an inanimate category, and later the animate ones were separated into feminine and masculine. He did not explain why the second division took place, but the first one was supposed to help to distinguish a subject from an object. "Because of initially free word order, the original identity of nouns in the two cases (nominative and accusative) caused ambiguity and misunderstanding" (Ibrahim, 1973, p. 36). Fodor (1958) agreed with Meillet on this theory and expanded it by stating that inanimate and animate nouns were divided due to syntactical reasons, whereas the divination between masculine and feminine happened due to morphological and semantic causes (p.41).

2.2.1.2   Present Outlook on Gender

As discussed in the preceding section, the concept of gender had already undergone a distinctive classification into three separate groups during ancient Greece. However, when examining the linguistic landscape of the English language, it becomes evident that the prevalence of grammatical gender, particularly the neuter gender, is noticeably diminished. Unlike some languages, English relies more on the natural gender distinctions, emphasizing the feminine and masculine. Moreover, scholars such as Meillet (1921) and Fodor (1958) assert that the English language adopts a categorization scheme encompassing *inanimate*

and *animate* groups, further delving into subcategories designated as *non-personal* and *personal* which are divided further as well.

This division of gender in the English language takes a notional approach, implying that the classification of nouns is primarily driven by their semantic meaning rather than strict grammatical rules. In contrast, the classification of gender in languages like French or German is termed as grammatical, emphasizing inflectional patterns over semantic considerations (Quirk, 1965, p. 314). This nuanced distinction highlights the divergent approaches to gender classification in linguistic structures, shaping the unique characteristics of each language.

The English language primarily relies on semantic distinctions between nouns rather than incorporating *gender markers*, which are atypical for the English language. The use of *gender markers* is uncommon in English but is frequently observed in languages like French or German, where they often take the form of suffixes (Yorkston & De Mello, 2005).

The following Figure 1 shows the classification of nouns according to gender in the English language.
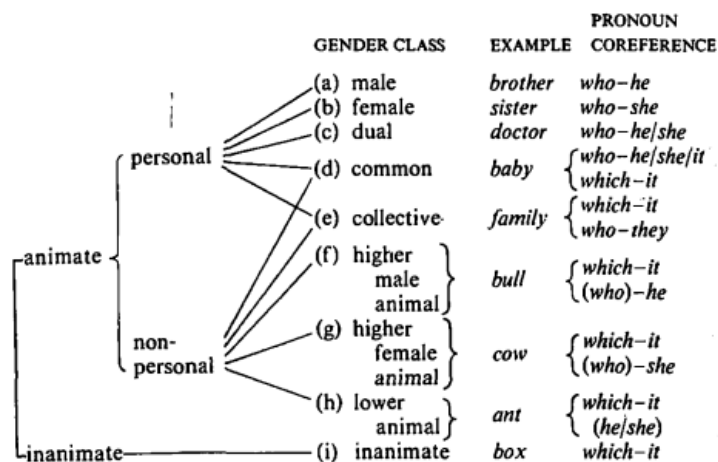

Figure 1: Gender Classes (Quirk, 1965, p.314)

2.2.1.2.1 Inanimate

In English, inanimate nouns refer to non-living objects such as *a table*, *a window*, or *a stone*.

2.2.1.2.2 Animate

On the other hand, animate nouns encompass living entities e.g. *a dog*, *a cat*, or *a wife*. Animate nouns are divided into the personal and non-personal categories.

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Personal nouns are nouns with actual biological sex and are divided into five further categories and that of the female nouns, male nouns, dual gender nouns. The two last categories, common and collective nouns, are members of both personal and non-personal class (Quirk, 1965, p. 314).

Male and female nouns are divided into two further subcategories.

The first one, *morphologically unmarked for gender*, consists of two nouns that are morphologically unmarked for gender (Quirk, 1965, p. 315). This category can be illustrated on following examples.

Table 1. Examples of nouns with morphologically unmarked for gender (created by the author)

bachelor – spinster	boy - girl	brother – sister
father – mother	king – queen	sir – madam
uncle – aunt	monk -nun	nephew - niece

In the second type, *morphologically marked for gender*, exists a derivational relationship between two nouns. Usually, the female noun is derived from the male noun (Quirk, 1965, p. 315).

Table 2. Examples of nouns morphologically marked for gender where female noun is derived from the male noun (created by the author)

god – goddess	hero – heroine	usher - usherette

It may also be vice versa, and the male noun is derived from the female noun (Quirk, 1965, p. 315).

Table 3. Examples of nouns morphologically marked for gender where male noun is derived from the female noun (created by the author)

bride - bridegroom	widow - widower

The next category, which falls under the animate classification, is the category of *dual gender* nouns. The nouns within this category do not inherently carry gender markers unless explicitly emphasized. There is no definitive rule for determining whether a noun possesses dual gender characteristics. The selection of nouns assigned dual gender is arbitrary and the gender by these dual gender nouns is called *covert gender* (Hellinger, 2004). By some nouns it is unnecessary to add the gender-specifying term. By those roles usually performed by male gender, it is crucial to add the indicator of female gender. Conversely, in roles usually fulfilled by the female gender, a male indicator is essential. There exist some nouns by which the indicator of gender must always be present. The nouns that are created during this process are referred to as *compound nouns* (Quirk, 1965, p. 315-316). Nouns requiring the female indicator of gender could be illustrated on nouns such as *a speaker*, *a singer*, or *a writer*. Whereas the nouns such as *a nurse*, *a beautician*, or *a cleaner* would be examples for nouns requiring the male indicator of gender. Nouns that require either male or female indicator are e.g. *an enemy*, *a friend*, or *a teacher* (Hellinger, 2004, pp.139-149).

The subsequent category is labelled as *Common nouns*. Within this classification, common gender nouns hold an intermediary position, bridging the gap between the personal and non-personal categories. Quirk (1965) sheds light on this linguistic phenomenon through an illustrative example: "A mother is not likely to refer to her baby or a child as *it*, but such non-personal reference may well be preferred by somebody who is emotionally unrelated to the child" (p. 316). This observation extends beyond human subjects and encompasses animals treated as pets, often subject to personification, where human qualities are attributed to them. The nuances in the use of common nouns reveal a fascinating interplay between language, emotion, and the anthropomorphism applied to non-human entities.

The last category that belongs to the animate nouns is the category of collective nouns. A collective noun is one word representing a group of individuals. Even though it represents a group of members, it can be treated either as singular or as a plural. (Cabredo Hofherr & Doetjes, 2021) Basically, selecting the singular form underscores the impersonal unity of a group, whereas choosing the plural form highlights the personal compactness among individuals within the group (Quirk, 1965, p. 316). Collective nouns with definite article exclusively appear in singular form, and they usually describe a group of people or an institution (Quirk, 1965, p. 316). Among these nouns belong e.g. *the church*, *the elite*, or *the press*.

By the collective proper names, the choice between the singular and plural form of collective proper names depends on whether the entities they represent are in the singular or plural form. For example, we use *the Vatican* in the singular but *the United States* in the plural (Cabredo Hofherr & Doetjes, 2021; Quirk, 1965).

In contrast to the personal category, there exists a non-personal category. Non-personal nouns refer to those that do not represent specific individuals or sentient beings. Examples include animals typically not kept as household pets. This group is further divided into two classes. Higher animals, where gender determines their function (for instance, a cow gives milk, a bull does not), and lower animals, which are not kept on farms, and their life or use is not affected by biological sex (Quirk, 1965, p. 317).

2.3   Category of Sociolinguistic

In the category of sociolinguistics, the term *gender* holds significant importance. Sociolinguistics emerged as a distinct discipline in reaction to mainstream linguistics, shifting its focus from standard to non-standard language varieties. Initially, linguistic variation related to social class, ethnicity, and age gained prominence, with attention given to working-class groups, ethnic minorities, and adolescents. Notably, women were not initially regarded as a minority group within this context (Coates, 1986, p.4). However, the perspective on gender shifted following the political activism of the Women's Movement, which elevated women to the status of equals with men (Kabeer, 2005, pp. 13-24).

According to Lakoff (1975) language and gender may be approached in several different ways. Among them are the *deficit approach*, *dominance approach*, *difference approach*, and *dynamic approach*. Nevertheless, they were not classified at the same time and were created in the course of time.

2.3.1   Deficit Approach

The label for this category, known as the deficit approach, comes from its focus on the perceived deficiency of "women's language." Frequently characterized as divine, pretty, or empty, women's language, much like the feminine gender with which it is associated with, is implicitly portrayed as weak and unassertive, thus deemed inferior to male language. This information goes hand in hand with activities that are usually associated with women and those that are mostly connected with men (Berger, P. L., & Luckmann, T., 1966, p.86). This

characterization has sparked significant criticism for implying that women should conform to male speech patterns to gain greater credibility or be taken more seriously in communicative contexts (Coates, 1986, p.6).

At the same time, Lakoff (2004) illustrates an example of the word *fudge* which can function as a euphemism for a swear word *fuck*. *Fudge* was a term which was meant to be used specifically by women for women should not use the actual harsh swear words. Lakoff (2004) takes this approach as a way of influencing woman's identity and claims: "Women's language submerges a woman's personal identity by denying her the means of expressing herself strongly and encouraging expressions that suggest triviality in subject matter and uncertainty about it" (p. 42).

The current approach is considered outdated in the field of linguistics due to its emphasis on distinguishing between men's and women's language, which is now viewed as taboo. However, despite this shift, the general public still perceives differences in the way men and women communicate. For example, women may sometimes enrol in assertiveness courses (Coates, 1986, p.7).

2.3.2   Dominance Approach

According to sociolinguistic perspectives, the influence of gender on the English language is discussed, highlighting the problematic nature of women's language. The theory posits that the more dominant gender holds power in language (Clegg, & Haugaard, 2009, pp. 299-302). Coates (1986) further supports this idea by asserting that "doing gender" equates to "doing power," indicating that the male gender, historically and presently, holds a more dominant position than the female gender. This results in the presence of numerous *gender-biased words* in the English language (Motschenbacher, 2010; Menegatti, & Rubini, 2017,).

2.3.2.1   Gender-biased Words

Gender-biased words, such as those containing the word *man* (Foubert & Lemmens, 2018, para. 10), reflect historical inequalities where women were not considered equal to men and were often treated as men's property. The prevalence of "male-dominated" terms in the English language is deeply rooted in historical norms, particularly seen in professions back then exclusively performed by men. The Women's movement granted women the right

to work and consequently shifted the significance of profession names, no longer exclusively denoting roles for men (Stokoe & Attenborough, 2013, p. 161).

Furthermore, it is crucial to note that the term *man* was not only used to describe professions but also as a generic term for the entire human population (Foubert & Lemmens, 2018). This practice further underscores the historical inferior role assigned to the female gender.

Spender (1980) also reacted to gender-biased words by saying: "In the feminist literature, this practice is interpreted as men's construal of gender-biased language to reinforce their superiority and women's invisibility, as the male form is used as the norm" (p. 15).

The issue of gender-biased language is largely considered a matter of the past, as there has been a significant shift towards substituting such words with more neutral terms. This transition reflects a commitment to fostering inclusive and non-sexist language practices (Foubert & Lemmens, 2018, para. 7). This modification in the English language is illustrated on the following examples.

Table 4. Examples of gender-biased words for the male gender and their inclusive forms (created by the author)

Gender-biased word	Inclusive term
chairman	*chair/chairperson*
policeman	*police officer*
Fireman	*firefighter*
mankind	*humankind*

However, some professions, historically dominated by women, were described using gender-biased terms. These expressions are now considered inappropriate and have been replaced by non-sexist terms, as demonstrated in the following examples.

Table 5. Example of gender biased words for the female gender and their inclusive forms (created by the author)

Gender-biased words	Inclusive terms
stewardess	*cabin crew/steward/flight attendant*
saleswoman	*salesperson*
waitress	*server*

2.3.3 Difference Approach

The third method, known as the difference approach, emphasizes the notion that women and men belong to distinct subcultures (Coates, 1986, p.6). In the 1980s, women voiced their opinions against being viewed as a subordinate group in comparison to men. Humm (1989) claims that women asserted to have different psychology than men and a distinct approach to love, family, and work as well (p.51). This perspective is also echoed by Gray (2004) who wrote:

> Men mistakenly expect women to think, communicate, and react the way men do; women mistakenly expect men to feel, communicate, and respond the way women do. We have forgotten that men and women are supposed to be different. As a result, our relationships are filled with unnecessary friction and conflict. (p. 4)

In conclusion, the difference approach assigns variations in language to specific social classes, in this case, to the male or female gender. It underscores the importance of differentiating between the communication styles of each gender due to their distinct characteristics. The speech of the male gender tends to appear rational, direct, and assertive, while the style of speech of the female gender tends to be emotionally coloured, empathic, and indirect (Cinardo, 2011).

2.3.4 Dynamic Approach

Coates (1986) asserts that gender is not inherent or predetermined but is instead considered a social construct (p.6-7). According to this perspective, individuals acquire and express their gender identity through social interactions rather than it being a fixed or given

characteristic (West, C., & Zimmerman, D. H., 1987, pp.125-151; Lorber, J., 2011, pp.99-106).

3. PRACTICAL PART

3.1 Description of the analysed language material

In the upcoming section of this bachelor thesis, the substantives from four books are analysed. The books are mentioned in a chronological order and the chief focus is placed on the personal substantives.

Little Women by Louise May Alcott (1868) is the first book on the list. *Little Women* narrates the journey of four young girls as they navigate through their childhood years and eventually reach adulthood, while their father fights in the American Civil War. The story illustrates the concept of femininity, giving attention to desires and aspirations of women that were, at that time, often unattainable or could only be pursued by women by adopting a man's identity.

This book addresses the topic of gender inequality, making it suitable for this bachelor thesis. However, it was also selected because of its publication date, nearly thirty years prior to *The Jungle Book* by Rudyard Kipling (1894). In comparison, these two books differ significantly in their vocabulary, especially the usage of the male and female gender.

The next book which will be analysed in the result section is the book *The Jungle Book* by Rudyard Kipling (1894). It is a collection of stories set in the Indian jungle, primarily centred around Mowgli, a young boy raised by wolves. The tales explore themes of identity, survival, and the relationships between humans and the animal kingdom.

The reason for selecting this book lies in its language, which could be nowadays considered as inappropriate, and the portrayal of characters, particularly the depiction of humans. As we delve into the analysis, we'll explore how this choice of words enriches *The Jungle Book* with a deeper layer of meaning.

The third book under analysis is *The King's Speech: How One Man Saved the British Monarchy* authored by Mark Logue and Peter Conradi (2010). This work narrates the challenges faced by King George VI as he ascends to the throne, grappling with a speech impediment, and the pivotal role played by Lionel Logue in aiding him to surmount this obstacle. Despite its publication in 2010, the narrative unfolds against the backdrop of the years 1936 to 1953. Notably, the text incorporates excerpts from the personal diaries of both Lionel Logue and King George VI.

One of the primary reasons for selecting this book for analysis is its portrayal of significant events from the twentieth century. Additionally, its depiction of various figures with specific titles, encompassing both genders, further underscores its relevance to this thesis.

The last book chosen for this analysis is *Turtles All the Way Down* by John Green (2017). It depicts the story of Aza Holmes and her anxiety about becoming ill from contact with other people. The subplot explores the meaning of true friendship and the rediscovery of childhood love.

The story was selected for its vocabulary, which accurately represents that of present-day teenagers and young adults. Furthermore, the author often addresses serious topics, resulting in a wide variety of words and phrases.

3.2   Method of the Analysis

This chapter describes the methods employed in the analysis. It aims at discerning whether there has been a change in the meanings of certain nouns over time.

The initial phase of this method involved selecting specific books based on vocabulary, publication dates, and plots.

The second part of the analysis involved extracting nouns from the selected titles, with approximately five hundred substantives taken from each. This phase included the differentiation between animate and inanimate nouns.

Following this, a distinction was made between personal and non-personal nouns. The subsequent step involved classifying the nouns based on whether they possess dual gender or explicitly express either male or female sex. In cases of explicitness, the nouns were further categorized as either masculine or feminine.

The results were recorded in an Excel table and has been classified according to the page they were mentioned on.

In the end, all the substantives were counted and organized into groups. The first one is defining how many substantives occurred in all books in total. Then, every book has a sum of all the substantives it contains. Following sum is the total of all the animate substantives and furthermore, every book has its number of personal nouns. The last two sums by every

title describe the total number of dual gender nouns and those which clearly demonstrate the gender.

Each personal substantive was analysed according to its gender and the context in which it was used by the author. Some nouns occurred in the same form in multiple different situations and carried distinct meanings.

3.3 Results and Discussion

In the forthcoming section, the outcomes of the analysis will be systematically presented, thoroughly elucidated, and critically evaluated.

3.3.1 *Little Women* by Louise May Alcott (1868)

Out of 553 nouns extracted from the first 12 pages of the book *Little Women*, 221 are repetitions, encompassing both inanimate and animate personal nouns. There was in total 446 inanimate substantives and 107 animate substantives out of which 97 were categorized as personal animate substantives. These personal animate substantives were further divided into four categories: *Masculine Gender*, *Feminine Gender*, *Dual Gender* and *Common and Collective*.

The first masculine noun encountered on the first page of the book is *father*. It appears in two forms. Firstly, with a capital letter at the beginning of the word *Father*, signalling the respect the daughters have for their absent father figure, and for the second time, in lowercase to describe the role of all male parental figures in general.

The first masculine noun encountered on the first page of the book is *father*. It appears in two forms. Firstly, with a capital letter at the beginning of the word *Father*, signalling the respect the daughters have for their absent father figure, and for the second time, in lowercase to describe the role of all male parental figures in general.

The second noun introduced is *man*, appearing in both singular and plural forms. In the context of the American Civil War depicted in the book, the significance of *man* takes on added layers of meaning. The compulsory military service orders *men* to take up arms and defend their nation, reinforcing the idea that *men* are the primary defenders of the country. Furthermore, the use of *man* exclusively to describe those involved in military service highlights the gendered nature of wartime roles and responsibilities. While women
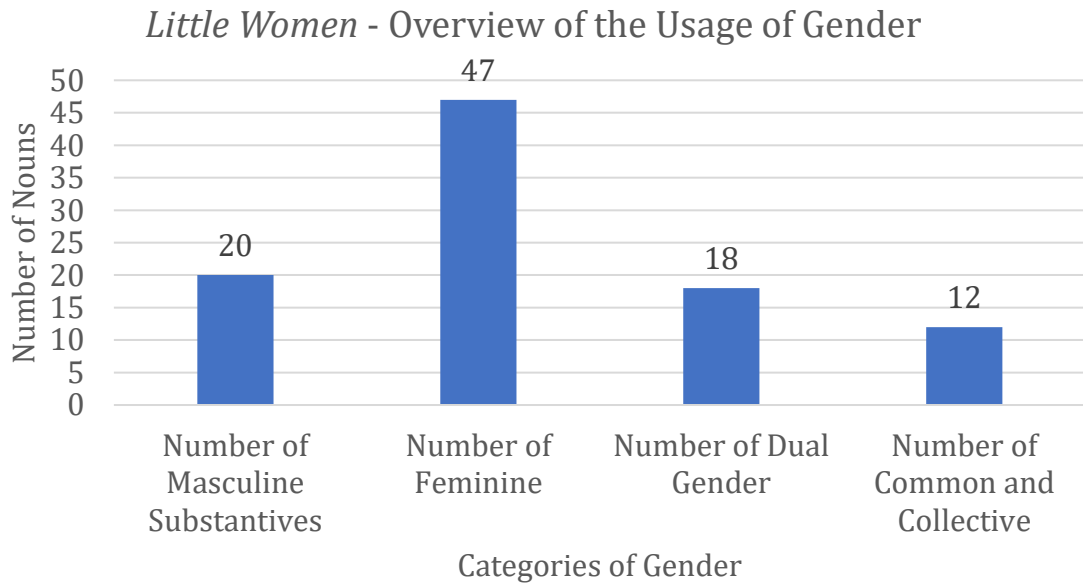
Little Women - Overview of the Usage of Gender

Figure 2: *Little Women* – Overview of the Usage of Gender (created by the author)

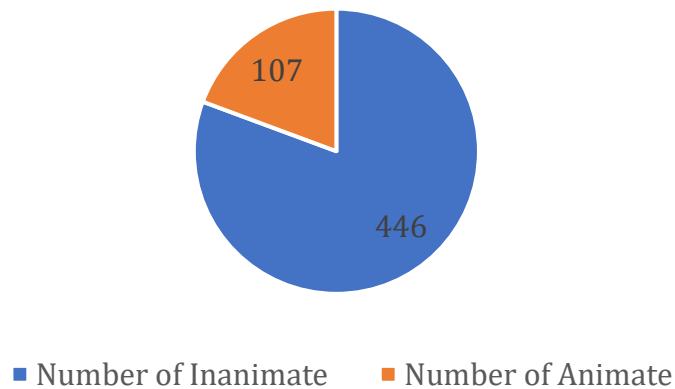## Little Women - Proportion of Animate and Inanimate Nouns

Figure 3: *Little Women* – Proportion of Animate and Inanimate noun (created by the author)

undoubtedly played crucial roles in various capacities during the Civil War, including as nurses, spies, and supporters on the home front, the language used in the book reflects the prevailing gender norms of the era, where men were primarily associated with the martial duties of warfare.

Following the analysis of the substantive *man*, our attention shifts towards examining the depiction of the noun *boy*. In this context, *boy* represents someone who has not yet reached adulthood and is thus free from the responsibilities and expectations that come with it. Jo, one of the characters in the narrative, aspires to embody the qualities associated with being a *boy* because she perceives it as a state of freedom. To Jo, being a *boy* means being able to pursue her desires and ambitions without facing judgment.

Another noun of the male gender introduced is *Papa* or *Pa*, which serve as diminutive forms of address for the father figure, evoking a sense of familiarity and affection between the father and his daughters.

While discussing familiar terms, the next noun introduced is *brother*. In the context provided, the brother figure represents someone with distinct manners, interests, and activities compared to the female characters. This noun serves to underscore the differences between the four main female characters, particularly highlighting the character of Jo, who exhibits more "boyish" traits and behaviours. Consequently, Jo is perceived as more of a brother figure to her sisters. While in other situations, *brother* might simply denote a male sibling, in this narrative, it is employed as an indicator of the contrast between the three sisters and Jo, emphasizing Jo's unique qualities and role within the family dynamics. Moreover, it also underscores the whole concept of feminism in this book, as Jo's characterization as a brother figure challenges traditional gender norms. By engaging in activities typically associated with boys and being perceived as more "boyish" in her behaviour, Jo defies societal expectations and demonstrates the limitations imposed by gender roles.

Following these familial terms, the narrative introduces the noun *King*, which holds both individual significance and the potential to label someone by that name. However, the analysis of the substantive *King* demands a deeper inquiry into the historical period in which the book is set. Given that the book's plot occurs in America, the possibility of someone holding the title of king is improbable, as America does not have a monarchy. Furthermore, during the period in question, Great Britain did not have a king but a queen. Therefore, it is more likely that in this case, the noun *King* refers to someone whose surname is *King*, rather than a monarch or royal figure.

The last two nouns of the masculine gender are *hero* and *actors*. *Hero* appears in the context of a play the main characters will rehearse, where the youngest sister, Amy, is supposed to faint and be carried away by a character called Hugo. The term *actors* is used to describe the group of four girls when the mother arrives home. All of them participate in the play, hence the use of the noun. However, it's noteworthy that only the girls are actors in this particular scene; no boys are involved in the play at this point in the book. This raises the question of why the term *actresses*, or *female actors* was not used instead, given the gender-specific nature of the group.

The first substantive from the category of nouns with feminine gender is *girls*. This term is used in multiple contexts throughout the book. It serves to describe a group of females who exhibit certain behaviours, hobbies, and characteristics that are distinct from those of boys. Additionally, *girls* is also used as an address for all four main female characters in the narrative.

In comparison to the noun *girls*, the next substantive *lady* carries a different connotation. While *girls* typically refers to young children who are not yet interested in adult affairs, *lady* represents a middle step between girlhood and womanhood. As such, all the girls in the narrative, except for Jo, aspire to become *ladies* at a young age. This desire reflects their longing to transition from childhood to maturity and embody the characteristics associated with being a *lady*. Unlike *girls*, who are viewed as innocent and carefree, *ladies* are perceived as more refined and poised.

In contrary, another noun *maiden* is used for describing the youngest of the four girls, Amy. This noun was probably used by the author to highlight the age difference between the main characters. Amy, as the youngest one, is still considered a little child whereas the other three characters are already portrayed as girls.

When the author addresses the four main characters in the depiction, she uses the noun *sisters* which properly illustrates the relations between the main figures.

Another substantive of female gender is *mother*, which appears in two forms: with a capital letter at the beginning, *Mother*, and without, *mother*. The capitalization signals the respect the daughters have for their mother figure and is typically used when they address her directly. In contrast, the second form is primarily employed by the narrator when referring to the character of *mother*. This distinction highlights the dual nature of the term and its role within the narrative.

Nouns of addressing used in the book include *Miss* and *Mrs*. *Mrs* is exclusively reserved for the mother character, as she is the only married female character introduced in the narrative thus far. On the other hand, *Miss* is used by the girls as they discuss their aspirations of becoming ladies. This usage reflects their longing to transition from girlhood to maturity and adopt the titles associated with adulthood and respectability.

Another noun worth analysing is *woman*, used both in its singular and plural form. Throughout the narrative, *woman* is often paired with the adjective *little*, echoing the title's

phrase. This usage is particularly notable in the letters sent by the father from the war, where he addresses his four daughters as *little women*. This label acknowledges that the girls are no longer children but are not yet fully grown women either. It suggests an expectation for them to assume responsibilities and behaviours associated with adulthood, while also retaining a sense of youthfulness and innocence. The inclusion of the adjective *little* reflects the father's desire to continue viewing his daughters as children, despite their emerging maturity.

The noun *tomboy,* which is the next substantive, is used by the sisters to describe the character Jo who prefers playing outside and does things that are atypical or normally boring for girls.

The following two nouns are *witch* and *actress*. The *witch* noun was used in one of the titles of the plays the girls were to rehearse which is suitable since at that moment no one of male sex was playing with them. Moreover, the noun *witch* is typically associated with the female sex and has its counterpart in the noun *wizard* or in the noun *warlock*. As for the usage of the noun *actress*, it described the quality of the oldest sister, Meg, who was recognized as the greatest *actress* among the group.

In the selected part of the book, there are 18 nouns classified as dual gender, with only 4 being repetitive forms. One such noun is *bookworm*, which describes someone who enjoys reading books in their free time. While this term is associated with a female character in the context of the book, its gender association is derived solely from context rather than being inherent in the noun itself, placing it in the dual gender category.

Another dual gender noun from the book is *peacemaker*. This term is used to describe the third girl, Beth, and typically refers to individuals who resolve conflicts in a peaceful manner. Similar to *bookworm*, the gender association of *peacemaker* in the given context is derived from the character it describes rather than being inherent in the noun itself.

The next noteworthy nouns mentioned are *dear* and its diminutive form *dearies*. These terms are exclusively used by the oldest sister, Meg, and the mother figure when referring to the youngest girls, Beth, and Amy. While the gender is not explicitly stated in the terms themselves, it is clear from the context for whom Meg and the mother use these endearing addresses.

For the portrayal of the main characters, the author employs the noun *person*. In this context, it functions synonymously with *human* and, given the context provided, does not necessitate any gender indication.

Most of the professions mentioned, such as *soldier*, *tragedian*, *chaplain*, and *drummer*, historically carried associations with the male gender. Therefore, gender indicators were not necessary in the past. However, in contemporary times, professions like *writer*, *drummer* and *guide* also include female practitioners, as seen with *female writers*, *female drummers,* and *female guides* respectively. This evolution in gender inclusivity necessitates gender indicators in present-day writing.

On the other hand, there is also a substantive which is commonly affiliated with the female gender and that is *nurse*. In the past, this profession was mainly performed by women and therefore it is very often even nowadays connected with the female sex. Nevertheless, at present this occupation is also executed by men and therefore the gender indicator ought to be present in nowadays' books.

Further nouns such as *rebel*, *villain*, and *enemies* do not explicitly denote gender, but their gender associations are commonly inferred from context. For instance, the noun *rebel* is there used to label the people in the South, whom the father is fighting in the war. Since only men were soldiers in this conflict, *rebel* is associated with the masculine gender. Similarly, the noun *villain* refers there to a character named Hugo in the play the main characters are rehearsing, thereby representing the masculine gender. Lastly, the noun *enemies* portrays individuals who obstruct the happiness of the main characters, with no specific gender indication.

The final category is labelled as *Common and Collective*. This title is derived from the words contained within this category, which do not fall under the classifications of masculine, feminine, or dual gender. Some of these nouns may not traditionally be considered personal but rather non-personal. However, as discussed in the theoretical section regarding common and collective nouns, they are included in this category due to their usage within the context of the book.

The first noun to appear is *child*, appearing in both its plural and singular forms. This term shares similarities with the nouns *chits* and *baby*, which are later referenced in the text. These nouns are categorized within this group due to their lack of specified gender. When

referring to a *child* or a *baby*, individuals may use the pronoun *it* instead of explicitly stating the noun. Since the pronoun *it* does not imply gender, neither do these nouns express gender.

Following substantive, *readers*, is used to refer to anyone reading the book. The *readers* in plural may therefore contain individuals of both male and female gender and therefore the gender implication is superfluous.

The final two nouns in this category, *family* and *audience*, present similar linguistic challenges as the noun *readers*. Although they depict animate personal beings, they represent groups of individuals who may encompass both male and female genders. Therefore, like *readers*, these nouns do not inherently imply a specific gender but are still animate personal nouns.

3.3.2   *The Jungle Book* by Rudyard Kipling (1894)

In the analysed excerpt from *The Jungle Book*, comprising nine pages, a total of 531 nouns were identified. Among these, 306 nouns were repetitions of previously mentioned terms. Within the selected passage, 133 nouns were categorized as personal, further classified into female, male, dual, or common and collective nouns.

Starting with the category of the feminine gender, only one noun, *mother*, was identified, but it repeated twenty-two times. The term *mother* was written either with a capital letter or a small letter. Capitalization was exclusively used when referencing the character Mother Wolf, emphasizing her role as a parental figure. Otherwise, the lowercase form was used when referring to other mother figures in general.

Moving to the male gender category, only four original nouns explicitly expressed masculine gender. The most frequently used noun was *father* which also varied in capitalization, mirroring the usage of *mother*.

Following the noun *father*, the substantive *King* explicitly denotes its masculine gender and refers to the figure of Father Wolf in the given context. It is utilized by the jackal Tabaqui when complimenting the wolf's cubs. It is noteworthy to mention that despite Kipling being a British writer, the term *King* in this context does not allude to the reigning monarch of that era. During the time of Kipling's writing, Queen Victoria held the throne in Great Britain.
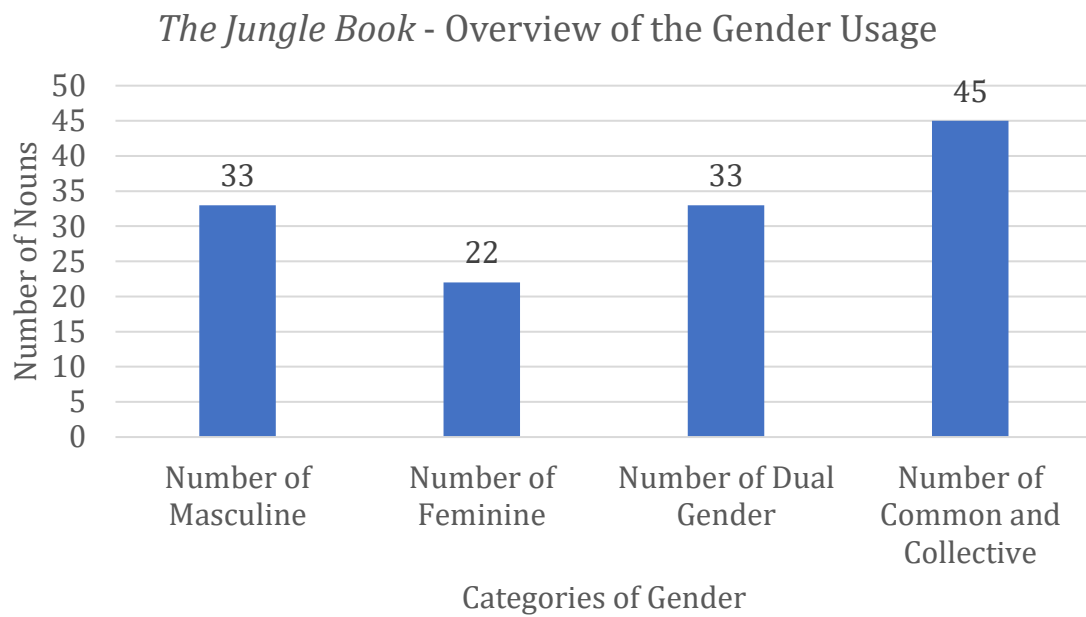
Figure 4: *The Jungle Book* – Overview of the Gender Usage (created by the author)
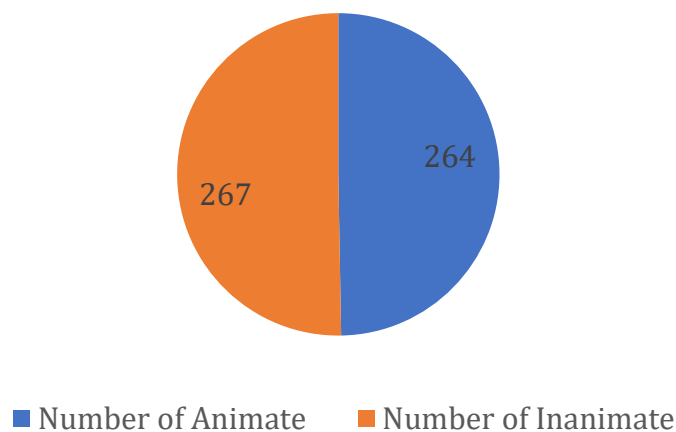

Figure 5: *The Jungle Book* – Proportion of Animate and Inanimate Nouns (created by the author)

Another noun employed to exhibit respect is *lord*. This term also falls under the category of masculine gender, evident not only from its explicitness but also from the context in which it is utilized. In the book, the jackal Tabaqui uses this noun when addressing the male tiger, Shere Khan.

The final noun belonging to both the masculine and dual gender categories is the term *man*, appearing in both singular and plural forms. This classification arises because in this book the noun *man* is sometimes used exclusively to refer to males, while in other contexts, it encompasses all human beings.

In the first scenario, *man* is used solely to illustrate the masculine gender, as seen when the animals of the jungle fear that men with guns will come if the tiger Shere Khan preys on villagers. This usage reflects the historical reality where firearms were predominantly associated with males, excluding females from such roles.

Conversely, *man* is employed in a broader sense as a synonym for *human* when both Father Wolf and Mother Wolf address Mowgli as a *man's cub* upon his entrance into the cave. Here, *man* encompasses all humanity, regardless of gender. Another example demonstrating this phenomenon is the animate non-personal noun *man-eater*, which refers to an animal that preys on human beings, without exclusivity to the male sex.

To further discuss the nouns in the dual gender category, we can examine the term *chief*. While historically used primarily to refer to males in leadership positions, its usage has evolved, and it may now also be associated with women in leadership roles. However, due to its historical connotations, a female indicator is needed whereas a male indicator is considered unnecessary. For instance, in *The Jungle Book* the character Father Wolf is addressed as *chief* without any explicit gender indicator.

Like the noun *chief*, the terms *butcher*, *woodcutter,* and *hunter* historically referred predominantly to males, as these professions were traditionally performed by men. However, in contemporary usage, they are considered to be of dual gender, acknowledging that individuals of any gender may hold these roles. Consequently, there is now a demand for a female indicator of gender alongside these nouns to reflect this inclusivity and diversity.

However, the term *woodcutter*, particularly in its plural form, has also been categorized as a common and collective noun. This classification is attributed to the contextual usage of *woodcutters* to refer to a group rather than individual entities. Consequently, it is classified as a collective noun, highlighting the communal nature of the profession. The same conclusion could be applied on the nouns *villagers* and *gipsies*.

The following substantive *person* was also classified into the category of dual gender. In the provided situation, it refers to a jackal who is a male. However, the noun *person* is a synonym to the word *human* which without context encompasses both genders.

One of the most intriguing dual gender nouns from this book is the term *master*. Historically, it depicted a male in a leading position, someone who had achieved a high level of skill, or denoted a position of authority, particularly in martial arts. Additionally, it had

its female counterpart, the noun *mistress*. However, the meaning of the feminine form has evolved over time, and nowadays it is commonly understood as a synonym for *lover*. As a result, the term *master* is now considered to be of dual gender because it can be applied to individuals of both genders. While it may have exclusively described males in the past, its usage has expanded to encompass females as well in contemporary contexts. The same is applicable for the noun *mistress*.

Another gender-neutral noun is *fool*. In the material, this noun is applied to the tiger Shere Khan, who is considered a *fool* for making excessive noise during his hunt and for hunting human beings. Unlike certain nouns historically influenced by gender, such as *master* or *mistress*, *fool* has not been inherently associated with any particular gender. Therefore, if a specific gender of the person labelled as a *fool* is demanded, an indicator of either female or male gender must be present. In the following way were also analysed the nouns *thieves* and *murderer*.

The final noun of this group, *veterans*, bears similarities to the noun *woodcutter*, both in its singular and plural forms. When employed in the plural, *veterans* encompasses all individuals who have served in military service, thus qualifying it as a collective noun. However, when utilized in its singular form, it is deemed a dual gender noun. This classification stems from the contemporary reality that both men and women actively participate in military service, rendering the term applicable to individuals of any gender.

The focus now shifts to the last category, known as common and collective nouns. Firstly, it's important to note that some of these nouns, such as *herds*, *cattle*, and *pack*, were not further analysed as they are deemed animate non-personal.

The first noun examined is *children*, which shares characteristics with nouns such as *baby*, *babes*, and *parents*. These nouns do not explicitly express gender, and an explicit demonstration of gender is not required. They either represent a group of individuals that can consist of more than one gender, or, for instance, *baby* or *child* can be categorized as common nouns, indicating they can be viewed as either personal or non-personal.

The upcoming noun, classified as a collective noun, is *Council*. It is grouped in this category because it describes a collective of people who convene to make significant decisions, engage in discussions, and debate within a group or community. It is considered

a collective noun because the individuals within this group are not viewed as individuals when referred to by this term.

The final noun in this category in the extract from this book is *members*. Its plural form led to its classification as a collective noun, particularly because of its specification in the context, which indicates that the noun specifically refers to the members of the Council and not just any other *members*. However, without such specification or if it had been in its singular form, the noun would fall into the dual gender category.

3.3.3 *The King's Speech: How One Man Saved the British Monarchy* – Mark Logue and Peter Conradi (2010)

The first seven pages of the book *The King's Speech: How One Man Saved the British Monarchy* contain 536 substantives out of which 415 nouns are inanimate and 121 animate. Out of the sum of 536 substantives, 212 times was an already used noun repeated.

Firstly, there were 13 original nouns of masculine gender where one of them already stands in the title of the book. The noun *king* is the mostly used masculine noun in the book. It is either written with a capital letter or without capitalisation. The first case is applied when referring to the then *King* and that is to George VI. The other form is associated only with the role of the monarch and does not allude the then King. Furthermore, it was categorized in the category of masculine gender because it explicitly denotes a man who holds a superior authority over a land. Similar noun could be the noun *Emperor* or *Prince* which also appears in the excerpt.

The next noun of masculine gender is *brother*. This noun is in this context used as a label for Edward VIII who was a sibling to George VI and who abdicated in the year 1936. This noun unambiguously describes a male sibling figure and therefore belongs to the group of masculine gender as well.

Other familial nouns mentioned in this book include *father* and *son*. The term *father* refers to the figure of the father within the given context, specifically the previous King George V. Like *brother*, it denotes a male parental figure, placing it within the masculine gender category. Similarly, the noun *son* also belongs to the masculine category as it refers to a male child.

The King's Speech: How One Man Saved the British
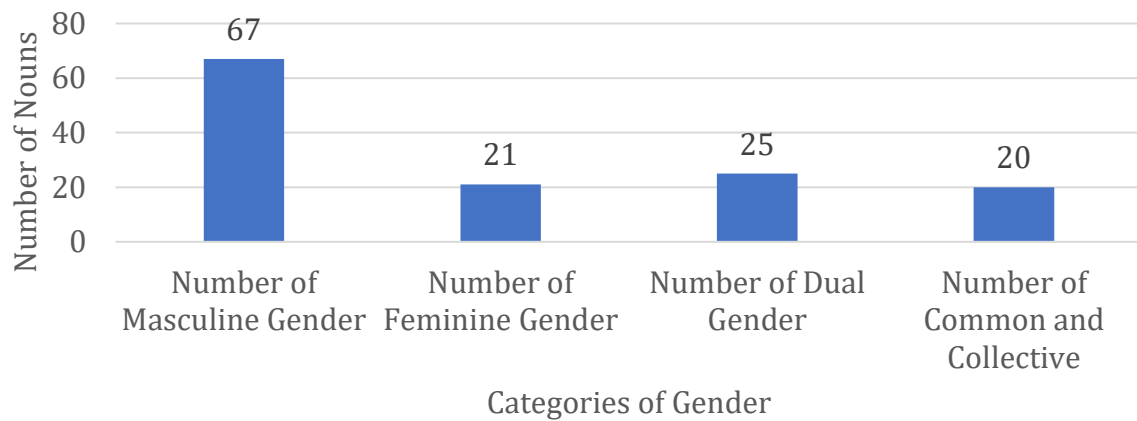Monarchy - Overview of the Gender Usage

Figure 6: *The King's Speech*: How One Man Saved the British Monarchy – Overview of the Gender
Usage (created by the author)

The King's Speech: How One Man Saved the British
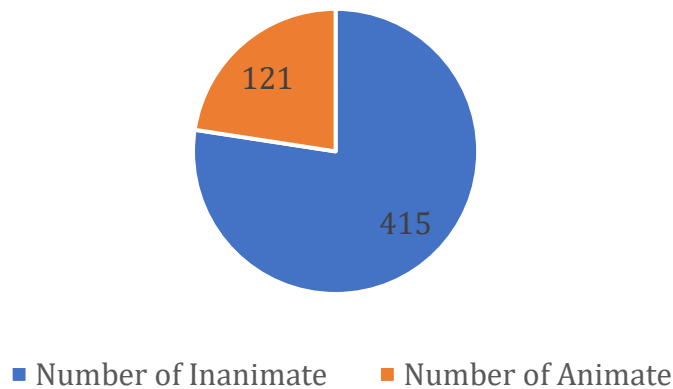Monarchy - Proportion of Animate and Inanimate Nouns

■ Number of Inanimate   ■ Number of Animate

Figure 7: : *The King's Speech: How One Man Saved the British Monarchy* – Proportion of Animate and
Inanimate nouns (created by the author)

The following noun in this part of the analysis is *Duke*. It was only written with a
capital letter, and it was used in the title Duke of York, of which bearer was George VI,
formerly Albert Windsor. This noun is deemed to be of a masculine gender, and it has its
female counterpart in the noun duchess, which was not mentioned in the excerpt.
Furthermore, comparable noun *lord* was also mentioned, and the same analysis was
provided. It is also categorized as masculine, and its feminine form is *lady*.

Remaining by the titles and functions, the substantives *Archbishop* and *bishop* were
used. Although classified as masculine, also women may pursue this function. However, that
depends on each Christian denomination since it varies among different fractions. If it is
approved, the title of this female may be *female Archbishop* or *Archbishopess*, by *bishop* it
would be either *female bishop* or *bishopess*. Therefore, these two nouns could be categorized

in both dual gender and masculine gender categories. Nonetheless, they were ranked among the substantives of masculine gender since in this context they describe a male figure.

Following substantive *man* was put among the substantives with masculine gender. In the given context, the noun *man* is only used to refer to humans of male sex. For example, when George VI is being described as a handsome *man*.

The next substantive *peers* appear only in its plural form in the chosen excerpt. This noun can be both masculine and gender neutral. It could be said that it has its feminine counterpart in the noun *peeresses* and therefore it ought to be masculine. However, *peers* can be also meant to describe both genders and that is only when solemnly the noun *peers* is used without its feminine counterpart. Nevertheless, in this context, it is mentioned with the feminine noun *peeresses* and that is the reason why *peers* is classified in this context in category of masculine gender.

The final noun of masculine gender from *The King's Speech* is *God*, and its analysis can be approached from various perspectives. Different religions have distinct interpretations of divinity, which influence the gendered language used to describe it. In Hinduism, for instance, multiple *gods* and *goddesses* exist, representing various aspects of the divine and encompassing both male and female characteristics. In this context, *god* may be considered masculine, with its feminine counterpart being *goddess*. Conversely, monotheistic religions like Christianity typically refer to the divine using masculine language, such as *he* or *Father*. This tradition of masculine language usage has historical and theological roots within Christianity. However, it's essential to recognize that this linguistic convention doesn't necessarily imply a male gender identity for *God*. In contemporary discourse, there is a growing awareness of the distinction between grammatical gender and biological sex. While the term *God* has traditionally been associated with masculine language, this does not necessarily reflect the inherent gender identity of the divine. As a result, some argue that *God* should be considered as having dual gender, transcending traditional gender categories. In conclusion, the classification of *God* as masculine is primarily based on linguistic conventions and the presence of a feminine counterpart in certain religious traditions. However, interpretations may vary depending on individual perspectives and theological beliefs.

In the category of feminine gender nouns, the first one mentioned in the excerpt is *queen*. This term is used to refer to the queen mother, Queen Mary, clearly indicating the

gender of the figure it represents. Moreover, it has its masculine form in the substantive *king*. Thus, *queen* is appropriately classified within the feminine gender category due to its inherent association with female royalty. Similar to this substantive is the noun *wife* to which a similar analysis was done, identifying the masculine form in the substantive *husband*.

The third noun within this group is *divorcée*, originating from French. This label was applied to Wallis Simpson, with whom Edward VIII fell in love. It specifically denotes a woman who has undergone divorce. If referring to a man in a similar situation, the term *divorcé* would be used.

The following noun is *peeresses*, mentioned alongside its masculine form, *peers*, which also appears in the text. The presence of the feminine form not only indicates the gender of *peeresses* but also clarifies the gender representation of the noun *peers*. When *peeresses* is present, *peers* exclusively refers to men. However, in the absence of *peeresses*, *peers* can encompass both genders.

In the excerpt, familial terms such as *mother*, *daughter*, and *sister* are used to describe members of the royal family, all commonly associated with females, thus categorizing them within the feminine gender group.

The following noun *princess*. This substantive is there used for depiction of the two then princesses Elisabeth and Margaret. Due to this substantive having its masculine counterpart in the noun *prince*, it was proclaimed that the substantive *princess* belongs to the category of feminine nouns as well. For the illustration of the then princess Elisabeth is also used the noun *girl*. This noun also pertains to the feminine gender and has its masculine form in the substantive *boy*.

The last substantive within this group is the compound noun *ladies-in-waiting*, which typically represents a group of female attendants serving a queen, princess, or other female royalty. Despite being a group of people, it is classified as a noun with feminine gender because only females could be part of *ladies-in-waiting*.

The category of dual gender includes the first noun, *monarch*. Historically, this term was mainly associated with men, but there were also many female monarchs. Therefore, *monarch* is placed in this group. Similar nouns such as *sovereign*, *predecessor*, and *successor* also represent individuals who have served or will serve as the representing figure of Great Britain, irrespective of gender.

Several following nouns describing professions from this excerpt are *publican*, *driver*, *chauffeur*, *hairdresser*, *minister*, *doctor*, *journalist*, *director-general*, and *secretary*. Historically, these professions were associated with either feminine or masculine gender roles. However, in contemporary society, they are performed by individuals of all genders, thus belonging to the dual gender category.

The next substantive within this group is *stammerer*, used to depict the then King George VI because of his speech impediment. However, this term can apply to individuals of any gender and is therefore classified among the dual gender nouns.

The following nouns, *specialist,* and *expert*, also belong in the category of dual gender. While specialists and experts in certain fields may have been more commonly associated with either feminine or masculine genders in the past, these nouns are now recognized as gender-neutral, applicable across various fields without gender bias.

The last two substantives classified in this category as dual gender are *person* and *member*. The term *person* refers to any individual and is synonymous with *human*. It encompasses individuals of any gender, making it inherently gender neutral. Similarly, *member* is a noun that, when not specified further, can refer to individuals of either female or male sex. However, to determine gender, closer specification or context is necessary.

In the text, the category of *Common and Collective* is represented solely by collective nouns. The first ones mentioned are *bands*, *subjects*, *supporters*, and *crowd*, all of which depict groups of people sharing a common characteristic or purpose. In this context, the term *bands* refers to groups of people working in the same profession, while *subjects* and *supporters* are used interchangeably to describe those who support the monarchy. Additionally, the noun *crowd* illustrates the gathering of people awaiting their future King. All of these nouns are used for the description of a group of people where both genders can be represented and therefore, they are in this category.

The next two nouns within this group are *engineers, constables, police,* and *troops*. They are both used to depict groups of people who either share the same academic title or have the same function in the army. Assemblies of *engineers* may include individuals of all genders who share expertise in a particular field, while *troops* and *constables*, *police* represent collective units within the armed forces or law enforcement agencies, comprising soldiers, officers, and personnel of various genders. Due to the presence of both genders in

these assemblies, *engineers*, *constables*, *police* and *troops* are classified within the category of *Common and Collective*.

A familial substantive mentioned in the excerpt is *family*. This noun belongs to the familial and collective category because it describes a group of people who are closely related and often share familial ties.

Similarly, the noun *people* also falls within this category, as it can refer to either the entire human race or, as in this context, a specific nation's population. Regardless of the context, *people* is consistently categorized as familial and collective.

Additionally, the compound noun *well-wishers* is classified in this category because it labels individuals who support the King and wish him luck, reflecting a collective sentiment of goodwill.

The next noun, *congregation*, is within the *Common and Collective* category because it represents a gathering of people who share the same faith.

Similarly, *members* and *Commons* were used together to denote individuals who are part of the House of Commons, a component of the British government. Since 1918, women have also been eligible to stand for election, ensuring representation from both genders. Even if the noun *members* stood alone, it would still belong in this category because it represents people who are all members of a larger community.

Finally, the noun *aristocracy* is classified in the *Common and Collective* category because it refers to individuals who are part of a social class that typically holds power and privileges.

3.3.4 *Turtles All the Way Down* – John Green (2017)

For this analysis, an excerpt of first 15 pages from the book *Turtles All the Way Down* was chosen. It contained 560 nouns, out of which 225 were repetitions of previously used nouns. There was a total of 486 inanimate nouns and 73 animate nouns. Among the animate nouns, 8 were masculine, 21 were feminine, 22 were categorized as having dual gender, and 22 were classified into the category *Common and Collective*.

In the category of feminine gender, the first noun is the abbreviation *Ms*. It is used for Aza's mother, who is a widow. The abbreviation *Ms.* is often chosen by women who prefer
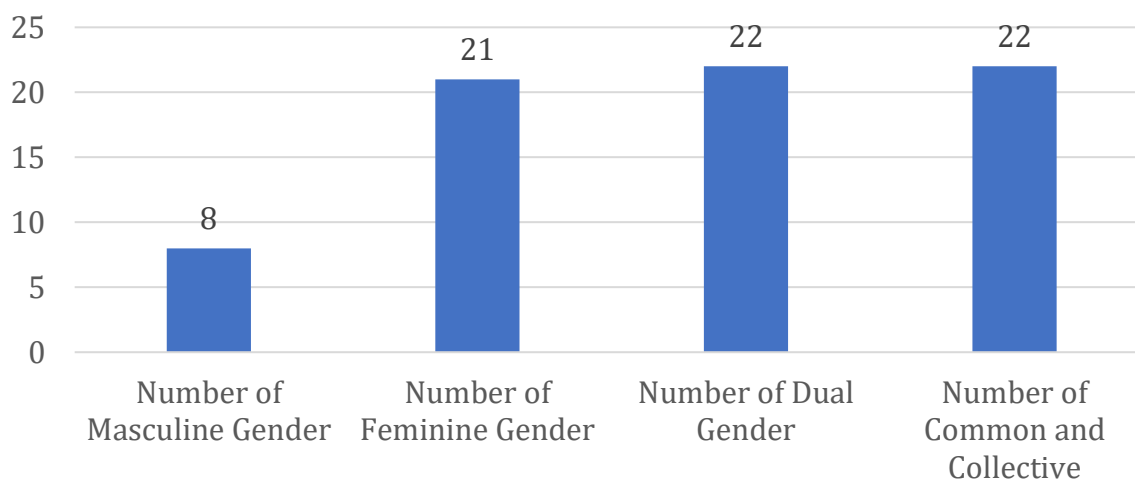
Turtles All the Way Down - Overview of the Gender Usage

Figure 9: *Turtles All the Way Down* – Overview of the Gender Usage (created by the author)

Turtles All the Way Down - Proportion of Animate and Inanimate Nouns

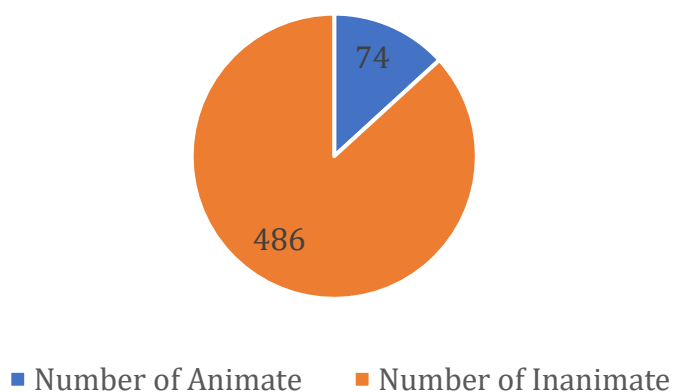■ Number of Animate ■ Number of Inanimate

Figure 8: *Turtles All the Way Down* – Proportion of Animate and Inanimate Nouns (created by the author)

not to disclose their marital status, which may explain why Aza's mother uses this title. While traditionally associated with the feminine gender, *Ms.* aims to be neutral regarding marital status, but it is classified as a feminine title.

The next noun within the excerpt is *daughter*. This term is used to refer to Aza, who is of the female sex. Additionally, *daughter* is exclusively associated with the feminine gender, contrasting with its masculine counterpart *son*.

The following noun is *girl,* and it was used to describe a *girl* called Molly and thus it was classified as a noun of feminine gender.

Additionally, the noun *ladies* was used alongside its masculine counterpart *gentlemen*, indicating that it belongs to the category of feminine gender.

The next noun is *mother*, which was followed by its diminutive form *mom*. The term *mother* was used only once, specifically when the reader encountered Ms. Holmes for the first time. Subsequently, throughout the entire excerpt, she was consistently referred to as *mom*, with both capitalized and lowercase first letters. Capitalization was mainly employed to denote respect during direct conversation, while lowercase was used when *mom* was not directly addressed.

The final feminine noun in this excerpt was *grandmother*. This noun is exclusively associated with the female sex and is therefore categorized within this class.

The first masculine noun that appeared is *hero*. This noun explicitly conveys masculine gender and has its feminine counterpart in the noun *heroine*. However, in the given context, the main character uses it to describe a role that everyone wants to fulfil. Therefore, it would be more appropriate to use a synonym to avoid potential gender-specific implications. Synonyms such as *saviour* or *protagonist* could be utilized, as they are of dual gender and would be more suitable in terms of political correctness.

The following substantive of masculine gender was *gentlemen*. As previously mentioned, this noun was applied alongside its feminine form *ladies* indicating that it belongs to the masculine gender.

The subsequent noun was *dad*, which, unlike its feminine counterpart, was only used with a lowercase initial letter. This reflects the absence of Aza's *dad*. Traditionally associated only with the male sex, *dad* was classified among other nouns with masculine gender.

Finally, the final masculine noun from this excerpt was *men*. This noun was used in the excerpt twice. Once, it was classified as masculine, and the other time, as gender neutral. The first case occurred when Aza's friend Daisy recommended an art project involving faces of imprisoned *men* who had been exonerated. Here, *men* refers specifically to male individuals. The distinction arises from the context: Daisy's project focuses solely on *men* because Aza's friend Mychal, who is male and the creator of the project, initially intended to include only faces of *men* named Mychal in his artwork, creating a mixture of *men* named Mychal.

Moving on to the dual gender category, the next instance of the noun *man* is used in its singular form by Daisy to address Aza, who is of female sex. While the term *man* is

commonly associated with the male sex, its usage here to describe a female character demonstrates its dual gender nature. As a result, it was classified in the category of dual gender.

The next few nouns—*author*, *teacher*, *superintendent*, *painter*, and *CEO*—describe professions that were historically associated mainly with the male sex. However, in contemporary times, individuals of any gender can excel in these roles. Therefore, these nouns were classified in the category of dual gender.

The subsequent nouns were *friend*, *sidekick*, and *genius*. All three can relate to individuals of both genders. However, if gender specificity is required, an indicator of gender must be used. Additionally, the noun "friend" presents an interesting distinction depending on the placement of the gender indicator. If the indicator stands as a separate word before the noun *friend*, it signifies that the person being described is only a friend. However, if the indicator is attached to the noun *friend*, it implies that the depicted person is a romantic partner of the speaker.

Other nouns of dual gender within these fifteen pages were *host*, *person*, and *being*. The nouns *person* and *being* are synonyms for *human* in this context and can refer to individuals of either feminine or masculine gender, thus belonging to the category of dual gender. The substantive *host*, as used in this excerpt, refers to someone who serves as a habitat for a parasite or bacteria, facilitating their survival and reproduction. Although it is applied to describe Aza in this context, it is acknowledged that individuals of any gender could potentially serve as hosts for parasites or bacteria. Therefore, 'host' is classified as having dual gender.

The next noun is an abbreviation – *Dr.* – which can be used for both genders because the profession of a doctor in any field may be performed by individuals of any gender. Similarly, the noun *junior*, which also appears in the text, is gender-neutral because both men and women have the right to pursue education and hold junior positions.

The noun *apostle* also appeared within the text, and it was categorized in this class because both men and women served as *apostles*.

The final noun within this group is *master*, and its complexity was previously described in the analysis of *The Jungle Book*. Over time, the meaning of this noun has

evolved, and it is now considered to be gender neutral. Therefore, it is classified in this category.

The first two nouns belonging to the category *Common and Collective* are *tablemates* and *rebels*. They are both classified as collective because they represent groups of people engaging in similar activities. *Tablemates* are individuals of both female and male sex who share a table during eating. Their engagement in the activity of dining together forms a cohesive group. Similarly, the noun *rebels* is categorized in this group because it typically depicts a collective of individuals of both genders defying a system, often with the intention of overthrowing it. In conclusion, their collective aim unites them as a group, hence their classification in this category.

Further nouns within the category of *Common and Collective* include *cast*, *staff*, and *band*. These nouns all depict groups of people who share similar roles or interests, serving as labels for these collective entities. *Cast* refers to a group of individuals, such as actors or performers, often within the entertainment industry, as seen in movies or theatre productions. *Staff* denotes a collective of employees working for a business or corporation, encompassing various roles and responsibilities. Meanwhile, the term *band* describes an assembly of people who create music together, typically through playing instruments and performing songs. In each case, these nouns represent groups of individuals united by their common roles, interests, or activities.

The next nouns within this category include *students*, *teachers*, and *guards*. These nouns depict individuals fulfilling specific roles or functions, such as *students* in the context of young people studying at a high school, *teachers* encompassing both females and males involved in teaching at any high school, and *guards* representing security personnel in a prison setting. Each of these nouns highlights groups of individuals engaged in particular activities or professions, contributing to their classification within the category of *Common and Collective*.

The familial noun *grandparents* also falls into this category because it typically refers to both *grandmother* and *grandfather*, who represent feminine and masculine genders. As such, *grandparents* encompasses individuals of both genders and is appropriately classified within this class.

The nouns *humans*, *beings*, *kids*, and *people* are also categorized within this group because individuals belonging to these groups can be of either masculine or feminine gender. These terms encompass a wide range of individuals without specifying gender, thus fitting into this category.

The noun *kid* in its singular form is typically considered a common noun rather than a collective noun. Similarly, nouns such as *baby* or *child*, can be both viewed as personal and non-personal nouns. In the case of non-personal usage, the pronoun *it* would be used, while in personal contexts, pronouns like *he* or *she* are employed. This differentiation often depends on the level of familiarity or closeness between the speaker and the individual being referred to.

CONCLUSION

The objective of this bachelor thesis is to define gender within grammatical and sociolinguistic contexts and to investigate whether gender has influenced the semantic evolution of personal nouns over the span of three centuries. Furthermore, this study aims to examine whether contemporary discussions on multiple genders have influenced the choice of nouns in the two newest texts, *The King's Speech: How One Man Saved the British Monarchy* and *Turtles All the Way Down*. By exploring these aspects, this thesis seeks to deepen our understanding of the dynamic interplay between language, gender, and society.

The structure of this bachelor thesis was meticulously planned to align with the chosen topic. It commences with a theoretical section that delves into the historical evolution of grammatical gender, followed by an examination of its contemporary manifestations. Subsequently, the focus shifts to the sociolinguistic dimension of gender, where four distinct approaches are elucidated. After establishing the theoretical framework, the thesis transitions into a depiction of the analytical methodology employed in the practical segment. The chosen literary works for analysis include *Little Women* by Louisa May Alcott (1868), *The Jungle Book* by Rudyard Kipling (1894), *The King's Speech: How One Man Saved the British Monarchy* by Mark Logue and Peter Conradi (2010), and *Turtles All the Way Down* by John Green (2017).

In total, the four selected excerpts yielded 556 personal substantives, all of which were meticulously analysed using the method outlined in the practical section. This count encompasses both unique instances of substantives as well as repetitions, with the latter being duly formatted in italics within the appendix for clarity and reference.

The shift in the meaning is showed by the noun *man*. Initially denoting male gender in *Little Women*, it evolved in *The Jungle Book* to encompass both genders. It is worth noting that while this dual usage was acceptable in Rudyard Kipling's time, contemporary language norms tend to favour more inclusive terminology. However, modern usage, as seen in *The King's Speech* and *Turtles All the Way Down*, tends to align with traditional definitions, with occasional exceptions mentioned in the latter where it is used interchangeably with *mate*. This reflects contemporary efforts towards political correctness, though some terms may still be considered outdated.

Addressing the second research question regarding contemporary gender issues, the analysis found that gender-neutral nouns, requiring gender indicators, effectively resolved the matter. The total of 98 nouns exhibited dual gender characteristics. *The Jungle Book* contained the highest number, primarily due to repeated use of the noun *man*, classified as dual gender. However, *Turtles All the Way Down* had the most original dual gender nouns, highlighting the prevalence of gender-consciousness in modern literature. This underscores the heightened attention to gender issues in contemporary literary works.

Further research regarding the second question could be proceeded by a deeper analysis of nowadays' relevant literature.

RÉSUMÉ

The purpose of this bachelor thesis is to investigate gender in English personal nouns and determine whether there has been a change in meaning influencing the gender of these nouns. Additionally, the aim is to explore the influence of current gender issues on contemporary literature, specifically regarding nouns. This work comprises two main parts: a theoretical section and a practical section. The theoretical section begins by examining the historical development and contemporary understanding of gender, followed by an exploration of the sociolinguistic perspective. The practical section outlines the analysis method and presents the results in the form of personal nouns. Each personal noun is categorized, and a brief commentary is provided for each. The analysis demonstrates that some personal nouns have indeed undergone a change in meaning or gender. Moreover, the solution to the current gender issues is found to lie in the usage of dual-gender nouns, which are predominantly found in 21st-century texts.

RÉSUMÉ IN CZECH

Cílem této bakalářské práce je prozkoumat kategorii rodu u anglických osobních podstatných jmen a určit, zda u nich proběhla změna ve významu, která ovlivnila jejich kategorii rodu. Dále je náplní této práce výzkum vlivu dnešní genderové problematiky na současnou literaturu, přičemž objektem jsou anglická osobní podstatná jména. Práce sestává ze dvou částí: teoretické a praktické. Teoretická část začíná vytyčením historického vývoje gramatického rodu, přičemž je následně popsán současný náhled na gramatický rod v anglickém jazyce. V závěru se teoretická část zabývá rodem z pohledu sociolingvistiky. V praktické části je vysvětlena metoda, která byla použita pro analýzu, a také jsou představeny výsledky analýzy osobních podstatných jmen v anglickém jazyce. Každé osobní podstatné jméno je zařazené do jedné z kategorií a je u něj sepsán komentář. Provedená analýza dokazuje, že u některých anglických osobních podstatných jmen skutečně došlo ke změně významu, která rovněž změnila jejich rod. Taktéž bylo zjištěno, že východiskem z dnešní genderové problematiky je používání takových podstatných jmen, které explicitně nevyjadřují rod (v anglickém jazyce se jedná o podstatná jména s ‚dual gender'). Analýza odhalila, že taková podstatná jména byla nejvíce užita v textu z 21. století.

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APPENDIX

All the English substantives were taken from four following texts: *Little Women* by Louisa May Alcott (1868), *The Jungle Book* by Rudyard Kipling (1894), *The King's Speech: How One Man Saved the British Monarchy* by Mark Logue and Peter Conradi (2010), and *Turtles All the Way Down* by John Green (2017).

Little Women – Louise May Alcott (1868)

1.

Page	Inanimate	Number of Inanima	Masculine Gender	Number of Mascu
5	presents, rug, dress, things, sniff, corner, faces,	20	Father, *Father* , *Father* , men	4
6	head, *things* , dollar, *army* , music, sigh, hearth,	31		0
7	school, lessons, dresses, nose, labels, pickle, bo	30	*Father* , Pa, Papa, King	4
8	fashion, tricks, hair, *hair* , tails, net, mane, gown	31	boy, *Papa* , brother	3
9	moment, sketch, twilight, snow, fire, *room* , carp	43	*father*	1
10	opinion, snow, *eyes* , *hair* , *shoulders* , *manners*	32	*man* , *Papa*	2
11	*things* , table, bundles, birthdays, *chair* , crown,	35	hero	1
12	*way* , *hands* , *room* , scream, *hands* , machinery,	37		0
13	fork, shoe, *bread* , rehearsal, burst, laughter, *voi*	48	Actors, *Father*	2
14	*letter* , season, sorts, wishes, message, *pocket* ,	43	*Father, fathers*	2
15	hardships, dangers, homesickness, *letter* , desc	40		0
16	*time, duty,* soul, *year,* coming, *home,* silence,	56	*Father*	1
	Sum Total	446		20

2.

Feminine Gender	Number of Feminine	Dual Gender	Number of Dual Gender
girls, *girls* , Mother, *Mother*	4		0
Mother , *Mother* , lady	3	bookworm	1
girls , *girls*	2	peacemaker	1
girls , *girl* , *lady* , Miss, *girl* , woman, *girls* , tomboy	8		0
sisters, *girl* , *woman* , *girl*	4	dear,	1
maiden, *lady* , *sisters* , *girls* , *Mother* , Mother	6	person, *dear*	2
actress	1		0
witch, *sisters*	2	villain, tragedian	2
Ma, *girls, lady, mothers, girls, woman,* Mrs, *girls,* Mrs,	9	*person, dearies*	2
girls, Mrs, *Mother*	3	chaplain, soldier, drummer, nurse	4
girls, women, mother, woman	4	writer, enemies, rebel	3
Mrs	1	*dear,* guide	2
	47		18

3.

Common and Collective	Number o	Number of Personal	Non-Personal	Number of Non-Personal	Animate	Number of Animate	Number of All
	0	8		0		8	28
children	1	5		0		5	36
children , children , chits	3	10	birds	1		11	41
	0	11	goose, *goose*	2		13	44
family	1	7	mouse, pet, colt	3		10	53
family, readers	2	12		0		12	44
child	1	3		0		3	38
	0	4	toads	1		5	42
children, audience, baby	3	16		0		16	64
	0	9		0		9	52
children	1	8	pig	1		9	49
	0	4	lions, hobgoblins	2		6	62
	12	97		10		107	553

The Jungle Book – Rudyard Kipling (1894)

4.

Page	Inanimate	Number of Inanima	Masculine Gender	Number of Mascu
3	night, mang, byre, hut, dawn, hour, pride, power	28	Father, *Father*	2
4	luck, *luck,* teeth, world, mischief, tales, rags, pi	32	*Father* , Kings, men, *Father*	4
5	hunting-grounds, *hills* , moon, miles, *law, jungle,*	30	*Father, Father, Father, Father*	4
6	*quarter* , compass, *noise* , *mouth* , *teeth,* tanks,	31	*Father* , men, men, Father, Father	5
7	bushes, *thicket* , haunches, leap, *thing, world* , b	32	*Father, Father, Father, Father*	4
8	*cave* , *head,* shoulders, entrance, honour, *eyes,*	29	lord, *lord,* Father, Father, Father, Father	6
9	*jungle, world, days,* fight, compliment, advanta	21	*Father, Father, Father, Father*	4
10	*feet, moon,* inspection, excuse, punishment, *de*	31	*Father* , *fathers*	2
11	neck-bristles, *centre* , pebbles, *moonlight, head*	33	*Father* , *father*	2
	Sum Total	267		33

5.

Feminine Gender	Number of Feminine	Dual Gender	Number of Dual Gender
Mother	1		0
Mother	1	chief, person	2
mother, Mother, Mother	3	master, fool, man	3
Mother, Mother,	2	*man , man, man, man, fool, woodcutter*	6
Mother, Mother	2	*man, man, man, man, man*	5
Mother	1	*man , woodcutter , man, man, man,* hunter	6
mother, Mother, Mother, Mother, Mother	5	thieves, butcher	2
Mother, mothers, mother, mothers	4	murderer, veterans, *men*	3
Mother, mother, Mother	3	*man , man , man, man, man, man*	6
	22		33

6.

Common and Collective	Number o	Number of Personal
herds	1	4
children, *children, children, children*	4	11
cattle, villagers, *villagers, children,*	4	14
woodcutters, gipsies, *children,* pack, tribe	5	18
baby, *child, baby, children, pack*	5	16
parents, people, *pack, pack, pack*	5	18
Pack, Pack, Pack, babes, villagers, Pack, Pack	7	18
Pack, Pack, Pack, Pack	4	13
People, People, People, People, Pack, Pack, People, Pack, members, Council	10	21
	45	133

7.

Non-Personal	Number of Non-Personal	Animate	Number of Animate	Number of All
Kite, Bat, Wolf,	6		10	38
Wolves, jackal,	9		20	52
tiger , Wolf , Wc	12		26	56
tiger , Wolf , bei	13		31	62
Wolf, wolf, cub,	17		33	65
Wolf , quarry, c	19		37	66
beast, Wolf, Wc	19		37	58
Wolves, cubs , .	18		31	62
Wolf, Wolf, Frog	18		39	72
	131		264	531

8.

Page	Inanimate	Number of Inanima
3	kingdom, dominions, start, bedroom, palace, m...	50
4	shock, hair, eyes, *day*, *name*, meeting, decade,	70
5	*centre*, *ceremony*, crown, *head*, ordeal, reasor	58
6	parliament, square, seats, *abbey*, carriage, *parl*	64
7	*years*, arrival, boat, room, *street*, *heart*, establi	56
8	*abbey*, toothache, beginning, *heart*, beat, *oath*	53
9	sandwiches, chocolate, voice, block, *cars*, entr...	64
	Sum Total	415

9.

Masculine Gender	Number of Mascu
King, Emperor, *King*, *king*, brother, *king*, father, *brother*, Duke, *father*, man	11
son, *men*, *King*, Archbishop, *King*, God, *man*, *King*	8
King, *King*, *King*, brother, *King*, *King*, peers, *King*,	8
King, *King*, *King*, King, King, King, man, King,	7
Duke, *King*, *King*, *King*, Princes, King, King, man, King, Archbishop	10
King, *King*, *King*, Archbishop, Lord, *King*, *King*, *King*, bishop, *King*, *King*, *King*, son, *King*	14
King, King, King, King, men, King, men, King, King	9
	67

10.

Feminine	Number of Feminine
queen, divorcée	2
wife	1
peeresses, *wife*	2
Queen ,*wife* , *Queen* , mother, *Queen* , daughters, Princess, sister, girl, *sister* , *Queen* ,	10
Princesses, *mother, Queen,* ladies-in-waiting	4
wife, Queen	2
	0
	21

11.

Dual Gender	Number of Dual Gender
monarch, *monarch* ,	2
publican, *monarch,* driver, chauffeur, hairdresser, *monarch* , *monarch* , *monarch*	8
stammerer, sovereign, predecessor, minister,	4
doctor, specialist, member, *sovereign*	4
	0
journalist, person, *monarchs* , successor	4
director-general, expert, secretary	3
	25

12.

Common and Collective	Number o
bands, troops	2
family, crowds, well-wishers, people, subjects	5
supporters, congregation, *crowds* , members, Commons, police, constables	7
aristocracy	1
	0
congregation, people, crowd	3
people , engineers	2
	20

13.

Number of Personal	Non-Personal	Number of Non-Personal	Animate	Number of Animate	Number of All
16		0		16	66
18		0		18	88
15		0		15	73
22	horses	1		23	87
15		0		15	71
21		0		21	74
13		0		13	77
120		1		121	536

14.

Page	Inanimate	Number of Inanima	Masculine Gender	Number of Mascu
1	time, weekdays, institution, side, river, school, l	20		0
2	*lunch* , beep, bell, canvas, voices, cafeteria, *cor*	39	hero	1
3	stomach, *sandwich* , bacteria, slime, *butter* , *ca*	28	dad	1
4	night, raid, reward, pizza, beans, fork, eyes, *ston*	31		0
5	hospitals, list, *symptoms* , *noises* , searches, cli	42	men	1
6	band-aid, *infection, infection* , way, wound, bloo	42	gentlemen, *gentlemen*	2
7	sweat, forehead, hours, *face* , armpits, neck, bo	37		0
8	*thought, spiral* , reply, dye, job, shirt, shoulders,	38		0
9	*camp* , edge, dock, legs, backs, planks, wood, su	13		0
10	*fear, cafeteria* , history, *class, phone* , horror, sto	26		0
11	point, *question* , meds, *question* , bit, crack-up,	23		0
12	*bells, lunch, prisons, schools, look* , home, *scho*	29		0
13	*time* , car, *school* , seat, *shirt, cheese* , polo, bac	37		0
14	rhythm, beating, *heart, car, fact* , garage, *years* ,	44	*dad, dad, dad*	3
15	stations, search, song, *story* , firm, hand, button	37		0
	Sum Total	486		8

15.

Feminine	Number of Feminine	Dual Gender	Number of Dual Gender
	0	author	1
	0	painter, friend, sidekick	3
Ms, daughter	2	*friend* , host,	2
	0		0
	0	person, genius, *author*	3
ladies, *ladies*	2	Dr.	1
	0	*Dr.*	1
girl	1	*man, author*	2
	0		0
mother, mom, *Mom*	3	teacher	1
Mom , Mom, Mom, Mom	4	*Dr.* , superindendent	2
Mom , mom, Mom, Mom	4	junior	1
Mom, grandmother	2	*person,* apostle	2
Mom , *Mom* ,	2	*being,* master	2
Mom	1	CEO	1
	21		22

16.

Common and Collective	Number of	Number of Personal
tablemates	1	2
cast	1	5
students, humans, beings	3	8
kid, people	2	2
people, people	2	6
people	1	6
	0	1
rebels, *kids*	2	5
	0	0
	0	4
staff	1	7
guards, *teachers* , *kid*	3	8
	0	4
grandparents	1	8
band, *people* , *kid* , *kids* , *parents*	5	7
	22	73

17.

Non-Personal	Number of Non-Personal	Animate	Number of Animate	Number of All
		0	2	22
animals		1	6	45
		0	8	36
		0	2	33
		0	6	48
		0	6	48
		0	1	38
		0	5	43
		0	0	13
		0	4	30
		0	7	30
		0	8	37
		0	4	41
		0	8	52
		0	7	44
		1	74	560

X