

UNIVERSIDADE FEDERAL DE SANTA CATARINA
CENTRO DE COMUNICAÇÃO E EXPRESSÃO – CCE
DEPARTAMENTO DE LÍNGUAS E LETRAS ESTRANGEIRAS – DLLE

**GENRE IN DIGITAL CULTURE:
CONTEXT, PROMOTIONAL GENRES AND WOMEN'S ROLES
IN THE WEB**

LUCIANNA BUSATO SALLES

Trabalho de Conclusão de Curso

Florianópolis
December 2015

**GENRE IN DIGITAL CULTURE:
CONTEXT, PROMOTIONAL GENRES AND WOMEN'S ROLES
IN THE WEB**

Trabalho de Conclusão de Curso (TCC) para a disciplina LLE7462 do Departamento de Língua e Literatura Estrangeiras do Centro de Comunicação e Expressão da Universidade Federal de Santa Catarina – Curso de Letras – Língua Inglesa e Literaturas, como requisito parcial para a obtenção do título de Bacharel em Letras – Língua Inglesa e Literaturas.

Orientadora: Prof^ª. Dr^ª. Debora Carvalho Figueiredo

BANCA EXAMINADORA

Prof^ª. Dr^ª. Debora Carvalho Figueiredo
(Orientadora)

Prof^ª. Dr^ª. Maria Ester Wollstein Moritz

Prof^ª. Dr^ª. Viviane M. Heberle

Florianópolis
December 2015

Acknowledgements

First, I would like to thank all my Professors in the Curso de Letras – Língua Inglesa e Literaturas at UFSC. It has been an incredible, challenging and enjoyable time. In specially, I would like to thank Prof^a. Susana Funk and Prof^a. Raquel D'Ely for welcoming me in this university before than I had any formal background to present; Prof^a. Maria Lucia Milleu Martins, for making everything light and easy during the challenging time I went through; Prof^a. Viviane Heberle for the constant assurance and instruction along the course.

Thank the great team at Coordenadoria de Letras, Iria Severo Coelho Siegel and Fernanda Rigol, all my colleagues and my dear virtual UFSC peers who I barely see but feel as old close friends, Larissa Bougleux, Cyntia Bailer, Nina Stein, Marilise Schauren Werle and Fabio Santiago Nascimento. My special thank to Pedro Rieger, for keeping on encouraging me into the academic world and my dear friends Emilene Lubianco de Sá and Roselene Garcia for always being there, even when I was not so much.

Finally I thank my friends, family and husband and of course my faithful companions: my cats Lupita and Leto. And, my most special thanks and gratitude to my advisor Profa. Debora de Carvalho Figueiredo for the time together, support, understanding and for being so committed in teaching us to be aware of our views.

To Deivi

and our journeys inside and
outside the matrix.

Abstract

The purpose of this work is to investigate genre in digital culture, focusing on the issue of contextualization of discourse in web domains, identifying 'internet genres' and Colonies of Promotional Genres' (Bhatia, 2004) nearly obligatorily to preserve and prompt the communicative purposes in the setting. The discussion is suggested in view of Critical Discourse Analysis (CDA) and Genre Studies. The subject of analysis is written texts in the website LeanIn.org, which aims to provide support for women to succeed in their goals and professional roles. The findings indicate that 'internet genres' (Bauman, 1999) used in the context are communicative events dependant on technological resources available on the internet, oriented on promotional activities and organized in 'colonies of promotional genres' (Bhatia, 2004).

Key words: genre, digital culture, internet genres, colonies of genres, women's roles

Resumo

O objetivo deste trabalho é investigar gêneros textuais na cultura digital, tendo como foco a contextualização do discurso em domínios da internet, em 'Colônias de Gêneros' (Bhatia, 2004). O trabalho tem como perspectiva a Análise Crítica Do Discurso (CDA) e Estudos de Gênero. O objeto de análise se refere aos textos escritos do site o LeanIn.org, que tem como finalidade apoiar mulheres a obter sucesso em seus objetivos. A pesquisa indica que 'gêneros da internet' (Bauman, 1999) são eventos comunicativos dependentes dos recursos tecnológicos utilizados na internet. Estes por sua vez são quase que obrigatoriamente orientados por atividades comunicativas organizadas em 'colônias de gêneros promocionais' (Bhatia, 2004).

Palavras-chave: gênero, cultura digital, gêneros de internet, colônias de gêneros, papéis das mulheres.

Table of Contents

	7
1. Introduction	8
2. Review of Literature	9
2.1. Discursive events in contemporary digital culture	10
2.2. Internet Genre?	12
2.3. Promotional Genres	<i>Erro! Indicador não definido.</i>
2.4. Genre and the female gender	21
3. Method	23
4. Analysis	<i>Erro! Indicador não definido.</i>
4.1. Field: the environment of the text	<i>Erro! Indicador não definido.</i>
4.2. Tenor: Who is speaking?	<i>Erro! Indicador não definido.</i>
4.3. The part language plays	<i>Erro! Indicador não definido.</i>
5. Final Remarks	42
6. References	45
7. Appendixes	49
Appendix 1 - glossary figure 05 - leanin.org promotional genre colony	49
Appendix 2 - screen clipping	53
Appendix 3 - e-book	59
Appendix 4 - testimonials	65
Appendix 5 - e-mail	65
Appendix 6 - selected excerpts	66
Attachment 01 – Versatility in generic description (Bhatia 2004)	68

1. Introduction

The purpose of this work is to investigate the formation of genre in contemporary digital culture, exploring the issue of contextualization in web dominions as ‘Colonies of Genres’ (Bhatia, 2004), considering Bhatia’s view on genre analisis as “the result off a sistematic development of discourse analisis” (Bhatia, 2004, p. intro), adding to it a Feminist Discourse perspective since the data refers to contemporary women’s social practices. I will analyze written texts in the website *LeanIn.org*, which aims “to inspire women’s will to lead”¹.

The primary concern is to explore the issue of contextualization of discourse in cyberspaces, impacting in genre formation and language as social practice. By identifying ‘genre colonies’ (Bhatia, 2004, p. 57) in a context such as a website, I suggest that this view can be applied in a variety of other internet domains. My argument is that institutional domains and additional interactive digital territories in cyberculture nearly obligatorily use ‘colonies of promotional genres’ (Bhatia, 2004, p. 61) to preserve and prompt their communicative purposes, I thus examine if *leanin.org* display the “various clines in terms of the degree and nature of appropriation of promotional elements” (Bhatia, 2004, p. 62).

The organization at stake, Lean In, it is presented as a digital “tax-exempt private operating foundation” (*leanin.org*, 2015), heavily integrated with Facebook Corporation, guided by the motto ‘helping women achieving their goals’². Sheryl Sandberg, COO (Chief Operating Officer) of Facebook since 2008 and former Vice President of Global Online Sales and Operations at Google³, presented the platform after the success of her speech on TED⁴ and

¹ <http://leanin.org/about/> Retrieved in August, the 15th 2015.

² <http://leanin.org/about/> Retrieved in August, the 15th 2015.

³ https://en.wikipedia.org/wiki/Sheryl_Sandberg Retrieve in August, the 15th, 2015

⁴ TED means technology, education and design. The group organizes video recorded worldwide conferences, presented by recognized personalities from several areas and make it available in its website, forming a type of video library on several subjects. Currently, it includes further approach than technology, education and design.

the subsequent publication of a successful book inspired by this speech. The main theme in the website and in further initiatives supported by Sandberg – speech, book, and organization – is ‘women’s will to lead’.

Hereafter, I then start by presenting the review of the literature by discussing issues regarding ‘contextualization of discourse’ (Bhatia, 2004) in the internet and its impact in the use of language as a social practice. I expect to answer the following questions: 1) Does leanin.org form a colony of promotional genres? 2) Which are the textual strategies that form promotional genres in leanin.org? How the use of promotional genres impact on the discourse of ‘helping women’ in leanin.org?

In the analysis, I present LeanIn.org focusing on the formation of internet genres based on Bhatia’s “external aspects of genre construction”: Purposes, Products, Practices and Players. Through this concept of genre construction the analysis aims to point textual evidence of promotional communicative activities and consequently a colony of promotional genres at work in the setting.

2. Review of Literature

Bhatia’s view on what makes professional and institutionalized genres possible, observing “external aspects of genre construction are: “*purposes*, institutionalized community goals and communicative purposes; *products*: textual artefacts or genres; *practices*, discursive

One may find, for example, issues such as physics, ecology, environment and so on. In their about us area they define their selves as: “TED ideas worth spreading (And debating. And criticizing. And improving) means Technology, Entertainment and Design. The organization is a nonprofit, which converged to almost all topics — from science to business to global issues — welcoming people from every discipline and culture who seek a deeper understanding of the world” (<https://www.ted.com/about/our-organization>) Retrieved in October 09th, 2015.

practices, procedures and processes; and *players*, discourse and professional community membership (Bhatia 1999 apud Bhatia 2004).

Based on that, in the first part of this review I establishing the internet as the context “impacting in institutionalized community goals and communicative purposes”, defining discourse and genre and associating it with the formation of the genre in the milieu. Second, I raise the discussion on the state of internet genres, following Bauman’s (1999) suggestion of the term. Third, I provide a view on promotional genres as “the textual artefacts” for genre construction in the context of the study (Bhatia, 2004, p. 59). Lastly, I conclude the review of the literature, by drawing on players, addressing Discourse and Feminists Linguistics to discuss leanin.org’s chief purpose: “help women achieve their goals.”⁵

2.1. Discursive events in contemporary digital culture

For Bhatia “the term discourse in a general sense refer to language use in institutional, professional or more general social contexts” (Bhatia, 2004, p. 3). Discourse analysis “refers to the study of naturally occurring written discourse focusing in particular on its analysis beyond the sentence level” (Bhatia, 2004, p. 3). It “can focus on lexicogrammatical and other textual properties, on regularities of organization of language use, on situated language use in institutional, professional or organizational contexts , or on language use in a variety of broadly configured social contexts, often highlighting social relations and identities, power asymmetry and social struggle”, being this last aspects more associated with contextualization of discourse and Critical Discourse Analysis.

According to Mills (1997) “discourse is not a disembodied collection of statements, but groupings of utterances or sentences, statements which are enacted within a social context,

⁵ <http://leanin.org/about/> Retrieved in August, the 15th 2015.

which are determined by that social context and which contribute to the way that social context continues its existence” (p. 11), thus manifesting the influence of context on discursive events and vice-versa. Regarding digital contexts, Gee says (2010) that they “have no single effect but many different ones in different social, institutional, cultural and historical context” (p. 23). However, he adds that digital tools represent “different ways of using written language within different sorts of sociocultural practices” (p. 31). Furthermore, Van Leeuwen points that “all texts, all representations of the world and what is going on in it, however abstract, should be interpreted as representations of social practices” (2008, p. 5), highlighting the need to distinguish between social practices and representations of social practices. These views embody concepts that are interconnected: discourse and culture, discourse and social practices, social practices and the representation of social practices. Wodak’s definition of CDA expresses the interrelation of these aspects and discuss how discourse relates to culture:

Critical Discourse Analysis sees discourse - the use of language in speech and writing- as a form of 'social practice.' Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation, institution and social structure that frame it: the discursive event is shaped by them, but it also shapes them. That is, discourse is socially constituted, as well as socially conditioned - it constitutes situations, objects of knowledge and the social identities and relationships between people and groups of people. It is constitutive both in the sense that it helps sustain and reproduce the social status quo and in the sense that it contributes to transforming it. (Wodak, 1997, p. 6)

As regarding the domains in web 2.0⁶, the dimensions of ‘socially constituted discourse’ are amplified by its vastly different forms of organization, characteristic of contemporary

⁶ “the second stage of development of the World Wide Web, characterized especially by the change from static web pages to dynamic or user-generated content and the growth of social media” (google dictionary).

culture with its continuous technological changes, and consequent complex interactional practices. In other words, contemporary culture is embedded in this 'net of systems' that Gee calls "convergent media"⁷ (Gee, 2010). That is, the "production, participation, fluid group formation, and cognitive, social, and linguistic complexity—all embedded in contemporary popular culture" (Gee, 2010, p. 14) converging on the internet, "one of the biggest contributors to the media convergence phenomenon"⁸.

Having established the arrays and constraints of the context, which is the social space formed by convergent media, the following section presents an overview of Genre theory and identifies specific communicative strategies prevailing in textual events in the environment.

2.2. Internet Genre?

In Bhatia's genre based view of discourse "genre essentially refers to language use in a conventionalized communicative setting in order to give expression to a specific set of communicative goals of a disciplinary or social institution, which give rise to stable structural forms by imposing constraints on the use of lexico-grammatical as well as discursive resources" (Bhatia, 2004, p. 23). In this sense, especially significant to this study is to understand the effects of contemporary digital culture in giving expression to specific communicative goals, since "genre is an 'actualizer' of discourse, transforming general discourse into a socially recognized and meaningful text" (Bawarshi S. & Reiff, p. 27). Based on that, in this section I discuss how textual productions are shaped by the culture of the internet, considering its technological resources, the dimension of the context and the effects of such a structure in transforming practices.

⁷ Jenkins defines convergence as "flow of content across multiple media platforms" (Jenkins, 2006, p. 8). He says that "in the world of media convergence, every important story gets told, every brand gets sold, and every consumer gets courted across multiple media platforms." (Jenkins, 2006, p. 9).

⁸ <https://mconvergence.wordpress.com/about/> Retrieved on October the 20th.

Van Leeuwen argues that “different social practices are ‘regulated’ to different degrees and in different ways through the influence of experts and charismatic role models, or through the constraints of technological resources” (Van Leeuwen, 2008, p. 7). These social practices associated with technological resources Bauman (1999) calls ‘internet genre’. She claims that it “represents a revolution in text because they signify vastly different organizations of work-in-the-world; they allow for new relationships between reader and writer [...] that heretofore could not exist” (p. 273). That is, do these complexities of the system, shaped by media convergence, with constraints of technological resources, fragmentation, and homogenization, produce an ‘internet genre’?

Even though such a statement could lead to an excessively general view, it is important to consider that the main reason to discuss the subject concerns to the notion of contextualization and its generic formations. For Crystal (2004), for example, the notion of ‘situation’ fails in face of the range of information available on the web (p. 195). Moreover, Miller (2015) points that “in 2004 we had entered the Internet Age, and genre studies became newly invigorated by the burgeoning discursive and communicative activity of the web, with its new media platforms, new audiences and producers, new communicative interactions, new exigencies, and new genres” (pg.60). She adds that “we find ourselves using terms like “proliferation,” “velocity,” “remix,” “modularity,” and “chaos”” and refers to Giltrow and Stein (2009), reasoning that “the Internet enables a new communication setting which reconfigures the conditions to which pragmatic features of language respond” (apud Miller, 2015, p. 60). In this sense, it is possible to affirm that the communicative goals of a social institution in the internet are regulated by the constraints of technological resources. These technological resources are thus central in shaping textual events, being the internet a stage and structure, in Bhatia’s (2004) terms, determinant to genre composition. Bauman (1999) enumerates the following challenges regarding the study of the so-called internet genres:

First, the technology has been changing so rapidly that the forms are nowhere near stable. Second, the new writing environments are demanding new literacies from readers; as those literacies become commonplace, new kinds of writing take those literacies as a starting point, and yet other forms of writing are born. Third, old regimes of reading may not apply in the new territory, and familiar assumptions about the relationship of readers and writers must be articulated, tested, and questioned lest they lead us to misunderstand the forms arising before us. Finally, at some point, too, it becomes difficult to tell when literacy ends and technological proficiency begins; to some degree, simply being able to manipulate the text—a technical skill involving browsers—is an essential component of one’s ability to read it or write it (Bauman, 1999, p. 270).

This description summarizes the evident multiplicity of textual events and semiotic resources mobilized in web domains and the problems with contextualizing their social-textual-structural-technological practices. Laquintano suggests that “because contemporary writing technologies begin to help reconfigure boundaries of space and time [...] and because contemporary writing technologies offer readers unprecedented access to respond to reading through public writing, the data inscribed on digital writing spaces can contribute to a multifaceted and plural understanding of generic uptake” (Laquintano T. , 2012, p. 535).

Moreover, a significant issue on the matter is the view of genre as “empowering discourse technologies”⁹ (Van Leeuwen, 2008, p. 4) prevailing in the ‘culture of the internet’. Textual resources on the web follow very specific rules, arranged by pre-established design structures, textual procedures, and analytical tools which compute, quantify and evaluate discursive interactions taken place in the setting. A mere reference to it is the term *log file*,

⁹ Van Leeuwen points out that “within the increasing proceduralization of social action, genres were viewed as powerful and hence empowering discourse “technologies,” rather than critiqued as examples of what Foucault has called the “microphysics of power”” (Van Leeuwen, 2008, p. 03)

which means in information technology a “server file which details a web site’s statistics including number of visitors, where they come from, and which queries are used to access the site.”¹⁰ More than that, these interactional experiences are now high-value consumer goods, i.e., information and interaction have become the most significant commercial exchange at the present time. Lemke (2004), in his studies on communicative events across media, affirms that “concrete discourses of globalizing commercial culture” and “their social-ideological content are co-distributed across multiple media” by “thematic formations [...] under the logo of a corporate “brand” (p. 03). These discourses are thus highly measured and regulated by powerful private and public enterprises, constituting another imperative mark of digital culture. “People use web platforms to both create and consume cultural goods. Online niche markets enable users to congregate on the basis of shared and sometimes obscure interests, and they are poised to be of collective importance to digital economies” (Byrnjolfsson et al. apud Laquintano, 2012), shaping the orders of discourse of contemporary culture. In Van Leeuwen’ view (2003), these practices represent “a form of social organization in which social action is no longer oriented toward meanings, values, and beliefs, but toward strategies, no longer toward the questions “Is it true?” “Is it good?” but toward the questions “Does it work?” “Does it achieve its purposes?”” (p. 03).

All in all, these considerations reveal the power of convergent media in genre formations. Although interacting in the setting involves combinations of existing genres as in any other media, the cyberspace sets its own forms of hybridized genres, resulting in further inter-medium and cross-media practices among on-line communities (Lemke, 2004, pg. 03). In view of all that, I shall discuss in the next section Bhatia’s (2004) concept of colonies of

¹⁰ In Glossary of Website Design and SEO Vocabulary Terms <http://www.amyhisson.com/glossary.html>
Retrieved in October 19th, 2015

promotional genres as the criteria to identify generic formations in the milieu. Together with that, I also cover the concepts towards SFL's Context of Situation.

2.3. 'Genre Colonies of Promotional Genres'

Crystal (2004) noted that the notion of situation roughly fails in face of such a discursive dimension (2.1.2), demonstrating that in the internet, textual activities are less likely to be separated into distinct levels¹¹. Thus, analysts may find distinct levels of discursive formations in the various layers of context in the cybernetic experiential domain as Lunsford, referring to writing and culture argues:

Whenever writing researchers seek to define and analyze our topic, "writing," we are confronted with an array of elements that might be included within our purview: people, technologies, media, social conventions, institutions, and so on. In the classical, rhetorical perspective, this array of elements was narrowed to foreground the people involved in a communicative act, a rhetoric attempting to persuade an audience. In contrast, recent theories have broadened the approach to include a fuller array, variously referring to "system," "context," "situation," or, as here, "culture." These theories foreground the complexity and interconnectedness of the elements, and they emphasize that the elements are co-constructed. A relevant metaphor comes from chaos theory: the "butterfly effect," where a small change in initial conditions (the flapping of a butterfly's wings) cascades into later system-changing consequences (altering the pathway of a storm) (in Bazerman, et al., 2012, p. 485)

¹¹ "A systematic description of the features of Netspeak, as encountered in different Internet situations, is a new goal of descriptive linguistic research. At present, the distinct purposes and procedures involved in e-mailing, chat groups, virtual worlds, and the Web make for significant differences between them [...] At the same time, there is considerable overlap, because elements of one situation are now routinely incorporated within another" (Crystal, 2004, p. 81)

Based on that it is possible to point out that the interconnectedness of the cyberspace takes a hive form rather than a linear shape, in agreement with Miller's view of an 'open-ended ecology' (Miller, 2015, p. 66).

In Bhatia's (2004) promotional genre structure social media strategic and communicative purposes have this 'open-ended' form. Regarding his colony of genres he notes that the "colony has a variety of occupants, some of them having overlapping territorial claims. whereas others are somewhat more distinct from one another" adding that this is not also a complete picture since it's possible "to add new members, it is also possible that over a period of time, the status of certain members can change, in that the genre may change, further develop or even become obsolete because of lack of use" (Bhatia, 2004, p. 62). These constellations include several discursive events with obvious indications of promotional elements in which informative functions present characteristics of promotional genres (pg. 89). Based on this, recognized structures of written promotional information, providing a background to the data analysis are presented below.

Textual resources "traditionally regarded as very different from sales promotion" or "traditionally regarded as informative or at best persuasive, but certainly not promotional in the marketing sense" - as a reference letter or a testimonial - have been colonized by promotional strategies (Bhatia, 2004, p. 89). These "promotional strategies have been [used] to describe and evaluate a product or service in a positive manner, which may be seen as the information-giving function of language" (Bhatia, 2004, p. 89), increasing the use of homogenized discourses in progressively more proceduralized activities (van Leeuwen, 2008, p. 03). Van Leeuwen (2008) argues that these discursive events develop "into a step-by-step method through intricate legalistic rules that aim at achieving the purpose of the action more efficiently and economically [...] it is therefore no longer consensual representation which

binds the members of society together, but common practice, procedures” and “social action becomes increasingly regimented, homogenized, and proceduralized” (03).

Bhatia’s ‘move structure in advertisement’ (see attachment 02), together with the widespread AIDA (Attention, Interest, Desire, Action) strategy presented below are used to train and orient the production of promotional content in current social media activities, demonstrating procedures used in informative/promotional discursive events (see Figure 2 below). The AIDA acronym refers to “an information-processing model that proposes that individuals move through successive steps toward action” (Kelly et al., 2003, p. 417). This model is broadly used to teach writing strategies in current social media marketing manuals, ‘eBooks’ in ‘netspeaking’¹². They can be defined as “strategically delivering words (whether written or spoken) that get people to take some form of action” (Copyblogger Media, 2014). It is currently widely presented as a strategy to several social media communicative purposes (figures 2,3,4). It is also Important to note that the “two functions of language, i.e. informational and promotional” that compose the advertorial events “are therefore unlikely to create tension, even if they may not be entirely complementary to each other” (Bhatia, 2004, p. 89).

Hence, I outline below Bhatia’s ‘move structure in advertisements’ (2004, p. 65) and A.I.D.A Marketing Model :

a) Bhatia’ move structure in advertisements

1. Headlines (for reader attraction)

2. Targeting the market

¹² David Crystal (2004) discusses this merge of spoken and written language on the internet by elaborating a comparison between both categories and by selecting a few nominations and definitions users and researchers apply to it: “written speech”; “writing that very often reads as if it were being spoken”; “as if the sender were writing talking” (pg.25). He concludes that “what makes Netspeak so interesting, as a form of communication, is the way it relies on characteristics belonging to both sides of the speech/writing” (pg. 28); Netspeak, “though expressed through the medium of writing, displays several of the core properties of speech” (pg.29).

3. Justifying the product or service

- by indicating the importance or need of the product or service and/or
- by establishing a niche

4. Detailing the product or service

- by identifying the product or service
- by describing the product or service
- by indicating the value of the product or service

5. Establishing credentials

6. Celebrity or typical user endorsement

7. Offering incentives

8. Using pressure tactics

9. Soliciting response

A.I.D.A Marketing Model

A – Awareness

I – Interests

D – Desire

A – Action

Hence, the objective of offering these two views together is to provide a theoretical background on important structures used in up-to-date promotional strategies in advertising .

Bhatia’ structure points out traditional key features of advertisements that are continually used in the construction of promotional genres. In comparison, the AIDA model is a simplified method to disseminate promotional goings-on, accompanying the “proliferation,” “velocity”



Figure 1 – AIDA for Advertising Model

Source: Rekha Sridha (2014)



Figure 2 –AIDA Model for a Campaign

Source: Rekha Sridha (2014)



Figure 3 –AIDA Model for Sales Promotion

Source: Rekha Sridha (2014)

“remix,” “modularity,” and “chaos” of ‘internet genres’ (Miller, 2015, p. 9) The two approaches are equivalent: *Headlines* are equal to *A-Awareness*; *Justifying/Detailing* products and services and *establishing credentials* generate *I-Interest*; *Celebrity* or *typical user endorsement* and *Offering incentives* work in the *D-Desire* sphere; and *Using pressure tactics*

and *Soliciting response* are the call to *A- Action*. These structures confirm strategies employed in promotional communicative events and give information on the way texts are constructed and exploited in specific institutional contexts (Bhatia, 2004, p.20) to raise engagement and performance rates.

Having discussed the issue of promotional genres and provided a widespread online marketing model for social media performance, I close this first part of the review of literature. In the next part, I briefly present a theoretical background to ‘situate’ the analysis in accordance with the aim of LeanIn.com, which is ‘helping women achieve their goals’ (see p. 04).

2.4. Genre and the female gender

Considering that the analysis is directed to study genre from the perspective of an environment dedicated to women’s achievement, it becomes necessary to approach the issue of language, feminism and the female gender in the context of genre studies. Three aspects called my attention when researching the topic: first, genre and feminism are more likely to be associated in terms of literary studies (Huchon, 2006, Mills, 1997); second, genre studies are less likely to be associated with a feminist perspective (Bawarshi S. & Reiff, 2010, Fairclough, 2003, Van Leeuwen, 2008); and third, self-reflexivity, testimonials and confessions are a common approach to genre studies combined with feminist theories (Baxter, 2010, Mills, 1997, Powell, 2003, Wagner & Wodak, 2006). Considering the limitations of this work, the previous topics can not be further explored. However, it is important to note that the third aspect (self-reflexivity via testimonials) is precisely the generic mode available for women who want to participate in Lean In. Hence, through confessions individual opinions representing the female gender are included in the organizational approaches.

Briefly explaining, the “notion of confession has proved useful for feminist theorists who have analyzed conduct literature and women’s religious writings, and the relation between

confessing and submitting to a relation of power. For Foucault, those who confessed and displayed themselves as compliant subjects, in the process constructed themselves as those compliant subjects” (Mills, 1997, p. 81). This citation thus confirms the perception pointed above regarding writing genres associated with women; it brings up examples that refer to writings related to both literature and confession. Hence, another aspect to be considered in the analysis of the setting refers to this testimonial/confessional practice in which experiences are recounted and inserted in the constellation of promotional genres. Women talking about their battles “may be used as a way of dealing with these problems in ways which are not in the woman’s interest. It may also be that these problems are not, in fact, difficulties which the woman alone faces, but may be due to the unreal demands which society places on women as a whole.” (Mills, 1997, p. 87)

Thus, from a feminist perspective, women’s verbal communication in terms of discourse, here considering the writers of testimonials what Bhatia calls *players* – discourse and professional community membership - should see how women do gender and deploy political views, avoiding institutionalized assumptions that maintain women in discriminatory social roles (Wodak, 1997). For this reason, recent research on language has sought to investigate “the range of constructions/performances of female gender identities and female leadership in various professions and social fields” (Wagner & Wodak, 2006, p. 288). As Wodak puts it, “social groups often define themselves by means of their common language which plays a significant role in identity creation and, for subcultures, serves as a means of differentiating themselves from the outside world” (Wodak, 1997, p. 7). Nonetheless, when considering the female gender perspective, “recent feminist theorists are generally concerned with analyses of power relations and the way that women as individuals and as members of groups negotiate relations of power [...] which is fairly complex and which can deal with other variables such as race and class without having to prioritize one of them over the others” (Mills,

1997, p. 78). Therefore, rather than focusing specifically on the female gender, this study sees relations of power taking place in the setting according to Foucault's study of power, since it "has been very influential with feminist theorists" (Mills, 1997, p. 78). Hence, the following concept of power relations orients the feminist perspective in this work:

Power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power. They are not only its inert or consenting target; they are always also the elements of its articulation. In other words, individuals are the vehicles of power, not its point of application (Foucault 1980 apud Cameron 1992 p .19)

Having in mind the aforementioned, the following section explains the method of data analysis.

3. Method

This section describes the method of analysis applied to the study. To begin with, I considered Halliday's instantiation/stratification system to orient the view on contextualization, observing the internet itself as a context of culture, seeking similarities in the formation of internet genres. Bhatia's study on promotional genre colonies provided a tangible method to explore the structure of genre in internet domains, such as websites, blogs and social platforms. By identifying leanin.org as a genre colony, due to its combination of communicative activities, I examined the setting following the steps described below:

1. Go through the homepage and subpages of the website
2. Select each page and archive a sample of each kind of written text available in the form of an image

3. Classify according to each communicative activity
4. Identify the terminology for each communicative activity in digital culture
5. Draw the genre colony with each communicative activity
6. Apply Bhatia's move structure in advertisement and AIDA to samples of communicative activities
7. Check if there is a predominance of promotional orientation in the communicative activities.
8. Collect samples of women's testimonials to exemplify their writing on roles

To complement the information, I followed the parameters of context of situation, integrating the level of genre in view of Bhatia's suggestion on genre colonies to answer the following questions:

- 1) Does leanin.org form a colony of promotional genres?
- 2) Which are the textual strategies that form promotional genres in leanin.org?
- 3) How the use of promotional genres impact on the discourse of 'helping women' in leanin.org?

Considering that this study focuses on context I present the context based on Bhatia's "purposes, (institutionalized community goals and communicative purposes), products (textual artefacts or genres) and practices (discursive practices, procedures and processes) providing an overview of the domain, that is, by further presenting the 'institution' - the digital experiential domain - where the so-called 'lean in' activities take place, producing and reproducing social practices. In terms of promotional genres, the textual artefacts, I identify Lean In colony of promotional genres. After that, I present the role of agency focussing on community membership, players, also discussing the meaning of the phrasal verb 'lean in', exploring its symbolic value in establishing the tone of of the organization's discourse in relation to players.

3.1. Purpose, products and practices

In this work, the textual artefacts – *products* – account for the website LeanIn.org, launched in 2013 under the following motto: “offering women the ongoing inspiration and support to help them achieve their goals”¹³. The nature of the social network is defined in the common template *about us* as “the next chapter”¹⁴ of Sandberg’s book, *Lean In*¹⁵, “focused on encouraging women to pursue their ambitions, and changing the conversation from what we can’t do to what we can do”¹⁶. Moreover, it says that “Lean In supports women in three important ways, community, education and circles”¹⁷:

1. Community “encourage(s) an open exchange of ideas and information”¹⁸.
2. Education regards “free online lectures on topics including leadership and communication”¹⁹.
3. Circles “are small groups that meet monthly [...] in an atmosphere of confidentiality and trust”²⁰.

¹³ <http://leanin.org/about/> Retrieved in September, 15th, 2015

¹⁴ <http://leanin.org/about/> Retrieved in September, 15th, 2015

¹⁵ “When I was an assistant professor at the University of Chicago Law School in the early ’90s, I tried to explain to a prominent senior colleague why I had not yet managed to write one of the 10 or so articles required to get tenure in three years. He listened to me, then said, “Journals don’t publish excuses.” It’s a lesson that comes through loud and clear in Sheryl Sandberg’s new book, “Lean In: Women, Work, and the Will to Lead.” Her point, in a nutshell, is that notwithstanding the many gender biases that still operate all over the workplace, excuses and justifications won’t get women anywhere. Instead, believe in yourself, give it your all, “lean in” and “don’t leave before you leave” — which is to say, don’t doubt your ability to combine work and family and thus edge yourself out of plum assignments before you even have a baby. Leaning in can promote a virtuous circle: you assume you can juggle work and family, you step forward, you succeed professionally, and then you’re in a better position to ask for what you need and to make changes that could benefit others.” (Slaughter, 2013)

¹⁶ <http://leanin.org/about/> Retrieved in September, 15th, 2015

¹⁷ <http://leanin.org/about/> Retrieved in September, 15th, 2015

¹⁸ <http://leanin.org/about/> Retrieved in September, 15th, 2015

¹⁹ <http://leanin.org/about/> Retrieved in September, 15th, 2015

²⁰ <http://leanin.org/about/> Retrieved in September, 15th, 2015

Any person can start a group - leanin.org provides an online environment, a type of private social network for participants to connect with selected or public groups of people around a particular theme, called ‘circles’. The home page²¹ offers six menus leading to a series of subdivisions and five *plug-ins*²² with social media icons to connect to mainstream social networks (Facebook, Twitter, LinkedIn, Instagram, and Tumbler). Examples and features on the activities offered on the homepage menu are outlined in the table below:

Table 1 – leanin.org overview

Topics	Examples	Features
Labels	<p>Topics: website’s pages and subpages.</p> <p>Examples: website’s pages and subpages written texts excerpts.</p> <p>Features:</p> <p><i>Directivity:</i> who produces texts and give commands.</p> <p><i>Settings:</i> contexts where social practices take place or which are represented in the communicative activities.</p> <p><i>Articulation:</i> which voices are involved in the communicative activities.</p> <p><i>Language Style:</i> rhetorical acts and generic values (Bhatia, 2004) composing the activities.</p>	
Topics	Examples	Features
Circles	<ul style="list-style-type: none"> slogan: “TOGETHER WE’RE BETTER Through the power of peer support, Circles are changing lives.” 	<p>Network directive</p> <p>Additional settings: external app, physical meetings</p> <p>Articulation: Network</p> <p>Further articulation: Circle creators and participants</p> <p>Chief language style: expository</p>

²¹ “A landing page is the page where a visitor first enters a website. Oftentimes, a special landing page is created to elicit a specific action from the new visitor (usually in connection with an advertising or marketing campaign)”. In <http://www.smashingmagazine.com/2009/05/web-design-industry-jargon-glossary-and-resources/> retrieved in October 2015.

²² “A plug-in is a bit of third party code that extends the capabilities of a website. It’s most often used in conjunction with a CMS or blogging platform. Plug-ins are a way to extend the functionality of a website without having to redo the core coding of the site. Plugins can also refer to bits of third-party software installed within a computer program to increase its functionality”. In <http://www.smashingmagazine.com/2009/05/web-design-industry-jargon-glossary-and-resources/> retrieved in October 2015.

#LeanInTogether	In Action	<ul style="list-style-type: none"> slogan: “Share your #LeanInTogether moments - each week we’ll feature our top picks here and on social media!” 	<p>Network directive Additional settings: link to Instagram and Twitter, photo-image contexts Articulation: Network Further articulation: picture sender, people in photo-image, people in commentaries (Facebook social plug-in) Chief language style: expository (add texts), recount (private photos with texts), response (comments) and information system (hashtags)</p>
	Tips	<ul style="list-style-type: none"> Men at home: “Approach the responsibilities of childcare...” Man at work: “Listen for the language of the likeability penalty, including that a woman is ‘political’ or ‘pushy’” Manager: “Make sure women get the credit they deserve and look for opportunities to publicly acknowledge their accomplishments 	<p>Network directive Additional settings: link to PDF guides. Articulation: network Further articulation: none Chief language style: expository (add texts), procedural (graphic design and guides)</p>
	Resources	<ul style="list-style-type: none"> Categories of information: “for everyone, for parents, for men at home, for men at work, for managers.” Resources available: Articles, Videos, PDFs, a Getty Image Collection, Advertisings from Toyota, Dove, Tide and others 	<p>Network directive Additional settings: links to institutions, companies, informational and press websites, external social network and to PDF guides Articulation: Network Further articulation: celebrities, politicians, companies, press institution Chief language style: exposition (add texts and videos) recount (photos, articles), procedural (guides)</p>
	Partners	<ul style="list-style-type: none"> Partner company’s logos and links Flagship partners, Premier partners, Campaign partners 	<p>Network directive Additional settings: links to institutions and companies Articulation: network Further articulation: organizations and companies’ websites Chief language style: exposition (graphic design, brand signature icons)</p>
Education	Videos & Resources	<ul style="list-style-type: none"> ‘Expert Lectures’: “Learn how to spot gender bias—and hear successful women’s strategies for navigating it.” “There is a body language of power. Find out how to use it to increase your influence.” 	<p>Network directive Additional settings: link to PDF manuals Articulation: network and network experts Further articulation: comments (facebook social plug-in) Chief language style: procedural (written texts, videos, guides) response (comments)</p>
	Tips for Graduates	<ul style="list-style-type: none"> Article Headlines: “Develop a plan to take on more responsibility at work.” “Get top tricks and tips to ace your next interview.” “Don’t wait to start acting like a leader.” “Get Lean In for Graduates” 	<p>Network directive Additional settings: link to information websites, and to selling books companies (e-commerce) Articulation: network Additional articulation: information websites, e-commerce Chief language style: procedural (written texts) recount (videos, press articles) system information (apps).</p>

	Tips for Managers	same as in #LeanInTogether	
Inspiration	News & Articles	<ul style="list-style-type: none"> “Top Stories and Things we <3 “9 Things We Wouldn’t Have Without Title IX - Enjoy 9 sports moments that wouldn’t exist without Title IX, which 43 years ago ended sex discrimination in schools.” Via: espn.go.com “The Gender-Stereotype Busting Ads That Won the Glass Lion Award / For the first time ever, an award called the “Glass Lion” honors ads that address prejudice.” Via: buzzfeed.com 	<p>Network directive</p> <p>Additional settings: information websites, social networks (share plug-in available)</p> <p>Articulation: network</p> <p>Further articulation: information websites</p> <p>Chief language style: recount (press articles, videos, lean in stories) exposition (add videos) procedural (articles) response (comments)</p>
	Lean In Stories	<ul style="list-style-type: none"> Add Your Story Read Their Story Topics: mentor & role models, speaking up, taking risks, member stories, overcoming adversity, starting out, career transitions, finding balance, gender in the workplace 	<p>Network moderately directive</p> <p>Additional settings: stories contexts, social networks (share plug-in available)</p> <p>Articulation: network</p> <p>Further articulation: Lean In stories authors</p> <p>Chief language style: exposition (graphic design and headlines), recount (lean in stories) response (comments)</p>
	Photo Collection	<ul style="list-style-type: none"> Slogan: “<i>YOU CAN’T BE WHAT YOU CAN’T SEE</i>” Lean In Collection on Getty Images <p>Go to the Collection Explore In the News Nonprofit Discount #RepictureWomen</p>	<p>External network directive</p> <p>Additional settings: link to Getty Image Bank, photo contexts, information websites, social networks (share plug-in available)</p> <p>Articulation: network and Getty image</p> <p>Further articulation: people in photo-images, photographers, people in comments.</p> <p>Chief language style: exposition (headlines), visual (photo-images) description (photo text).</p>
Book		<ul style="list-style-type: none"> The book Lean In (published in March 2013) 	<p>Network directive</p> <p>Additional settings: links to institutional and commercial websites.</p> <p>Articulation: network</p> <p>Further articulation: Sheryl Sandberg and people in comments (Facebook plug-in available).</p> <p>Chief language style: exposition (book adds) recount (press articles and videos)</p>
		Lean In Graduates (published in April 2014)	

Source: leanin.org organized by Salles (2015)

Besides these, there is also a ‘sign in’ plugin for the active participation of associates. After registering, extra fields are offered to further activities, such as starting a *circle* or writing a *lean in story*. All divisions and subdivisions lead to a series of other sections that may be linked to various other levels of the network; and, in activities in which comments are an option, Facebook text fields become available. This web of connections could be depicted in various manners regarding structure. However, especially significant on this matter is the fact that contextualization in digital environments asks for a less structured, as they function, from an

empirical view²³, as an “open-ended ecology” (Miller, 2015, p. 66). Contextualizing the situation in a cyberspace domain requires ‘negotiating’ with this open-ended ecology. Although these ecological extensions also occur in non-virtual communities, they are not organized in such immediacy and with such a collection of interconnected texts.

Therefore, I suggest a list of “groupings of closely related genres [and sub-genres] serving broadly similar communicative purposes, but not necessarily all the communicative purposes” (Bhatia, 2004, p. 59) taking place in the suggested genre colony. I am only concerned with communicative activities at play in leanin.org presented for users.

Also important is to highlight that each generic description can be further explored due to the dynamics of the system as discussed above. Another important aspect to note is that the displayed colony concerns the view of the website’ reader and that a perspective taken from any other part of the ‘hive’, or of another ‘honeycomb’, may offer an entire new grouping of promotional genres not available for readers. As an example of genres not available to leanin.org’s users is ‘queued messages’, a strategy through which a content producer, manager, or group of managers can program and reprogram the date in which content will be published. A second example is the dashboard, which offers a series of graphics with analytical results on corporate performance. Other examples of genres and/or subgenres are available in appendix 2, as for example, native ads, or predominantly instructional e-books (appendix 03), testimonials (appendix 04), all of them following the AIDA model. The communicative activities presented in leanin.org’s promotional genre colony (figure 05) presents the main

²³ “Another major difference among disciplines is the kind of category genre is taken to be. Does it belong to the researcher/critic or does it belong to the community of users? Todorov first brought to our attention the fact that there are two fundamental ways to conceive of genres as categories. We may call these the analytical and the empirical approaches to genre, which Todorov calls the theoretical and the historical approaches, the first resulting from deduction or inference from some principle and the second from observation of natural socio-discursive practices” (Miller, 2015, p. 66)

communicative activities taking place in the milieu, which can also be found in several other internet domains. Although not all of them are entirely promotional by themselves , they serve a promotional purpose when combined with other domains.



3Figure 5 – leanin.org promotional genre colony

Source: Own elaboration

A *menu*, for example, does not encompass, at first, all the steps of a promotional text itself, but a further look demonstrates that the four principles of AIDA are present (figures 6,7), as well as in more recognizable genres such as native ads (figure 8). In these menus, there is a word, phrase or headline (A-awareness) that, with a click, leads to another textual event, detailing product or service (I-interests). The ‘attractive word’ itself offers incentives (D-desire), through written language, to engage and continue interactive activities with the organization. Finally, the availability of choices or sharing plug-ins work as a way of soliciting response (A-action).

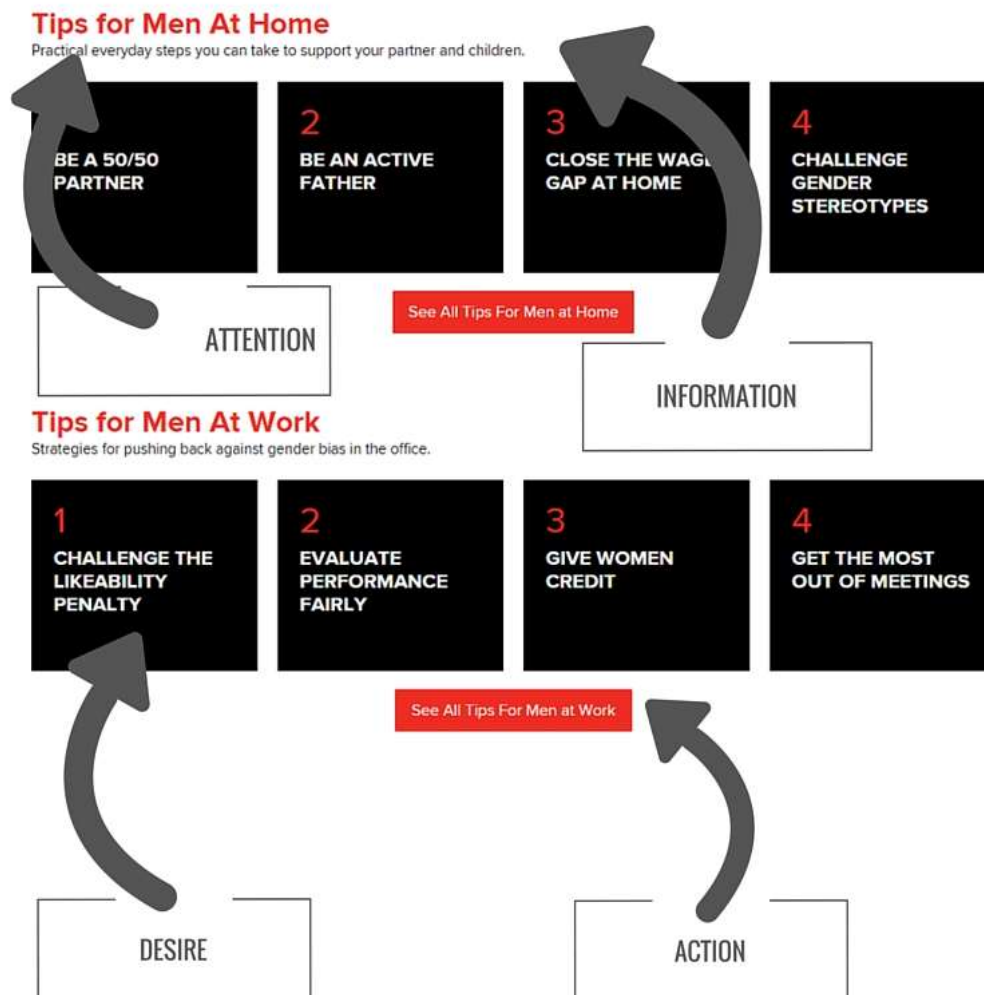


Figure 6 – Menu 1

Source: leanin.org

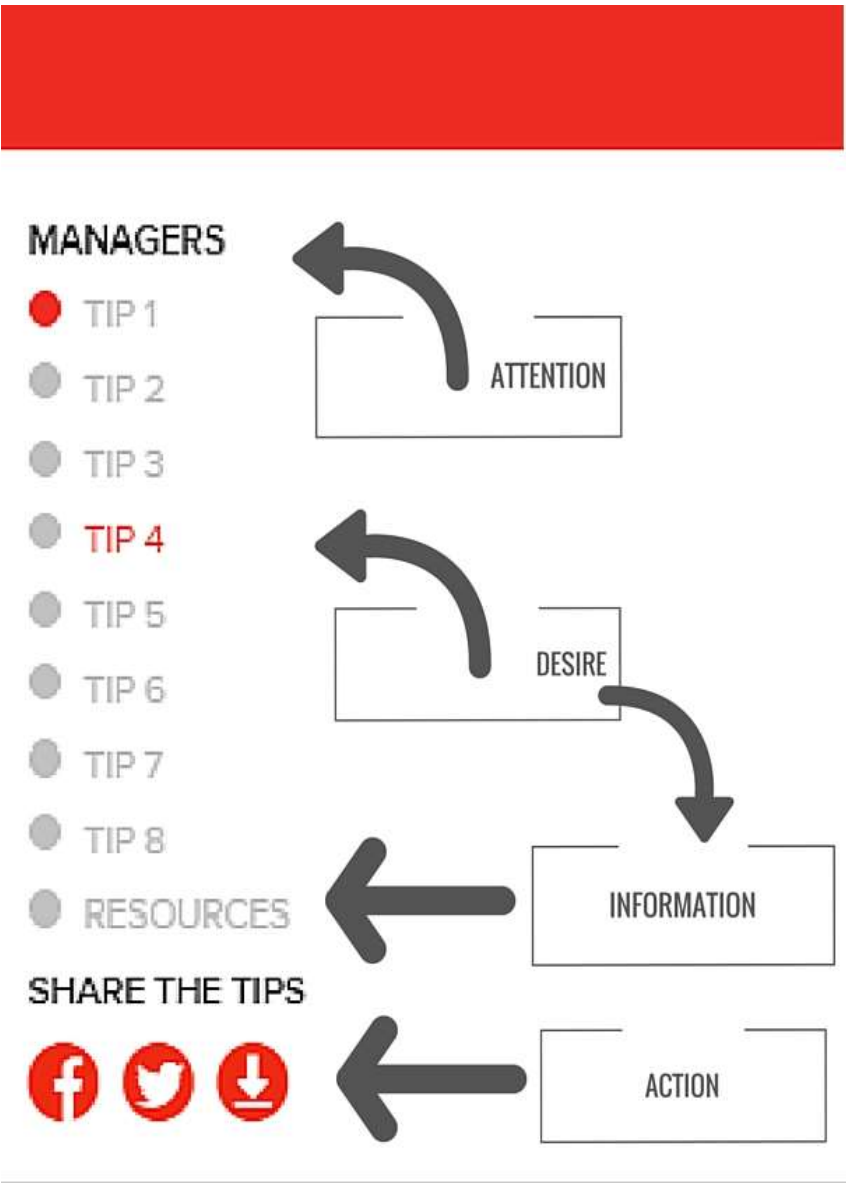


Figure 4 – Menu 2

Source: leanin.org

The screenshot shows the top of the #LeanInTogether website. The main banner features a photo of a man carrying a young girl on his shoulders, with the text: **#LeanInTogether** WHEN MEN LEAN IN FOR EQUALITY, THEY WIN—AND SO DOES EVERYONE ELSE. Below the banner, there is a list of benefits: Children with involved fathers are happier, healthier, and more successful. Couples that share responsibilities have stronger marriages. Diverse teams and companies produce better results. A call to action reads: Men, show the world you're In for equality. Women, celebrate men leaning In. At the bottom of the banner area is a red bar with the text: In for equality? Pass It on with #LeanInTogether, followed by social media icons for Facebook, Twitter, and Google+. A diagram is overlaid on the page, consisting of four boxes labeled ATTENTION, INFORMATION, DESIRE, and ACTION, connected by curved arrows in a clockwise cycle.

Figure 5 – Native add

Source: leanin.org

Considering the aforementioned, the immediate purpose in the experiential domain is to promote not only a cause but the experiential domain itself. The ‘calls to action’ serve the cause promoted but also the engagement rate that maintain the communicative undertakings of the organization itself.

Having explored the field, the next section examines the parameter of tenor.

3.2. Community membership: players

Considering that the entire undertaking is centered on the performance of a recognized and influential business personality, I aim to cover references in terms of agency, referring to discourse and professional community membership (Bhatia 1999a apud Bhatia 2004).

Therefore, I first bring further information on the author, speaker and creator of *leanin.org*, Sheryl Sandberg, deliberating on her mode of language which echoes in the entire purpose of the organization's activities, especially in the individual forms of participation, since the organization's input was already explored in the section above.

Besides the summons in an imperative language, the informative complementary tone and instructional texts available (appendix 03), there are several discursive events with first person references in spontaneous conversational language (Chafe, 1982, p. 46). In Chafe's view, this approach creates the involvement of others within the experience of the narrator. In his perspective of promotional genres, Bhatia includes testimonials, which tend to have promotional intentions as well (2004, p. 90). That is proven through Sandberg's descriptions of experience to engage her audience. It refers, in turn, to the circumstances of a successful and influential social actor, represented by their unique identity and function, formally nominated and in hold of a high status (Van Leeuwen, 2008). TED, the platform where she gave the speech that inspired the book *Lean In* and consequently the organization, provides the following profile:

Long before Sheryl Sandberg left Google to join Facebook as its Chief Operating Officer in 2008, she was a fan. Today she manages Facebook's sales, marketing, business development, human resources, public policy and communications. It's a massive job, but one well suited to Sandberg, who not only built and managed Google's successful online sales and operations program but also served as an economist for the World Bank and Chief of Staff at the US Treasury

Department. Sandberg's experience navigating the complex and socially sensitive world of international economics has proven useful as she and Facebook founder Mark Zuckerberg work to strike a balance between helping Facebook users control privacy while finding ways to monetize its most valuable asset: data²⁴.

Both in the speech and the in book, the "speaker's involvement with [...] her audience is manifested" (Chafe, 1982, p. 46). The language of the book, in addition to informational and instructional contents supporting the author's arguments, diffuses the language style of written texts in spoken manner. She writes, for example: "...my feet swelled two entire sizes, turning into odd shaped lumps I could see only when they were propped up on a coffee table" (pg. 03), referring to her pregnancy, the theme of the opening chapter. This type of language, high in the speaker's involvement, seems to decrease social distance, following the organization's view of equality. However, there are huge gaps between the efforts of the organization, the organization's associates, and the content revealed on testimonials, for instance (See examples below).

Excerpt Book

I graduated from college in 1991 and from business school in 1995. In each entry-level job after graduation, my colleagues were a balanced mix of male and female. I saw that the senior leaders were almost entirely male, but I thought that was due to historical discrimination against women.

The proverbial glass ceiling had been cracked in almost every industry, and I believed that it was just a matter of time until my generation took

²⁴ https://www.ted.com/speakers/sheryl_sandberg Retrieved on august 20th 2015.

our fair share of the leadership roles. But with each passing year, fewer and fewer of my colleagues were women. More and more often, I was the only woman in the room (Sandberg & Scove, 2013).

Excerpt Story 03

“I call myself Somaly. I do not know my real name or age. I was born just before the Khmer Rouge in the Monduliri province of Cambodia, and then sold to a man who posed as my grandfather—I was probably 12”²⁵

Excerpt Story 05

“It wasn’t until I experienced hostility in my own office space that I decided to speak out and lean in. I was assigned to share an office with an older male adjunct professor who had enjoyed having his own office for 20 years or so. This “colleague” was less than pleased at being asked to share office space and refused to make room for me on the desk or shelves. He often left me unwelcoming notes, made racist remarks about me to other faculty and questioned my ability and credibility to teach communications courses”²⁶.

The situation revealed in the stories by authors involved in social practices beyond the boundaries of the organization stay on the edge of the promotional discourse. In this sense, the organization proves to give preference to an informational and promotional tone, unlikely to

²⁵ See appendix 06 for references.

²⁶ See appendix 06 for references.

create tension (Bhatia, 2004, p. 89), disregarding situation such as the ones exemplified above from its display pages and sub-pages.

In sum, the tenor of discourse in the majority of the communicative activities is predominantly promotional, even though ‘serving a cause’ (Bhatia, 2009, p. 85). However, its content organization does not penetrate the frontiers of more tensional areas eventually reported by individual experiences in Lean In Stories. To a certain extent, these choices also indicate that the organization’s very promotional efforts put aside and suppress, without discussing openly, significant issues concerning the female gender revealed by single voices participating in it, such as racism, misogyny and abuse. In other words, these issues are left behind in the confines of the genre colony, confirming its promotional orientation.

Having explored the tenor of discourse, the next parameter is the mode in discourse.

3.3. Purpose and players

As stated before, this study focuses on analyzing the written part of the textual setting of leanin.org. Another aspect extensively discussed was the interactional feature, which promotes ‘lean in’ as a product. The tone of the texts is mostly informal, making use of internet jargons, or semi-formal in instructional materials.

However, an important sign that may illustrate the purpose of discourse in a more emblematic view refers to the word that defines it, the phrasal verb ‘lean in’, since it names the organization and is the symbolic term behind the social practices encouraged by the website. Therefore, this is the main feature I shall explore in this section.

When researching it on Google, the Oxford²⁷ and Cambridge²⁸ online dictionaries show that there is “no exact match found for “lean in” in US English.” The Free Dictionary, on the

²⁷ http://www.oxforddictionaries.com/us/spellcheck/american_english/?q=lean+in Retrieved August 14th 2015.

²⁸ <http://dictionary.cambridge.org/us/spellcheck/english-portuguese/?q=lean+in> Retrieved August 14th 2015.

other hand, borrows from McGraw-Hill dictionary the following definition and example: “to incline or press into something. You have to lean into the wind when you walk or you will be blown over. As you walk into the wind, lean in a little bit. The north wall of the barn leans in a little. Is it going to fall?”²⁹ Dictionary.com , another online dictionary, presents two definitions for lean in: first, “to shift one's body weight forward or toward someone or something - ‘He stood near his home plate and leaned in for the pitch’; and, second “to embrace risk, be assertive, etc., as to achieve the greatest level of success in the workplace – “She really knows how to lean in - she'll have a corner office before long”³⁰.

In view of that, it becomes clear that the term lean in has a usage meaning ‘to incline’, but has also been incorporated in some dictionaries as the movement ‘to achieve the greatest level of success in the workplace.’ Undoubtedly, this last definition is the result of Sandberg’s book title and subsequent initiatives endorsed by LeanIn.org. From a feminist perspective, the ambiguity of the term can indicate, metaphorically, a submissive attitude in face of the demands of the system towards the female gender. In this sense, women have to lean in to be able to occupy particular power spaces in society. To be recognized we have to take on several roles, responsibilities and achievements demanded by a social system based on performance. Thus, women have to incline, to lean in, to conquer a position, but in accordance with the very system that feminism aims to question. We have to maneuver within the pressures of the system, assuming overlapping roles, including the ones traditionally attributed to women (e.g. motherhood and family management) while aiming to occupy new territories. This imbalance is evidenced by the language used by women in testimonials published on the website, as in

²⁹ <http://idioms.thefreedictionary.com/lean+in> via McGraw-Hill Dictionary of American Idioms and Phrasal Verbs. (2002). Retrieved August 14th 2015.

³⁰ <http://dictionary.reference.com/browse/lean?s=t> Retrieved August 14th 2015.

the example below.. The ‘situation’ experienced and expressed by these women is not entirely directed or produced by the organization:

Excerpt Story 01

“There is no perfect way to juggle children and work. I want to believe I am fully present professionally and also as a wife and mother. I also do my part to influence civic and social agendas that are important to me. But to be honest, I often feel extremely scattered, and I need external voices to continue to reassure me that thriving in this journey is possible. This is in part the promise of Lean In. The end state will be collections of capable professionals around the world, who encourage each other with tangible methods to cope and thrive in the work of achieving our professional destiny. If we can orient each other to leaning in when we would otherwise make a different choice, then we can start to affect the stagnant growth of women in senior leadership roles”³¹.

Excerpt Story 02

“Though I am traversing the waters of transition, these choices have given me a great deal of contentment and flexibility. Moreover, they have given me a strength and voice hitherto unknown to me”³².

For this reason, from a feminist perspective this effort to discuss women’s roles is contradictory. Rather, it sustains a social alignment that feminist theories are likely to question and criticize. Yet, as pointed out by Wagner & Wodak (2006) at some length, these are core issues women face in their everyday life, and the question then turns to be, in my opinion, if feminism does not ideologically become an extra and contradictory social role for the female gender as well. That is, women, like any other individuals, are always in the position of

³¹ See appendix 06 for references.

³² See appendix 06 for references.

simultaneously undergoing and exercising power, as Foucault puts it (p. 21). However, from a feminist perspective, it seems to be necessary to question the women's own achievements while in this net-like organization, managing overlapping roles, which the data show to be a genuine situation. This aspect becomes, in turn, an additional concern and responsibility women need to integrate. Therefore, coping with contradictory views seems to be at the core of women's social practices in contemporary societies.

This raises another question: does Leaning in means that we are still living under a "glass ceiling"? And, are communicative purposes promoting women's professional performance an iniquity from a feminist perspective? If so, it is also necessary to take into consideration that promotional elements have become part of several activities and areas traditionally considered non-promotional in their communicative purposes (Bhatia, 2004). The internet not only expanded these activities but, as this work indicates, incorporated promotional genres as a major part of the communicative purposes of digital domains. Therefore, these endeavors go beyond politics involving the female gender; it becomes a matter feminism must discuss as a social phenomenon caused by the expositional circumstances promoted by new media, requiring promotional endeavors to legitimate participation. More than that, it is necessary to for those willing to embark in such an engagement, to make sure that, regardless our gender, we are not 'leaning in' in a sense that we have to reproduce social system standards by merely inclining to it, finding ourselves "chained to a never-ending and insatiable process" in which many "might even develop decidedly adverse feelings" for the reason that we engage in a "management ideology" (Chiapello & Fairclough, 2002) rather than truly discussing a cause.

Having said that, in the next section I shall present my final remarks.

4. Final Remarks

This study discussed the issue of contextualization of discourse and the formation of promotional genres colonies on the internet. I argued that due to the exhibitive characteristics provided by the setting, internet genres are most likely to be promotional, regardless of the disciplinary domains operating in the setting. Leanin.org, the data of the analysis, in its virtual domain, is consistently aligned with the “various clines in terms of the degree and nature of appropriation of promotional elements” (Bhatia, 2004, p. 62). Consequently, the approach on women’s roles and achievements is oriented on performance, emphasizing the demand for overlapping roles.

The findings point that ‘internet genre’ in the website leanin.org refers to ‘communicative events’ (Swales apud Fairclough, 2003, p 69) dependant on technological resources available on the internet. For this reason, the dimensions of the contextualization of discourse are amplified by the vastly different forms of organization and continuous technological change in the milieu. Given the impact of contemporary digital culture in the formation and study of genre analysts have to consider dealing with the various layers of context intertwined in the cybernetic experiential domains and its consequent interconnectedness, eventually compromising the research of more specific levels of text. Moreover, the study demonstrates that this interconnectedness takes a hive form rather than a linear shape. Therefore, genre in convergent media is organized in form of colonies of closely related genre with overlapping communicative purposes. These constellations most likely include discursive events with promotional characteristics, in which informative functions present characteristics of promotional genres (Bhatia, 2004, p. 89). Nonetheless, other domains have to be investigated in order to confirm this view. Besides that, each genre and/or sub-genre in the suggested colony has to be further investigated to confirm its specific strategies, organization and significance in digital domains.

In doing so it is also necessary to have in mind that this range of new media platforms, audiences, producers and communicative interactions challenge the very idea of recurring, typified, reproducible symbolic action that denominates genre as genre (Schryer 1993 apud Miller 2014). Yet, the setting favours the proliferation of homogenized ‘empowering discourse technologies’ (Van Leeuwen, 2008) aligned with ‘discourses of globalizing commercial culture’ (Lemke, 2004) almost obligatorily oriented on promotional activities and on strategies rather than values and beliefs, for example. These interactional experiences are now high-value consumer goods, that is, information and interaction have become the most significant commercial exchange at the present time.

As regarding women’s roles, the study points that Lean In, although playing an important role to discuss contemporary women’s achievements, displays how women are trapped by a chain in which rupture and the course to success presuppose to adjust to the system and to respond to the various expectation created by it, leading us to overlapping work roles. In other words, even though ‘lean in’ moments represent a rupture with standardized expectations on women – leaving traditional roles and taking hold of their lives – this rupture also represents reengaging in the very system that sustains and recreates standardized roles to the female gender.

The entire idea being promoted implies that we have to maneuver within the pressures of the system, assuming overlapping roles, including the ones traditionally attributed to women (e.g. motherhood and family management) while aiming to occupy new territories. This imbalance thus points that coping with contradictory views seems to be at the core of women’s social practices in contemporary societies.

5. References

- Bauman, M. L. (1999). The evolution of internet genres. *Computers and Composition*, 16, pp. 269-282.
- Bawarshi S., A., & Reiff, M. (2010). *Genre an introduction to hystroy, theory, research and pedagofy*. (C. Bazerman, Ed.) West Lafayette, Indiana, US: Parlor Press and the WAC Cleringhouse.
- Baxter, J. (2010). *The Language of Female Leadership*. Hampshire: Palgrave Macmillan.
- Bazerman, C., Dean, C., Early, J., Lunsford, K., Null, S., Rogers, P., & Stansell, A. (2012). *International advances in writing research: culture, places mesures*. Fort Collins, Colorado: The WAC Clearinghouse.
- Bhatia, V. K. (2004). *Worlds of written discourse*. New York: Continuum.
- Bourdieu, P. (2006). Language and symbolic power. Em A. Joworsky, & N. Coupland, *The DIScourse Reader* (pp. 480-491). Oxon: Routledge.
- Bruner, J. (2004). Life as a narrative. 3, pp. 691-710.
- Butt, D., Fahey, R., Feez, S., Spinks, S., & Yallop, C. (2003). *Using functional grammar an explorer guide* (2nd ed.). Sydney.
- Camerom, D. (1997). Theoretical Debates in Feminist Lingusitics: Questions of Sex and Gender. Em R. Wodak, *Gender and Discourse* (pp. 21 - 36). London: Sage.
- Cameron, D., Frazer, E., Harvey, P., Rampton, M., & Richardson, K. (1992). *Researching Language: Issues of Power and Method*. London : Routledge.
- Chafe, W. (1982). Integration and involvement in speaking, writing and oral literature. Em D. Tannen, *Spoken and writen language - exploriing orality and literacy* (pp. 35-46). Norwood: Ablex Publishing Corporation.
- Chiapello, E., & Fairclough, N. (2002). Understanding the new management ideology: a transdisciplinary contribution from critical discourse analysis and new sociology of capitalism. *Discourse and Soceity*, 13(2), 185 - 208.
- Copyblogger Media, L. (Ed.). (2014). <http://www.copyblogger.com/copywriting-101/>. Acesso em 2015, disponível em copyblogger.com.
- Crystal, D. (2004). *Language and the internet*. Cambridge: Cambridge University Press.

- De Francisco, V. (1997). Gender, power and practice: or, putting your money (and your research) where your mouth is. In R. Wodak, *Gender and Discourse* (pp. 37 - 56). London: Sage.
- Fairclough, N. (2003). *Analyzing discourse: textual analysis for social research*. London: Routledge.
- Figueiredo, D. d. (2009). Narrative and Identity Formation: an analysis of media personal accounts from patients of cosmetic plastic surgery. Em C. Bazerman, , A. Bonini, & D. d. Figueiredo, *Gender in a Changing World* (pp. 255 - 276). West Laffayette - Colorado: Parlor Press.
- Foucault, M. (1977). "What is an Author?" . Em D. F. Bouchard., *In Language, counter-Memory, practice*. (pp. 124-127). New York: Cornell University Press.
- Gee, J. P. (2010). *New digital media and learning as an emerging area and "worked example" as one way forward*. Cambridge, Massachusetts: The MIT Press.
- Giddens, A. (1991). *Modernity and self-identity: self and society in the late modern age* [Kindle DX Version]. Retrieved from Retrived from Amazon.com
- Halliday, M. A., & Hasan, R. (1989). *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective*. USA: Oxford University Press.
- Halliday, M., & Matthiessen, C. (2004). *An introduction to functional grammar*. (Arnold, Ed.) London.
- Hasan, R. (1996). Semantic networks: A tool for the analysis of meaning. Em D. Butt, C. Cloran, & G. Williams, *Ways of saying, ways of meaning : selected papers of Ruqaiya Hasan* (pp. 104 - 131). London: Cassell.
- Hasan, R. (2014). Towards a paradigmatic description of context:. *Functional Linguistics*, p. 2:9.
- Huchon, L. (2006). *The Politics of Postmodernism* (2nd ed.). Taylor & Francis e-Library.
- Jaworsky, A., & Coupland, N. (2006). *The Discourse Reader*. Oxon: Routledge.
- Jenkins, H. (2006). *In the world of media convergence, where old and new media collide*. New York and London: New York University Press.
- Johnstone, B. (2001). Discourse Analysis and Narrative. Em D. Shiffrin, D. Tannen, & H. Hamilton, *The hand book of discourse analysis* (pp. 635-649). Oxford: Blackwell Publishers.
- Kelly, K. J., Edwards, R. W., Comello, M. G., Barbara , P. A., & Thurman, P. J. (2003). The community readiness model: a complementary approach to social marketing. (K. J. Kelly, Ed.) *Marketing Theory, Volume 3(4)*, pp. 411–426. doi:10.1177/1470593103042006

- Laquintano, T. (2012). Online book reviews and generic conventions: a situated study of authorship, publishing and peer review. Em C. Bazerman, C. Dean, J. Early, K. Lunsford, S. Null, P. Roger, & A. Stansell, *International advances in writing research: culture, places measures* (pp. 521-538). Fort Collins, Colorado: WAC Clearing House.
- leanin.org*. (october de 2015). Fonte: LeanIn.
- Lemke, J. (2004). Critical analysis across media: games, franchises, and the new cultural order. *Aproaches to critical discourse analysis*. Fonte: <http://jaylemke.squarespace.com/>: <http://jaylemke.squarespace.com/multimedia-games/>
- Martin, J. R. (2014). Evolving systemic functional linguistics: beyond the clause. *Functional Linguistics*. doi:doi:10.1186/2196-419X-1-3
- Miller, C. R. (jul./dez. de 2015). Genre as Social Action (1984), Revisited 30 Years Later (2014) | Gênero como Ação Social (1984), revisitado 30 anos depois (2014). *LETRAS & LETRAS* - v. 31, n. 3 (jul./dez. 2015) - ISSN 1981-5239, 31(03), pp. 56-72. Fonte: (<http://www.seer.ufu.br/index.php/letraseletras>)
- Mills, S. (1997). *Discourse (The New Critical Idiom)*. London: Routledge.
- Ochs, E., & Capps, L. (1996). Narrating the Self. *Annual Review of Anthropology*(Vol. 25), pp. 19-43.
- Powell, K. M. (2003). Participant and institutional identity: self-representation across multiple genres at a catholic college. Em C. Bazerman, & R. R. David, *Writing selves, writing society* (pp. 280-306). Fort Collins, Colorado State University: The WAC Clearinghouse.
- Sandberg, S., & Scove, N. (2013). *Lean in, women, work and the will to lead*. New York: Alfred A. Knopf.
- Schiffrin, D. (1996). Narrative as a self-portrait. *Language in Society*, 25, pp. 167-203.
- Schiffrin, D., Tannen, D., & Hamilton, H. E. (2001). *The hand book of discourse analyses*. Oxford: Blackwell Publishers.
- Shiffrin, D. (1996). Narrative as a self-portrait. *Language in Society*, 25, pp. 167-203.
- Slaughter, A.-M. (March de 2013). Yes, You Can, Sheryl Sandberg's 'Lean In'. New York. Fonte: http://www.nytimes.com/2013/03/10/books/review/sheryl-sandbergs-lean-in.html?_r=0
- Van Leeuwen, T. (2005). *Introducing social semiotics*. New York: Routledge.
- Van Leeuwen, T. (2008). *Discourse and Practice*. Nova York: Oxford University Press.

Wagner, I., & Wodak, R. (2006). Performing success:identifying strategies of self-representatio in women's biographical narratives. *Discourse and Society*, 17(3), 385-411.

Wodak, R. (1997). *Gender and Discourse*. London: Sage.

6. Appendixes

Appendix 1 - Glossary figure 05, leanin.org promotional genre colony

acknowledgment

- a 'landing page' that acknowledge a user action, such as sharing, registering or participating in a survey.

analytic reports

- analytical reports provide information, analysis and recommendations on the actions with better and worse results. This can, in turn, be used to advertise in name of the organization.

bio

- someone's biography, a user, an authority, an influencer.

call to action

- the act of inviting the user to engage and activity participate in social media activities.

circles

- commonly known through google plus social network that allow users to organize publications by circles. Most glossaries attribute terminologies to each network, however they may have more than one meaning, since there is a proliferation of networks that may not be included in the majority of online glossaries. Circles is a very common tag in women's online communities, making reference to spiritual rituals.

comment

- the user's engagement by responding to a published content.

community management

- “the practices of developing relationships around a common interest. This is done by monitoring and engaging with those who engage with the common interest. The goal is to nurture relationships so that the community acts as advocates on behalf of the common interest”³³

content curation

³³ <http://blog.hootsuite.com/the-2015-social-media-glossary-207-essential-definitions/> retrieved on November 28th 2015

- Content curation is the process of sifting through the web to find the best and most relevant content for an audience and then presenting it to them in a meaningful way. Unlike content marketing, content curation doesn't involve publishing new content. Instead, it's about creating value for your audience by saving them time and effort. There's no shortage of content out there, but not all of it is worth reading. Plus, there's no guarantee that the best articles, videos, and infographics will show up on the first page of a Google search. Organizing related content into pin boards, newsletters, or weekly blog posts can help you build a regular audience and also demonstrate your subject expertise.

copywriting

- a technique used when producing text for 'native adds', e-mail, videos, speeches and others. "The art and science of direct-response copywriting involve strategically delivering words (whether written or spoken) that get people to take some form of action" (Copyblogger Media, 2014).

e-book

- in social marketing, e-book is a printable 'manual' or 'guide' that is offered to the 'lead' to introduce and inform about the domain goal, involving the reader with the provider.

endorsement

- Endorsement is used on LinkedIn, a professional network, but in more general terms it refers to users that endorse a communicative activity by testimony of personal experience with the domain service or the physical part of the organization.

engagement rate

- provides a rate based on comments, shares, likes and any other kind of participation on social media. It relates to the participation of followers and/or users when a piece of content is published by a user, bloggers or any other domain with the publishing/user possibility.

e-mail

- in social media, it is known as e-mail marketing. It keeps the grand relationship 'circle' with the 'lead' going on.

hashtag management

- a hashtag, used on several networks, is an IT language that allow a topic grouping. It is said to be a management when an organization or brand launches a campaign on a certain topic, thus reaching several users towards its themes.

headline

- the headline is considered the heart of any copywriting. One may find an entire e-book on headline in social media instructing platforms, such as *the Copyblogger, How to Write Magnetic Headline* (Copyblogger Media, How to Write Magnetic Headline, 2014)

landing page

- the landing page can be considered the 'front page' of a website but mostly often it is the page that provides the lead generator form. It is the 'window' that opens when a user accesses a website or blog offering a newsletter or any kind of information in exchange for the user virtual address, thus generating a lead.

launching

- the process of organizing several online communicative activities for strategic purposes.

lead

- lead is a list of contacts generated to be the mailing list of an organization. In social media marketing the lead is considered one of the main 'acquisition' of a brand. Facebook's leads, for example, belong to Facebook. An organization or a public figure when closing their account, they lose their lead. Therefore, advisors orient to own a domain and install a lead generator, so that each 'brand' constructs its lead to be able to manage it for its purposes.

native adds

- "native content refers to a type of online advertising in which the ad copies and format adheres to the format of a regular post on the network it's being published on. The purpose is to make ads feel less like ads, and more like part of the conversation".³⁴

share

- The act of sharing content from one domain to another.

social proof

- social proof refers to a psychological phenomenon in which people seek direction from those around them to determine how they are supposed to act or think in a given situation. In social media, social proof can be identified by the number of interactions a piece of content receives or the number of followers you have. The thought is that if others are sharing something or following someone, it must be good.

³⁴<http://blog.hubspot.com/blog/tabid/6307/bid/6126/The-Ultimate-Glossary-120-Social-Media-Marketing-Terms-Explained.aspx> Retrieved on November 28th 2015

survey

- an online survey that provides information about content, users interests and other specific subjects.

Storytelling

- “Storytelling, at its core, is more than just telling stories about a brand, and social media storytelling is more than just creating Facebook, Twitter and blog posts promoting that brand. Effective brand stories must embody the brand. They must be unique and noticeable and inspire people to engage, share and eventually buy (or watch, or whatever drives profitability). They must be selfless and meaningful to audiences”³⁵.

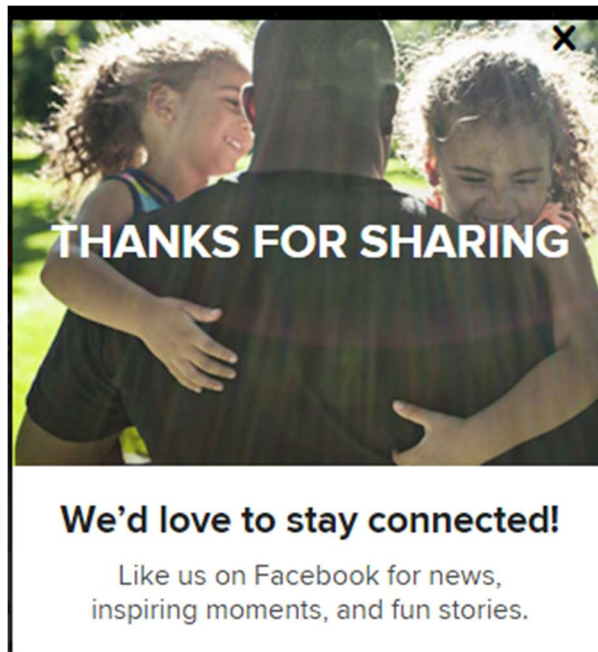
Sources:

various notes from personal experience, online courses, conferences, blog post and the following glossaries: hubpost.com, trackmaven.com, hootsuite.com, searchitchannel.techtarget.com, Wikipedia

³⁵ See more at <http://www.postadvertising.com/2013/02/social-media-storytelling> Retrieved on November 28th 2015

Appendix 2 - screen clipping

Acknowledgment



Analytic Reports

WOMEN IN THE WORKPLACE 2015

ABOUT THE STUDY KEY FINDINGS GET THE REPORT WHAT YOU CAN DO

Corporate America is not on a path to gender equality

Find out why—and what you can do about it—in the Women in the Workplace 2015 study.

[READ THE FULL REPORT](#)

About the Study

Women in the Workplace is a comprehensive study of the state of women in corporate America. The study is part of a long-term partnership between LeanIn.Org and McKinsey & Company to encourage female leadership and foster gender equality in the workplace.

One hundred eighteen companies and nearly 30,000 employees participated in this 2015 study, building on similar research conducted by McKinsey & Company in 2012.

LEAN IN | McKinsey&Company

Women are still underrepresented at every level in the corporate pipeline. Many people assume this is because women are leaving companies at higher rates than men or due to difficulties balancing work and family. However, our analysis tells a more complex story: women face greater barriers to advancement and a steeper path to senior leadership.

Female leadership is an imperative for organizations that want to perform at the highest levels. Yet based on the slow rate of progress over the last three years, it will take twenty-five years to reach gender parity at the senior-VP level and more than one hundred years in the C-suite.

While CEO commitment to gender diversity is high, organizations need to make a significant and sustained investment to change company practices and culture so women can achieve their full potential.

LEARN FROM EXPERTS > LEADERSHIP & MANAGEMENT > INTRODUCTION TO CENTERED LEADERSHIP



Leadership & Management

62

Introduction to Centered Leadership

Discover what you have in common with distinctive leaders you admire



By Joanna Barsh, director emeritus McKinsey & Company and author of *Centered Leadership* and *How Remarkable Women Lead*, along with McKinsey & Company

[Download Discussion Guide \(PDF\)](#)

Call to action – Circles – Community management

The image is a screenshot of the Lean In Circles website. At the top, a red navigation bar contains the following links: Overview, Member Quotes, How Circles Work, Community, In the News, and FAQs. Below the navigation bar, there are two red buttons: "Start a Circle" and "Find a Circle". Underneath these buttons, there is a link that says "Create a profile for your existing Circle or Chapter." followed by a "Learn More" link. The main content area features a large section titled "EXPLORE OUR CIRCLE COMMUNITY" with a graphic of four red circles arranged in a 2x2 grid. Below this graphic is the text "LEAN IN CHAPTER" and five smaller red circles, each containing the text "LEAN IN CIRCLE". The page is divided into two columns. The left column is titled "Local Circles" and contains the text: "Local Circles are in small towns and big cities around the world. In some places, you'll also find a Local Chapter—a group of Circles that exchange ideas, network, and host large events in their area." Below this text is a red button labeled "Explore Local". The right column is titled "Campus Circles" and contains the text: "Campus Circles are on a number of college campuses. On these campuses you'll often find a Campus Chapter, a student-run organization that hosts events to bring Circles and the campus community together." Below this text is a red button labeled "Explore Campus". At the bottom of the page, there is a section titled "CIRCLES IN THE NEWS".

Overview Member Quotes How Circles Work Community In the News FAQs

Start a Circle Find a Circle

Create a profile for your existing Circle or Chapter.
[Learn More](#)

EXPLORE OUR CIRCLE COMMUNITY

LEAN IN CHAPTER

LEAN IN CIRCLE

LEAN IN CIRCLE

LEAN IN CIRCLE

LEAN IN CIRCLE

LEAN IN CIRCLE

Local Circles

Local Circles are in small towns and big cities around the world. In some places, you'll also find a **Local Chapter**—a group of Circles that exchange ideas, network, and host large events in their area.

[Explore Local](#)

If you're looking for a Circle at your company or a Circle that meets online, you'll also find them here.

Campus Circles

Campus Circles are on a number of college campuses. On these campuses you'll often find a **Campus Chapter**, a student-run organization that hosts events to bring Circles and the campus community together.

[Explore Campus](#)

CIRCLES IN THE NEWS

Comments

DISCUSS THIS POST

7 Comments

Sort by Top ▾



Add a comment...



Gus Chyba · College of sex education

I've been a stay at home dad for 11 years to an amazing and confident little lady. This summer we are going on a month long camping adventure and we are bringing her dirt bike. Best decade of my life.

Like · Reply · 11 · May 30, 2015 12:52pm



Tugrul Gunay · Istanbul

Some more details based on findings in the researches about the subject, would give us a chance to check how we behave. But a nice piece.

And for a father, having a daughter... What can be better? Thanks God for being so generous to me to give a daughter and hope He gives to all fathers, too.

Like · Reply · 2 · May 29, 2015 5:44pm



Steven Young · Carpenter/Woodworker at Great Lakes Woodworking

Agree but its more difficult being divorced.

Like · Reply · 1 · May 31, 2015 10:27pm



Luis Silva · Escola Secundária de Alvide

I was father and mother of my daughter since her 4 , now with almost 16 years old I am proud to say that she's my best friend and my pride not only for her intelligence and school performance but for her ability to adapt to all the new challenges that I present her, she is increasingly confident that it is able to do all she wants 😊 despite the sacrifice to take care of her, I would do it all a million times again, she is becoming like me, she likes new experiences and is dedicated to improving her self to everything, i m a proud father 😊

Like · Reply · 6 · Jun 1, 2015 12:32pm



Richard Johnson · Systems Engineer at Riverbed

Great article for us Dads with daughters...

Like · Reply · 4 · May 11, 2015 4:11pm

[Load 2 more comments](#)

Facebook Comments Plugin


Copywriting – e-mail

Having trouble viewing this email? [View this email in a browser](#)

LEAN IN Follow us: [f](#) [t](#) [in](#)

A →

LETTERS FROM DAD



I → To celebrate Father's Day, LEAN IN teamed up with [TIME](#) to ask pops to write open letters to their daughters. The responses were equal parts

D → heartwarming (Aaron Sorkin: "Once I saw you sit down next to a kid who was eating lunch all alone—always be that person") and hilarious (Tom Brokaw: "Sarah, we'll always have that New Year's eve where I encountered your boyfriend walking through our house, drinking my precious magnum of Dom Perignon straight from the bottle").

On this Father's Day, we hope you will remember this: children do better with active dads. We need to encourage more men to lean in at home.

A → Check out [TIME.com](#) for personal messages from Marco Rubio, Mario Lopez, Rahm Emanuel and others. And don't forget to log onto [LeanIn.Org](#) for even more.

Check out [TIME.com](#) for personal messages from Marco Rubio, Mario Lopez, Rahm Emanuel and others. And don't forget to log onto [LeanIn.Org](#) for even more.

Happy Father's Day!

- The Lean In Team

[Go to Lean In »](#)

Endorsement – social proof



inspiration for the next generation. [Learn more](#)

Buy Now ▾

[International Retailers >](#)

IN HER OWN WORDS



Sheryl speaks to why she wrote the book, how she hopes it will encourage women, and her vision of a world where all our voices are heard.

TALK ABOUT LEAN IN

We encourage you to talk about the ideas in *Lean In* with friends and co-workers. Get started with one of our discussion guides:

[+ Discussion guide for all audiences](#)

[+ Discussion guide for managers](#)

“It’s probably not an overstatement to say Sandberg is embarking on the most ambitious mission to reboot feminism and reframe discussions of gender since the launch of *Ms.* magazine in 1971.”

- Time Magazine

“Call it Lean In, call it consciousness-raising, call it whatever you want. When was the last time anybody talked this much about a women’s place in the world, period?”

- New York Magazine

“I nodded in recognition at so much of what Sandberg recounts, page after page, remembering my own early professional experiences and looking back to the days when my children were 5 and 3.”

- New York Times

DISCUSS THE BOOK

98 Comments

Sort by [Top ▾](#)



Add a comment...



Annemarijke Van Etten · Hogeschool Utrecht

It’s a great book! A lot of insights and eye-openers. Used some information for my book in Dutch: Female Leadership at the Office -> With referral to LeanIn ofcourse:-)

Like · Reply · Dec 8, 2015 6:54am



Sandhya Thapar

Packers and Movers Pune @
[@](http://topservice4u.in/packers-and-movers-pune/Packers-and-Movers-Underbed)

SHERYL’S TALKS



Too Few Women Leaders
TEDWomen, December 2010



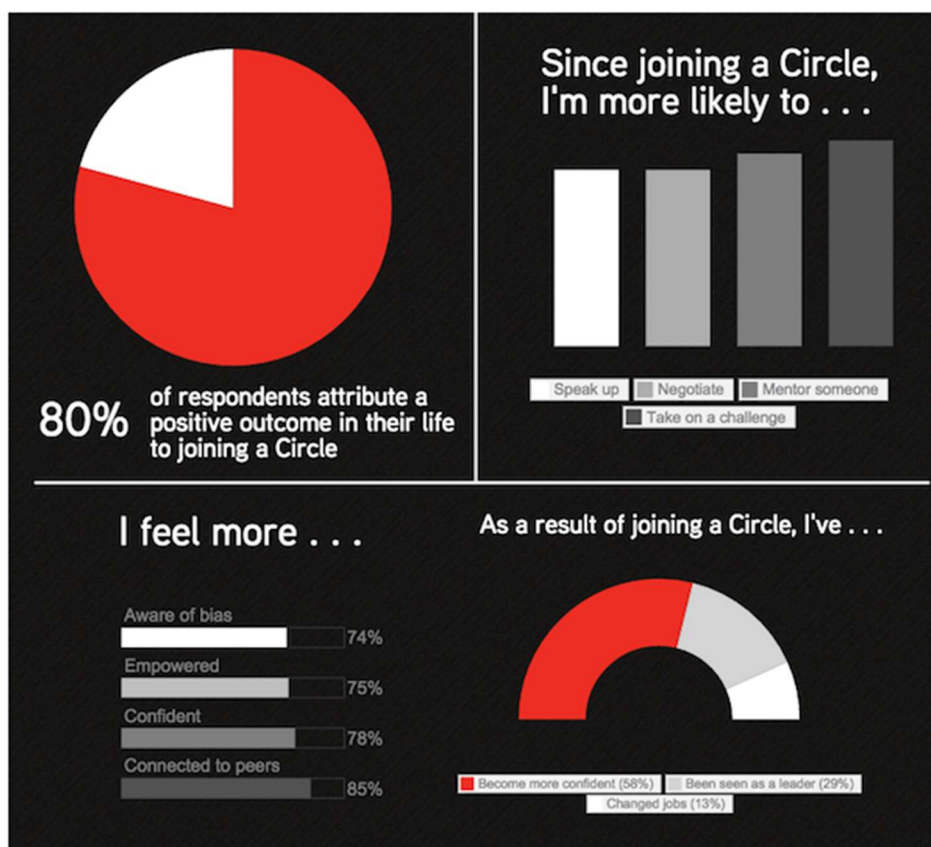
Engagement rate – social proof

The Power of Peer Support: How Circles Make an Impact

Earlier this year, we asked thousands of **Lean In Circles** participants and community members like you about your careers, ambitions, and attitudes. The results were truly inspiring.

A whopping 80% of Circles members told us the Lean In Circles program has made a positive impact on their lives. They are more likely to take on a new challenge and they feel more confident and connected—all thanks to their Circle.

We are constantly inspired by the accomplishments of our community. Learn more about what all of you shared with us in the infographic below!



Interested in learning more about how Circles work? Check out leanin.org/circles.

Hashtag Management – social proof

Children with involved fathers are happier, healthier, and more successful.

Couples that share responsibilities have stronger marriages.


Diverse teams and companies produce better results.

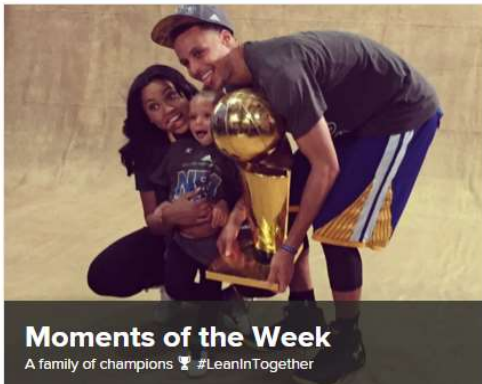
Men, show the world you're in for equality. Women, celebrate men leaning in.

In for equality? Pass it on with #LeanInTogether   




#LeanInTogether In Action


A man up to his elbows in a sink full of suds. A dad reading to his son at bedtime. A colleague who chimes in when a woman is interrupted. See the men leaning in for equality and the people celebrating their efforts!


 5 months ago






Moments of the Week
A family of champions 🏆 #LeanInTogether


 warriors  

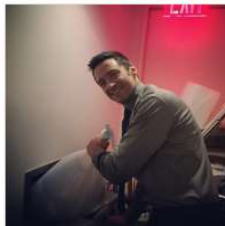
 3 months ago






Handling twins #likeaboss! Our founder's husband has got this twin parent thing down! #twins #lifeinplay #leanintgether

 totesavvy  

 9 months ago




I'm for gender equality because it should've never been any other way! #LeanInTogether - pass it on


 thehughjackman  

See All Featured Moments




See More Posts





 about a month ago






Why thousands of women all over the world have joined computer science support groups read.bi/1NPnctx
#LeanInTogether #equalisbetter


 @jsambuca  


 about a month ago






#LeanInTogether Panel Discussion Recap: Advice from the Executives
#MotivationMonday detroitp.org/blog/2015/10/1...


 @DetroitYP  


 about a month ago






My Sunday. #leanintgether #cometogether #sundayfunday #familytime #family #familyfirst

 deppdon  

 9 months ago



My father fought for gender and race equality his whole short life. He saw the power in women and fostered many to success. I'm in for equality, are you? Pass it on. #LeanInTogether

 gwynethpaltrow  

Landing page – lead – share




LEAN IN

Before you go, sign up for our emails to get helpful articles, inspiring stories, and more.

Enter your email address


Submit

 Like 640,246 people like this. Sign Up to see what your friends like.

f Envie uma mensagem

Para

Mensagem



Lean In -
Lean In is a nonprofit organization and online community dedicated to helping all women achieve their ambitions. Visit LeanIn.Org to engage with our community or join a Lean In Circle!
LEANIN.ORG

Enviar **Cancelar**



SITUATION

Running a house and raising children is hard work, and women still do most of it. This means many women don't get the support they need at home, and women who work outside the home often end up with two full-time jobs. More women than ever are primary or co-breadwinners, yet only 9 percent of couples in dual-income marriages say that they share childcare, housework, and breadwinning evenly.

SOLUTION

Approach the responsibilities of child care and housework as real partners. Commit to do your fair share of daily chores, and make sure work is split evenly. Don't wait to be asked—step up when you see dishes in the sink or laundry piling up.

1. BE A 50/50 PARTNER

DID YOU KNOW?

When men share household responsibilities, their wives are happier and their marriages are stronger. Not only does marital satisfaction go up, but couples have more sex—"choreplay" is real!

Appendix 3 – e-book sample

Appendix 4 – testimonial sample

Appendix 5 – selected excerpts

Excerpt Story 01

“There is no perfect way to juggle children and work. I want to believe I am fully present professionally, and also as a wife and mother. I also do my part to influence civic and social agendas that are important to me. But to be honest, I often feel extremely scattered, and I need external voices to continue to reassure me that thriving in this journey is possible. This is in part the promise of Lean In. The end state will be collections of capable professionals around the world, who encourage each other with tangible methods to cope and thrive in the work of achieving our professional destiny. If we can orient each other to leaning in when we would otherwise make a different choice, then we can start to affect the stagnant growth of women in senior leadership roles”.

Excerpt Story 02

“Though I am traversing the waters of transition, these choices have given me a great deal of contentment and flexibility. Moreover, they have given me a strength and voice hitherto unknown to me”.

Excerpt Story 03

“I call myself Somaly. I do not know my real name or age. I was born just before the Khmer Rouge in the Mondulakiri province of Cambodia, and then sold to a man who posed as my grandfather—I was probably 12. He began by asking me to cook and bring the water. But soon he began to beat me, and then he violated me”.

Excerpt Story 04

“But the journey hasn’t been easy—quite the opposite really. I question myself or get hung up by self-doubt. I dealt with a manipulative boss for months on end. I wouldn’t have gotten through all of this without my guardians, husband, good friends and mentors who urged me to move forward (really, what’s the worst that can happen?) and believed in myself. They have created a wonderful net to support me in my parents’ absence”.

Excerpt Story 05

“It wasn’t until I experienced hostility in my own office space that I decided to speak out and lean in. I was assigned to share an office with an older male adjunct professor who had enjoyed having his own office for 20 years or so. This “colleague” was less than pleased at being asked to share office space and refused to make room for me on the desk or shelves. He often left me unwelcoming notes, made racist remarks about me to other faculty and questioned my ability and credibility to teach communications courses”.

Attachment 01 – Versatility in generic description (Bhatia 2004)

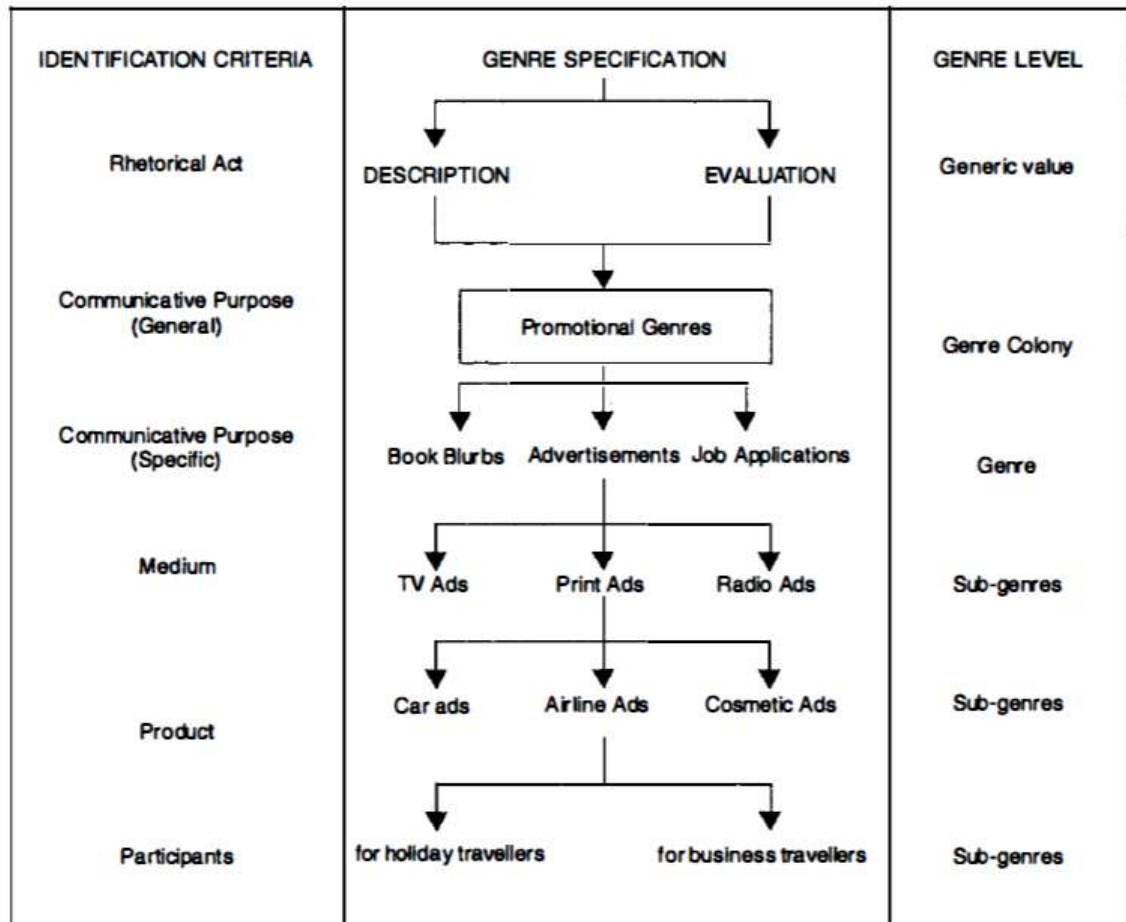


Diagram 3.1 Versatility in generic description

Attachment 02 – Bhatia’s example of Advertisement (Bhatia 2004)

