

Drawing upon only one gendered language code can severely limit one's self-expression by utilising all forms of language, of both genders, "fem speak" and "malk speak" can open up a deluge of possibilities for someone

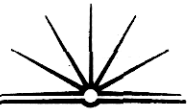
Deborah Tannen describes gendered language in biologically essentialist terms, ^{in her book Man's World and Woman's World} vulgarising the complex nature of sociolinguistic studies. She uses simplistic dichotomies and as Victoria Bergvall has commented:

"risks saturating language and gender interpretations with white, middle-class Anglo-American ~~sex~~ attributes."

Tannen states for men, language "is a way to negotiate and maintain status" but for women, "is a way of negotiating relationships." She opposes men and women using ~~the~~ binary opposites of "asymmetry" - a hierarchy prevalent in a man's world - and "symmetry" - a mutual

understandings vital to^a woman's sense of community. Using these ~~that~~ binary opposite she veers ~~towards~~ polarities as Bergvall suggests, "towards polarities rather than androgyny, towards sharp opposites rather than common ground". This severely limits the way in which she interprets male and female language and as Elizabeth Aries suggests, stumbles towards the "fundamental attribution error" which ignores social context.

Shakespeare's Twelfth Night, however attempts to bring about possibilities concerning the ^{gender-specific} way in which language is analysed. Shakespeare effectively reflects his society in the seventeenth century through characters like Sir Toby Malvolio and ~~the~~ Viola, but also attempts to subvert stereotypes through Sir Andrew Orgino and Maria. The hosting-native of language being a means to compete



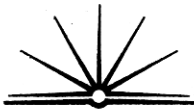
against each other is seen in Malvolio's language. ~~A~~ essentially a 'womser' his self-righteous puritan language leads him to chide Sir Toby and Sir Andrew, attempting to gain status.

Tanner would consider Malvolio a paradigmatic male as he 'negotiates his status through giving orders':

"My masters are you mad? Or what are you? Have you no wit, manners nor honesty but to gabble like tinkers at this time of night?"

Is there no respect of place, persons nor time in you? ... My lady bade me tell you ... she's nothing allied to you disorders."

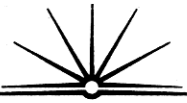
He implies they are insane ("mad") and denies them commonsense in "no wit" and decency in "manners nor honesty." He effectively debases them with the simile "gabble like tinkers" and reduces them to an ^{inferior, sickly,} "vulgar" status with the disdainful "you disorders." The values of the time



different
limit the ways in which he can achieve
empowerment but this derogation is
effective. Sir Toby, a peerage, replies
by also giving orders ~~with~~ through the
dismissive "Shut up!" Viola, ~~is~~ accord
to Tamara, typically attempts to "match
troubles" with Orsino when he complains ~~at~~^{abp}
~~to~~ his problems. This creates a "mutual
understanding which reinforces symmetri
cal" Viola ^{disguised as Cesario,} sympathises "Ay, but I know."
To which Orsino replies "What dost thou know
Tamara also states this exemplifies me
language as he "feels she is trying to
take something ~~away~~ away from him
by denying him the uniqueness of his
experience". He boasts:

"No woman's sides

can bide the beating of so strong a passion
As love doth give my heart. No woman's side
so big to hold so much; they lack retent,
Alas, their love may be called appetite.



"No motion of the liver but of the palate."
His physical ^{pain and} emotion "of the liver"
opposes women's momentary and brief
love of the "palate." He compares:
"Make no compare ~~between~~
between the love a woman can bear me
and that I owe Olivia"

However, the very subject matter discussed
here ~~can~~ directly contradicts Tannem's
theory that "men talk about political
relationships rather than personal
relationships." Perhaps Shakespeare was
attempting to shape his culture's values
by introducing an emotional but
still authoritative character like Ivo's.

An even more effeminate and subservient
male character is seen in Sir Andrew who
uses "one downmanship" framing himself in
a subordinate position by praising the fool:

"By my troth the fool has an excellent
breast. Had rather forty shillings I had



such a leg and so & sweet a breath to
sing as the fool has." Tannen states this
~~is typical~~ "medieval manship" is ~~typical~~ typical
female, limiting the possibilities of more
androgynous characters like Sir Andrew.
Maria is another anomaly in Twelfth Night
whose orders and confidence ~~are~~ challenge
Tannen's 'dualised gender difference'. ~~She~~
Maria orders Malvolio to "Go shake your ear
and challenges Sir Toby:

"If I do not pull him into an adynard
and make him a common recreator, do we
think I have wit enough to lie straight
in my bed. I know I can do it."

Her confidence and authority go
against the current of simplistic gender
analyses but simultaneously subvert
gender roles of the society. ~~She perhaps~~
Her character has perhaps been drawn
from the stereotype of the "unthought
maid" in old French and Italian comedies



of Shakespeare's time from which he may have drawn inspiration. Therefore the gendered language used typically and atypically Shakespeare has created possibilities and revealed limitations of language in specific genders.

Susan Glaspell's uniquely ~~po~~ premodern feminist play Triples, ~~was a~~ first perform in 1910 has also attempted to shape values, however, instead of women adopting "blokespeak" and vice versa, she undermines gender differences through stage direction and interaction. Essentially a story about the oppression of rural housewives in Iowa in the latter half of the nineteenth century, she empowers her female characters through their actions. Tannen states "giving information frames one as the expert, superior in knowledge and the other as ~~un~~ uninformed, inferior in knowledge".

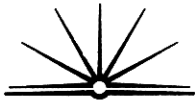


But what of retaining information? The assigned ~~or~~ invisibility of the women and their imposed submission paradoxically allows them to become empowered by arrogating the fate of a murder suspect... through the withholding of information. She hides the evidence:

[Mrs Hale snatches the box and puts it in the pocket of her "big coat... She holds her hand against her pocket ~~blasphem~~, however, does use. However, ~~blasphem~~ does use gendered language in "through the male characters and undermines their authority by forcing them to adopt so-called-called "feminate". The County Attorney says:

"~~the~~ Dirty towels, not much of a nansels would you say to ladies?"

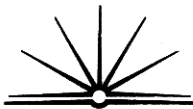
This question shows the imposition of values on women by men through the attorney prompting them to agree.



He later uses tag questions like "did it?" which both Tanen and Robin Lakoff suggest are ~~used~~ usually female. He also shows hesitation and "expresses preference as suggestions" as opposed to giving orders, all attributes of female language. He says: "Well, let's go up now" and "Now, let's go out again."

Through the adoption of female "genderspeak" Glaspell is able to subvert the values of her society ~~and~~ by creating a distinctly ~~a~~ disempowered male figure of authority.

Henrik Ibsen's play A Doll House ~~also~~ similarly empowers women in a society in which they are ~~to~~ legally bound to their husbands as 'property'. This is seen in the ~~character~~ female protagonist, Nora who initially expresses herself ~~with~~ using "symmetrical" and sympathetic language:



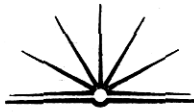
"You poor thing, how much you must have gone through?"

The course of events, however, lead her to adopt typically male language allowing her to be liberated from the 'shackles' of her marriage, ~~and~~ husband and society. She even gives him forceful orders.

"No, don't interrupt. You're just going to listen to what I'm going to say" and "Sit down. This'll take some time, I have a lot to say."

After being subservient and even at times conforming to his image by adopting his patronising endearments like "little squirrel" and "skylark," she experiences an epiphany after which her husband can no longer control her. He attempts to "guide and teach" her,

"Now, for the schooling". To which Nora replies sadly "Who's schooling, mine or



the childrens?" The use of the schooling metaphor reinforces the societies expectations as the husband as the authoritative "teacher" and women as his "students". ~~This is~~ These male ~~and female~~ characteristics used by male and female characters reveal the limitations in society and possibilities open to an individual.

Butt, Ibsen and Shakespeare have all used typical "gender speak" to reveal the limitations of language in a society but have also used them ~~to~~ to contradict ~~the~~ gender interpretations to reveal possibilities inherent in expression ~~which~~ which draws on all types of language devices. Tannen, however reveals only the ~~time~~ limitations of dualising gender differences and directing attention into a fairly narrow circle of an audience.