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Texts that are considered significant often reveal the undeniable and harsh truth of their society, or rather challenge these traditional views in a course to change society or shed light to blatant injustices and rapidly rising unconventional thought, such as the ~~is~~ ^{exposition} of homosexuality and its growing support for existence and rights. Canonised texts such as Shakespeare's "Twelfth Night" remain untouched in original composition, but new analysis' are brought forward by modern linguists to unveil Shakespeare's 'social commentary' on culture and social values of his time. However, more opposition to concealing these values and offering new ideas to both fictional and non-fiction texts such as Shoban Kapoor's "Elizabeth" (an historical drama), and Susan Glaspell's play "Trafalgar" ~~and the melodramatic musical "The Picture Show"~~ manipulate language of their characters, or defy textual conventions in order to present their primary or secondary ^{remastered} ~~climaxes~~ ^{intentions} about culture and values.

Shakespeare's play "Twelfth Night" contradicts many social ^{characteristic} ~~aspects~~ contradictions in order to bring forth ideas that were otherwise suppressed in society. The idea of a convoluted love triangle that borders on hints of homosexuality demonstrates Shakespeare's Elizabethan society is the opposite form. Twelfth Night is a comedy that shows traditional representations of characters like Malvolio, Sir Toby and Sir Andrew ^{who offer the expected male dominant roles} and their countering characters like Feste, Viola, Orsino and Maria, who vie the ~~same~~ ^{social} norms through 'out-of-character' language. Viola as the protagonist blatantly reveals the patriarchal society through her gender concealment, she must become a man to achieve attention or support after being shipwrecked, "conceal me what I am, your mate I'll be", Viola first exhibits her androgynous character by giving an order before she is even a man, Deborah Tannen, a published

linguist argues that "men negotiate to maintain power and status" whereas women "negotiate for power relationship status". Viola continues to manipulate her feminine language in order to juxtapose the expectations of her female character to highlight the culture and values of a patriarchal society.

Malvolio, Tannen would argue is a paradigmatic male who "negotiates his power by giving orders" similarly to Viola use of gendered language.

Malvolio's belligerent threat ~~at the end of the play~~ at the end of the play demonstrates this "I'll be revenged on the whole pack of you", this along with the ~~stage~~ stage directions that directs Malvolio to literally tower over his subjects, conveys the male aggression that is prevalent in an society or time period. Shakespeare compromises the realist form of his play to manipulate staging conventions and depict Malvolio's male aggressive and demanding character that represents the male demand for dominance in the Elizabethan era.

Shakespeare uses the contradictory characters of Viola (disguised as Cesario) and Orsino, as Tannen suggests, to highlight "the need for a man to compete when he feels she has taken away from his unique experience."

This is shown in the discourse between the friends when Orsino complains about Olivia's unreciprocal love, that is required to compete with Cesario's lack of experience in this field. Viola/Cesario states "Ay but I know" to which Orsino responds "What dost thou know? No woman can bear the sides of so strong a passion that doth ~~not~~ ^{her} love did give my heart". Orsino is ~~an~~ ^{an} anomaly character who challenges the conventional role of a Duke as seen in the beginning of the play when one of his servants suggests they go hunting for which Orsino has no desire for.

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Another effeminate character is Sir Andrew who adopts typical female language ~~known~~ described by Tannen as "one-down-man-ship".

"My masters, are ~~you mad~~ you mad? or what are you? Have you no wit, manners nor honesty but to gabble like Titus' at this time of night?" Sir Andrew's derogation is effective in putting down the people around him that heightens his status in the situation by using language features typically attributed to females.

Kapur's remastering of "Elizabeth" an historical dramatic film also challenges conventional views of gender status through his protagonist portrayal of Elizabeth that shames the same values of Shakespeare's society. The character development depicts Elizabeth's power transformation, through the use of ~~ostentatious~~ and lighting, but more importantly through her language. The improvisation feeling ~~is~~ created through the hand-held camera technique differs from traditional ~~long~~ long, ~~and~~ short, high ^{or} low angle shots and effectively demonstrates Elizabeth's grapple with gendered language when she confronts a patriarchal and strictly religious court of Bishops. As the Bishops deny her, she resorts to using her femininely wiles and wits to break down the gender barriers ~~and~~ as the Bishops let their guard down when she too adopts "one-down-man-ship" and flirtatiously saying "how can I force you my lord? I am a woman" revealing firstly the disenpowerment of women. She further goes on to insult a Bishop that achieves her the favour of the Bishops through humorous derogation "I do not think that you should lecture me... since you are twice divorced and are now upon your third wife". Elizabeth deconstructs the Bishops preconceptions that she cannot rule as a spinster Queen and achieves power of the situation by taking form of a male and speaking like a

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female. This is also evidenced in the end of the film when Elizabeth comes forth through a celestial light to highlight her anonymous heroism. ~~and~~ also in the scene where her hair is cut off and a montage of her past life flashes to represent her cessation of this life and become in figurative terms, a eunuch ~~become in figurative terms a eunuch.~~ so that she may become a politician. While Elizabeth holds power in the court and country, her feminine desires will always plague her and thus she must concede her womanhood. This scene, in contrast to Sir William's statement "You must marry and bear and heir to the throne" signifies that women may only achieve power in a patriarchal society in order to maintain her bloodline succession if she marries, however Elizabeth's defiant of conventional gender roles and her ability to possess both "blokspeak" and "femspeak", ~~and her~~ ^{and her} feminine sacrifice demonstrate the cultural values.

Susan Glaspell's realist play "Tales" first performed in 1910 is a story about housewives put down by their husbands in the latter half of the 19th century. Glaspell's ~~character~~ ^{subtly} Glaspell undermines her male characters through her female characters stage directions. In the ~~case of~~ ^{murder} case of Minnie Foster's Wright's husband, John Wright, ~~it is~~ the two male "detectives" belittle their wives for superficially no reason commenting on the home "Dirty towels, not a good way to keep the house, hey ladies?". Mr. Hale uses "suggestion to offer preference, a typical female language feature as he prompts the women to agree with him. The men continue to wander through the house stating "women only worry about trifles" however while on the surface the men appear dominant through their 'political' stance as the experts, it is in fact the women who hid clues to the murder through noticing 'trifles' (things that don't matter) as the men do not notice them.

As the case unfolds, it is discovered that Mrs. Wright was an agitated character ~~to~~ (obvious through her unusual behaviour and ~~performs~~ perfunctory house chores) that reveal her distressed psyche caused by her mentally abusive husband (that represents the oppression of women's rights and female expectation in the time period setting). Mrs. Hale, one of the men's wife who was also investigating the murder "snatches the box and hides it in her big coat". Tannen argues that the one who ~~exhibits~~ gives information exhibits knowledge and is superior leaving the other uninformed and of inferior status. But Mrs. Hale's use to retain information gives her the upper hand in this situation as she now determines the fate of the murderer.

William Shakespeare, ~~ET~~ Shikhar Kapur and Susan Glaspell both subtly and overtly challenge the social norms concerning their time period and compromise textual form and manipulate the language of their protagonists and leading characters to divide power or obtain it fully, and through constricting or liberating their characters from these roles, they explore rising new ideas of premodern feminism and notions of homosexuality that were residing in their typically patriarchal society. These significant texts show that one's ability to exhibit both male and female language styles and body directions and knowing when to appropriately alternate between them gives one power, no matter what the circumstance.

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