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Often, successful texts that explore the relationship between gender and language draw upon profound ideas from a context - from the culture and values that shape gender attitudes and social structure. Texts ~~manipulate language to~~ explore often manipulate textual form, features and structures in order to explore the connection between gender values and context, which shapes ~~the~~ culture and values. This is evident in that in times of contextual instability, be it in the author's context or the text's, ~~language~~ gender values become fluid and language is able to be used to manipulate ~~them~~ gender roles. Therefore, language is ~~not~~ manipulated to shape gender roles in different cultures that possess different values. This is evident in Shikhar Kapur's Elizabeth, William Shakespeare's Twelfth Night, Oscar Wilde's A Woman of No Importance and the Applicant by Sylvia Plath.

Often, in times of cultural instability within a text, language can be used to manipulate gender roles. Kapur's Elizabeth is set during a time of social flux, and as a result, Elizabeth is able to manipulate her own language by adopting the masculine, imperative ~~discourse~~ discourse. The social instability is immediately made clear upon Elizabeth's succession as Sir William states that:

"Alas ... Majesty has inherited a most perilous and degenerate state, threatened from abroad by France and Spain, and weaker in men and money than ever

have I known it"

This resolution from a character ~~we~~ the audience is positioned to admire and respect illustrates the direness of Elizabeth's situation. It is suggested by Sir William that she take a husband, thus ensuring the security of her realm. Instead, she adopts the masculine discourse and women's security is a female. This is achieved through the manipulation of language, and is made evident particularly in the preparation scene before her meeting with the bishops. Koyan uses a handheld camera and shallow depth-of-field to reinforce Elizabeth's shaky, struggling speech and illustrate the difficulty she has adopting the masculine discourse. However, in the following scene, she is successful, speaking in a confident tone, and the symbolism of her red gown emphasises her strength of will. Her transition is also shown in the comparison of the two volta. The first volta ~~struggles~~ uses proxemics to show her subservience to Robert Dudley, yet the next volta ends with her stating that she "will have no mistress here... and one master", thus signifying her newfound confidence and masculinity. Therefore, Elizabeth is able to manipulate language to change ~~the gender roles~~ her gender role in a time of content where the culture and values are in upheaval.

Similarly, lack of a set culture and value set can create gender ambiguity. In Twelfth

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Night, the uncertain context of the play creates uncertainty of gender roles, which is achieved through the manipulation of languages. Twelfth Night is set in Illyria, a fictional kingdom with no defined location. Furthermore, "Twelfth Night" refers to an Elizabethan festival dedicated to the birth of Mary, where traditional values are subverted. This combination of an uncertain setting and the scene's context creates confusion of values in the audience, as there is no set context to the play can be defined by.

As a result, the play allows gender roles to become confused, by manipulation of language features. This can be elucidated through the protagonist Viola, who masquerades as Cesario. In the soliloquy in Act II beginning "So with 'You know I left no ring with her'", gender ambiguity is created through a balanced construction of gender. Drama soliloquies provide insight into personal thoughts, yet in this situation, dramatic irony is created as there is conflict between what the audience sees and ~~how~~ hears. Viola is given the opportunity to ~~less~~ ~~to~~ enact her role as a woman, while dressed as a man. Furthermore, juxtaposition is used to provide balanced construction of gender as Viola states "As I am a man... As I am a woman". Therefore, ~~for~~ Furthermore, traditional roles are reversed - for example, in Orsino's powerlessness compared to Olivia's power. Therefore, ~~for~~ the uncertainty of culture and values

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in *Twelfth Night* creates gender ambiguity.

However, the opposite is also true - in times where culture and values is certain and cemented, gender roles cannot be properly challenged. This is elucidated by both 'A Woman of No Importance' and *The Applicant*. While both criticise the values of their context, Dale Spender states that criticism itself is not a true challenge as it operates from within the patriarchal structure, and this acknowledges its power.

For example, in *A Woman of No Importance*, Wilde criticises the upper class Victorian culture of England through the use and reversal of traditional gender archetypes. The protagonist, Mrs Arbuthnot, is represented as the "fallen woman", yet also is portrayed as the "morally good woman". Lady Hunstanton states that:

"One feels your mother's good influence" in almost everything she has about her".

Furthermore, Mrs Arbuthnot speaks only when spoken to and accepts her reintegration as a woman, thus appearing "morally good" to the Victorian audience.

Mrs Arbuthnot contends heavily with Lord Illingworth, who is portrayed as Wilde's archetypal 'dandy', or misogynist male, who dominates the stage and displays a high level of arrogance:

"I do not think there is a single woman in the world that would not be shattered if one made love to them. It is that which makes women so irresistible":

The use of gender archetypes reminds the values of Victorian England. Wilde then criticises these values, though does not challenge them, through the use of hypocrisy, which comes to emphasise the hypocrisy of his own culture. For example, Illingworth refers to Mrs Arbuthnot as a "thoroughly good woman", yet later states:

"Good women have such limited views on life, their horizons are so small, their interests are so petty, aren't they?"

Therefore, hypocrisy is used to by Wilde to expose and criticise the cemented gender values of his time, which he creates through gender archetypes.

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Similarly, in the Applicant, Plath uses the poem to express her views on the institution of marriage and criticise gender values of 1960's. The author takes on the narrative perspective of a ~~narrator~~ sales person and thus represents the marriage as a sort of 'business', with the wife as a product.

For example, Plath often lists the functions and abilities of a wife in order to dehumanise her. In the line "It can sew, it can cook, it can talk, talk, talk", repetition is used in order to objectify the wife by indicating that they were valued for their household prowess. The repetition of "talk, talk, talk" creates the sense of a broken record and subtly alludes to the popular opinion of the ^{culture} time that wives were fond of nagging - thus stereotyping and further objectifying women. Plath also uses metaphors to compare the wife to a "living doll" - meaning that their speech, action and dress are dictated by their owner, or in this case, their husband.

Further references to gender roles in the Applicant are made in the line "stop crying". This line, refers to the traditional idea in Plath's culture and other cultures of the 'real man', who does not show emotions

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and is often referred to ~~as~~ by gender theorists as the "hegemonic male", from which the archetypal 'hero' is derived.

Therefore, successful texts explore the relationship between gender and culture, and its associated values, through the manipulation of language. Often, ~~is most~~ Culture and gender are interdependent, as shown by the significant texts studied. If culture where cultural instability or uncertainty results in gender fluidity, as shown by Elizabeth and Twelfth Night, and where cultural stability results in gender 'fixity', as shown by Wilde and Plath. Therefore, language is manipulated in dynamic ways to explore the profound relationship between culture and gender values.