Stylistic gender patterns in fiction: a curricular concern

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Stylistic gender patterns in fiction: A curricular concern

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Iowa State University, 1987
Stylistic gender patterns in fiction:
A curricular concern

by

Eunice Mae Merideth

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For the Graduate College

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INTRODUCTION

The house of fiction has in short not one window, but a million...every one of which has been pierced, or is still piercable, in its vast front, by the need of the individual vision and by the pressure of the individual will.

(Henry James, 1962, p. 46)

In describing his "house of fiction," Henry James observes that the experience of a reader differs according to his or her expectation and experience—the individual's "vision" and the individual's "will." Thus, the knowledge within this house may be approached in different ways, but that knowledge is only available to those who have the will to look through windows, not to those who look at windows and see only windows. Looking through the windows of fiction at the language strategies within may allow a reader to go beyond a reflected image, to open the window and go inside. The knowledge gained can then be set free and extended to all areas where language describes what we know and how we know it. When approached in this way, fiction becomes more than a reading experience; it becomes an education.

Catherine Belsey maintains that however natural it seems, reading "presupposes a whole theoretical discourse, even if unspoken, about language and meaning, about relationships between meaning and the world, meaning and people, and finally about people themselves and their place" (1980, p. 4). Examining language strategies in fiction is, therefore, a teaching tool that opens the windows in education so
that relationships among language, meaning, and people may be first identified and then understood.

This dissertation provides a method for recognizing a particular type of language strategy, the relationship between the gender of a character in fiction and the syntax of his or her speech, in order to identify any gender patterns (rhetorical patterns of style assigned by gender) that might exist. Analyzing this type of relationship is important to teachers because stylistic patterns in texts constitute an "indirect appeal," an appeal which serves to shape the reader's interest, attention, and viewpoints. W. Ross Winterowd explains this impact:

Rhetorical "shaping" may be directed outward,
toward the social context in which the novel transpires, or inward, toward the work itself, or both. That is, the author may shape attitudes toward the real world or that of the novel.

(1968, p. 196)

Furthermore, through structure, the author may "shape" the linguistic patterns and roles of readers who identify with the characters. Nelly Furman emphasizes the force of style when she states, "Writing is not merely a style, that is to say, an idiosyncratic use of language, rather it is a form functioning in a historical and social context" (1980, p. 53). Teachers have long recognized that the structure of style gives "clues" to the reader about the correct "reading" of the text. From Furman's perspective, however, the structure of style also
gives the reader "clues" about language and behavior: the behavior that is considered correct by society; the behavior that society rewards.

The organization of this dissertation differs from a traditional format in that it is composed of two articles that examine the knowledge and impact of stylistic gender patterns in fiction through different curricular windows. In the first article, the window is a philosophical and ethical view of the impact of gender stereotypes perpetuated through language and accepted as the norm. This view influences education across-the-curriculum for any level and in any classroom where fiction is used or referenced.

The window for the second article opens into a particular discipline within the curriculum, language arts, to provide a more comprehensive and specialized investigation of how the syntax of a character affects his/her definition as male or female, heroine or hero. The knowledge that both views provide is an appreciation of how both the content and context of fiction can become a construct for teaching or reinforcing social behaviors that can be inhibiting for both genders.

In both articles, the analysis of gender patterns in literature is accomplished by studying the personal speech or "primary rhetoric" of fictional characters using syntactic and semantic variables that make up COMP STYLE, a package of computer programs designed by Rosanne G. Potter, Iowa State University. These syntactic and semantic variables are common components of spoken language which are easily
identifiable: questions, imperatives, exclamations, pauses, fragments, conditionals, definitions, universals, negatives, adverbs, and comparisons. The COMP STLYE computer package provides for text entry, text segmentation, sorting, counting, and printing. The results that these processes yield offer accurate identification and classification of simple syntax in the dialogue of the characters tested. Potter explains how these features help define character:

"...my theory is that our judgments and expectations about characters are causally related to the syntactic choices made by playwrights" (1980, p. 187).

The dialogue in plays, the subject of Potter's study, differs from the dialogue in novels in that playwrights communicate with their audiences chiefly through the dialogue of their characters. While fictional characters, like characters in a drama, can be said to define themselves to others largely through their speech, they are also a product of the narration surrounding their speech. This study, however, intentionally focuses on the "primary rhetoric" or personal speech of characters in fictions. Potter's COMP STYLE computer programs and methods are applied to the dialogue of the fictional characters in this study to analyze the gender patterns that emerge.

The COMP STYLE package, available through Dr. Rosanne Potter, 247 Ross Hall, Iowa State University, also contains programs which statistically analyze and graphically portray results gathered through the initial programs. These functions of COMP STYLE are not employed in this study, however, because of the relatively small sample.
Texts to be Studied

The data field—the population studied—includes dialogue from three novels by Henry James, *Daisy Miller*, *The Portrait of a Lady*, and *The Bostonians*, and the major novel of Kate Chopin, *The Awakening*. Two characters from each of the novels—the heroine and the male who most frequently interacts with her—function as specific subjects whose communication yield linguistic patterns which define them as male and female. Although these works are appropriate only for higher-level students, the method may be used in any discipline for any text which contains dialogue. Higher-level materials are used to establish the applicability of the procedure to the most sophisticated fiction that might be used in K-12 classrooms. The syntactic variables which are studied, however, are also components of the most basic texts.

Besides their obvious value as classics, the works by James and Chopin that are included in this study share many important characteristics. All the works present a female character who may be labeled a "new woman" of the late nineteenth century. This type of woman is the precursor of contemporary feminist characters. All novels feature a woman as the protagonist and are taken from the same time period to eliminate stylistic differences inherent to a particular genre or specific literary era. All novels deal with the power of money and the power of men and women in society. Finally, all works outline the same basic plot: a young woman comes to
challenge the restrictions placed on her gender, but is unsuccessful and eventually is sacrificed or suppressed.

Variables

**Independent variable:**

The independent variable in this study is the gender of the characters studied. The broad study of communication patterns encompassed within the method of computational stylistics used can be broken down into a number of small studies dealing with several dependent variables observed. The independent variable in each case, however, is the gender of the fictional character.

**Dependent variables:**

Several dependent variables are included in this study: the specific syntactic forms of questions, imperatives, exclamations, pauses, fragments, hypotheticals, definitions, negatives, universals, adverbs, and comparisons. These variables are of consequence for their rhetorical value in defining the work, as well as their contribution to character and role definition.

**Control variables:** Because they would certainly affect the dependent variables, the following factors are controlled in this study:

1. All novels feature a heroine, a young woman who challenges social norms while seeking self-discovery. Such a limitation is placed upon the major character so that the study can focus on the presentation of a woman who functions thematically in a central rather
than a supporting role. Such a woman and the man who interacts with her provide a rich rhetorical field for analysis.

2. The data sets for the novels studied include all the dialogue spoken by the two major characters. These data sets ensure that the rhetorical judgments made about the dialogues are fair and not based on isolated examples or thematic changes within the works.

Hypotheses to be Tested

Null hypotheses

1. The dialogue of male and female characters in Henry James's and Kate Chopin's fiction reveals no clear gender pattern and shows a random use of the syntactic variables measured.

Hypotheses

1a. The dialogue of male characters in Henry James's and Kate Chopin's fiction reveals a gender pattern that denotes strength and power. A proportionately high use of the syntactic variables of questions, imperatives, and definitions is expected.

1b. The dialogue of female characters in Henry James's and Kate Chopin's fiction reveals a gender pattern that indicates polite and uncertain speech. A proportionately high use of the syntactic variables of exclamations, hypotheticals, and negatives is expected.

Assumptions

The design of this study and the generalizations drawn from analysis of the data rest upon the following assumptions:
1. Communication through words—language—is the fundamental focus of literature. Nelly Furman supports this assumption when she states that, "Selection of words and their combination are important to all forms of verbal communication, but they are the raison d'être of literary discourse" (1980, p. 46).

2. There are many ways of analyzing text for rhetorical elements. In this study, the emphasis is on the analysis of arrangement and style in dialogue and is modeled after research involving computational stylistics by Rosanne G. Potter, Professor, Iowa State University.

3. The data sets collected in this study all exceed the standard for literary sampling and, therefore, are representative of the style of Henry James and Kate Chopin. H. H. Somers in "Statistical Methods in Literary Analysis" sets this standard at 100 samples: "The number of literary samples required for reasonably significant figures is 100 (N=100)" (1966, p. 130).

Limitations

As with any study, many limitations emerge. The following limitations are acknowledged at the outset of this research.

1. Although rhetoric is traditionally divided into five canons (invention, arrangement, style, memory, and delivery), this particular literary analysis is concerned only with arrangement and style, focusing on how the message is presented.

2. The computer is a valuable aid in stylistic analysis because it identifies the number of occurrences of a variable and isolates the text in which the variable is found. What Potter's computer programs
accomplish in this area is the sorting and ordering of the dialogue by character for easy access. However, the programs themselves provide no "answers"; the researcher must complete the analysis through an interpretation of the results.

3. Because editorial judgment was used when classifying a sentence as an imperative or definition, some subjectivity is acknowledged.

4. The field from which samples for this study could be drawn is vast. Quality was assured by choosing novels—The Awakening, Daisy Miller, The Portrait of a Lady, and The Bostonians—judged worthy by literary critics and written by well-known stylists, Kate Chopin and Henry James.

Definition of Terms

The following definitions are offered for clarification of terminology used in this dissertation.

Syntax: Syntax is defined as the way in which words are arranged to form phrases and sentences.

Gender Patterns: Gender patterns are defined as rhetorical patterns of style assigned by gender.

The following definitions of syntactic variables are accepted from the work of Rosanne G. Potter (1980).

Questions: Questions are defined as those statements ending in a question mark.

Imperatives: Imperatives are defined as statements which issue a command or give a direction.
Exclamations: Exclamations are defined as those emphasized statements marked by exclamation points in the text.

Pauses: Pauses are defined as typographically flagged interruptions in the middle of complete sentences.

Fragments: Fragments are defined as typographically flagged incomplete sentences or words left hanging.

Hypotheticals: Hypotheticals are defined simply as sentences with "if" in them. Such sentences posit contingencies; they are often speculative in nature.

Definitions: Definitions are defined as statements that describe a thing, enumerate parts, or demonstrate operations. Such statements are generally identified by a "x is y" structure.

Negatives: Negatives are defined as all words with negative prefixes, like "no," "un," "il," or suffixes like "not," or "n't," or words like "never" or "neither."

Universals: Universals are defined as the words "all," "every," and their compounds.

Adverbs: Adverbs are defined as words with an "ly" ending—that is a word that is instantly recognizable in speech as an adverb.

Comparisons: Comparisons are defined as statements containing a "like" or "as" (Potter, 190-194).

Note: Words that meet the definition of negatives or adverbs but do not function as these variables (illusion, Italy, etc.) are eliminated with a stopwatch list. Similarly, the initial comparison ("like-as")
search is followed by a procedure which enables the user to eliminate noncomparative uses of "like" or "as."
OUTLINE OF RESEARCH DESIGN AND PROCEDURE

The research design of this study follows the common design of a comparative study: the observation of the independent variable is compared to the observation of the dependent variable. Describing a relationship that exists between the independent variable and the dependent variables is the function of such a design. This type of approach, however, does not explain or claim causality, but suggests the possibility of causality. The descriptive statistics that result from this type of frequency count are important in establishing that patterns exist and can be traced through the computational stylistics programs.

The data for this study are collected on the Iowa State University mainframe NAS AS/9160 computer, using the text editor, WYLBUR, for entering the dialogue from the novels. The initial collection results in a data set containing all the dialogue, in order, identified by character in one-sentence units. This data set lifts the dialogue from the narrative background so that communication exchanges can be highlighted.

Using PL/1 programs designed by Dr. Rosanne G. Potter of the Iowa State University English Department and programmed by James Hoekstra of the Computation Center at Iowa State, the 235-character line of WYLBUR is expanded to a 500-character maximum to accommodate long sentences. The first program results in a listing of all the dialogue identified by character.
The rest of the computer programs search for an example, or a single occurrence, of a certain variable and then list and count by character all the sentences containing that variable. The number of questions, for example, are counted and those sentences identified as questions are listed by character. Further, within each variable, multiple examples are counted for a "variable count" as well as a unit count. A summary table then compiles the total lines per character, the number of sentences containing the variable by character, the number of variable examples by character, and the percentage of variable use by character.

Chi-Square Goodness of Fit Test

The important numerical distinction in this study lies in the difference between the actual variable usage and the variable usage that can be projected from total dialogue. The best statistical method for deciding significance in this instance is the chi-square goodness of fit test—a statistical test which determines whether the distribution of the frequencies across a set of categories differs from a set of expected frequencies. There are two conditions necessary for this type of test to be valid: all items involved must be independent of each other (must appear in one and no more than one of the cells), and no item must be counted more than once. In this study, the eleven variable programs are run independently of one another but on the same data set. Therefore, the two conditions for validity in the chi-square test are met as long as each variable is tested individually.
The expected frequency value is determined by multiplying the total number of a given variable by the percentage of total dialogue assigned to each character. For example, in Daisy Miller, the total number of questions is 83. Because Daisy has 60.9% of the total dialogue, her expected question use would be 50.55 questions; Winterborne's expected use would be 32.45 questions. A chi-square is then constructed in the following manner:

<table>
<thead>
<tr>
<th>Observed Freq.</th>
<th>Expected Freq.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daisy</td>
<td>42</td>
</tr>
<tr>
<td>Winterborne</td>
<td>41</td>
</tr>
</tbody>
</table>

Degrees of freedom are determined by multiplying the number of rows minus one by the number of columns minus one. In this example, the degrees of freedom equal \((2-1)(2-1)=1\) or \(df=1\). Calculation of "goodness-of-fit" when \(df=1\) is accomplished with the following equation.

\[
\chi^2 = \sum \left( \frac{|0 - E| - .5}{E} \right)^2
\]

where:  
\(0=\text{observed frequency}\)  
\(E=\text{expected frequency}\)

The subtraction of .5 from the absolute value of the observed frequency minus the expected frequency \(|0-E|\), represents Yates' correction for continuity. The resulting cell contributions are then added together to equal the chi-square amount. The example above could now be illustrated in the following manner:
<table>
<thead>
<tr>
<th></th>
<th>Observed Freq.</th>
<th>Expected Freq.</th>
<th>Cell Contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daisy</td>
<td>42</td>
<td>50.55</td>
<td>1.28</td>
</tr>
<tr>
<td>Winterborne</td>
<td>41</td>
<td>32.45</td>
<td>2.00</td>
</tr>
<tr>
<td>Chi-Square Amt.</td>
<td>3.28</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The final answer of 3.28 is then compared to a chi-square table to test for significance. With df=1, significance at the .1 level = 2.71, at the .05 level = 3.84, and at the .01 level = 6.64. The difference of observed questions and expected questions in *Daisy Miller* is, therefore, significant to the .1 level. In statistical terms, this means that the probability of a divergence as great as that observed between the statistics tested is less than 1 in 10 (.1).

The computer and statistical procedures described above give a teacher or researcher the ability to access, count, sort, and analyze a large amount of information. This same type of analysis, however, can be done by hand by examining a section of a work or counting a limited number of variables. The computer in this case is a valuable tool, but it is only a tool. By identifying stylistic patterns in fiction, this method offers readers new perspectives about language and syntax as well as new perspectives about the relationships that language and syntax generate.
LITERARY REVIEW

Both those who propose and oppose change in education are quick to charge indoctrination and socialization through curricular materials. The issue of sexist language in education, for example, excites criticism from those who see socialization in gender roles that devalue females in textbooks and texts (Fisher, 1974) and classroom interaction (Sadker & Sadker, 1985). Other critics (Sexton, 1974) identify victims of sexism as males, not females, indoctrinated by female teachers into a woman's world, governed by women's rules and standards that seek to emasculate young boys. Both views share the perception of indoctrination as partisan teaching of principles or doctrines and socialization as the process of learning to structure behavior according to socially prescribed roles. Both views also share an awareness that education can be a positive or negative force in determining gender roles. Because these gender roles are social constructs, studies that seek evidence about how they are formed and their impact on females and males must investigate many social disciplines.

This literary review relies on the diverse disciplines of education, sociology, linguistics, sociolinguistics, speech communication, literary criticism, rhetoric, and computational stylistics to offer evidence that linguistic gender patterns in texts become pervasive and persuasive. All these disciplines recognize that knowledge and human behavior are affected by communication through
language. The following studies, therefore, must examine both the impact of gender roles and the characteristics of language which contribute to those roles.

Children are born with their biological sex, but they learn their gender roles. Sex differences between males and females consist of physical differences: sex organs, percentage of total body weight in muscle, hormonal levels, shoulder and pelvic proportions, etc. Gender, on the other hand, "is a term that describes female and male characteristics attributed to both sexes in our society--the thoughts, feelings, and behavior that are identified as being either male or female" (Gollnick & Chinn, 1986, p. 170). In researching the gender phenomenon, Donna Gollnick and Phillip Chinn have found that the culturally-determined behaviors males and females exhibit differ far more than their physical differences would dictate.

This disparity exists because young males and females internalize social norms considered appropriate for their sex as part of their self-identity. This self-identity becomes linked with gender-identity, so that gender-identity and the behaviors that are part of that gender-identity are taken for granted. Gender-identity is not questioned because it agrees with the child's notion of biological-identity. For example, "You are a fine, big boy," and "You are a sweet, little girl" are expressions of identities which link gender, sex, and self.

J. Lipman-Blumen agrees with Gollnick and Chinn that "gender roles are socially-created expectations for masculine and feminine
behavior" (1984, p. 2). These expectations are made up of self-concept, psychological traits, family, occupational, and political roles. A standard American gender role for females would be one that evidenced passive, nurturant, and dependent behavior. American males, on the other hand, are socially encouraged to be aggressive, competitive, and independent. Lipman-Blumen maintains that the structure of the gender role system provides "the blueprint for all other power relationships" (1984, p. 5). Consequently, preserving polarized differences between the sexes also preserves power differential.

The power relationship between genders is reinforced in education because institutions are reflective—they validate assumptions by maintaining those assumptions. Lipman-Blumen does not feel that the preponderance of female teachers has "feminized" education because studies indicate more attention is given to males and curriculum materials are predominantly male-oriented. She asserts that, "Education, the potential equalizer and radicalizer everywhere, has been less responsive and less available to women" (1984, p. 135).

In his review of centuries of educational inequities, L. Glenn Smith traces education's poor record in regard to females: "The reason women are nearly invisible in the history of education can be attributed to a complex of negative male attitudes and beliefs which date back to the ancient Greeks and continue to appear in contemporary literature" (1981, p. 5). From such attitudes, a curriculum evolved that encouraged modest, quiet, retiring wives and mothers as model
women. The books within this curriculum promoted the social ideal of the submissive and passive female. But socialization through the presentation of passive females is still present in many educational books from primary readers through college texts.

Studying the past and women's educational barriers as well as role expectations should alert present educational researchers to real dangers. According to Smith, "Men and women must prevent science from becoming the new veneer on a set of antifeminist attitudes and beliefs that are as old as Western civilization's patriarchal culture" (1981, p. 10).

The basic idea of social manipulation and what society must control if it is to maintain the "status quo" also affects what Jo Freeman sees as gender definition: "Women have not needed stringent social chains. Their bodies can be left free because their minds are chained long before they become functioning adults" (1972, p. 163). This social definition of gender exists to the extent that one's perceptions are distorted and group is denigrated. Freeman's study indicates that girls enter school with a generally positive attitude, but soon learn to feel inferior. Boys, on the other hand, have an opinion of themselves that grows better with age. In addition, Freeman's studies identify children who are able to think analytically as those who have not been oversocialized into female or male roles.

Socialization occurs from familial relationships, peer relationships, the toys that children play with, and the books that
they read. "It is these basic means of social control," states Freeman, "that will have to be attacked as women and men look into their lives and dissect the many factors that made them what they are" (1972, p. 66).

Socialization, however, is not just something that happens to young children. P. O'Reilly and K. Borman find that "the most insidious forms of institutional sexism are the most elusive" (1984, p. 110). O'Reilly and Borman turn to colleges as institutions who have the power to shape teachers' attitudes which, in turn, may influence future teachers' actions. Only 25 percent of full-time faculty in colleges are women, so female teachers are trained by male faculty members who create a "chilly climate" (1984, p. 111) for females, an affirming climate for males. In addition, females must learn to teach from textbooks and tradebooks that are "more likely to promote and reinforce sexist behaviors than eliminate them" (1984, p. 112).

For example, Chapter 8 of Looking into Classrooms, a pedagogical methods text by T. L. Good and J. E. Brophy, explains teacher expectation and how varied expectations can affect student performance. In the case studies at the end of the chapter, Good and Brophy list eight cases wherein teacher expectation can be considered a factor in academic achievement or response. Seven of the eight cases feature male students. The eighth case involves a teacher's frustration because girls are less likely to speak in discussions. Through their examples, Good and Brophy subordinate females both in
number and action, and indirectly set up some teacher expectations of their own (1973, pp. 78-80).

Throughout all of these studies is a common thread that ties books to teaching and learning inferior female gender roles. Elizabeth Segel, in her research on gender and reading, cites data that indicate "sex is a dominant and ever-present force in determining young people's reading" (1986, p. 170). Books reflect cultural definitions of "good boys" and "good girls." In addition, books present male roles that see the world as a great place to engage in battle (Treasure Island, Tom Sawyer), while female roles model docility and obedience (What Katy Did, Little Women). Moreover, the restrictiveness of female's roles that is constant in both male and female books is sharpened by the action of the male characters.

The action in girls' literature and boys' literature is not the only point of divergence. The restrictiveness present in female behavior is found in female language. Segel stresses, "Understanding of the subtle influence that restrictive views on appropriate reading for girls and boys still exerts on children's reading can help us identify and challenge its hold" (1986, p. 183).

Restrictive views are also investigated by Asa Hilliard who explains that resistance to any movement can be accomplished subtly by making any communication about the movement humorous or expanding the meaning so clarity is lost. Hilliard states, "The United States is a cognitive, word-dependent culture. Consequently, thoughts and actions can be easily manipulated or affected by the skillful application of
linguistic games” (1975, p. 310). For example, shortening the expression "Women's Liberation" to "Women's Lib" or calling a feminist a "libber" reduces the awareness that liberation is what the movement is all about.

Hilliard cautions that solving the problem through teaching involves fighting stereotypes: "Virtually all human roles are arbitrary, so few roles can be thought of as 'natural'" (1975, p. 311). Cultural groups evolve role patterns, so teaching in a nonsexist manner involves culturally-specific actions: educators must search through reading, conferencing, and discussions for linguistic strategies that serve to mark roles that indicate stereotypic categories. Identifying and avoiding these strategies enables teachers to avoid role patterning in the classroom.

Linguistic strategies are also the focus of Horst G. Taschow who considers reading a "lifeline," (1985, p. 25) a form of communication and learning about life through meaning. Understanding the message of the print occurs when a reader perceives how to process print. When a sentence is written, it is accessible because of sentence and sound patterns: the syntax of a sentence assigns a surface structure which gives form and tonal sound patterns. In addition, the surface structure gives access to "abstractness of thought, the message, or the deep structure" (1985, p. 100).

Taschow relates that students can be encouraged to think by relating to the "deep structure" expressed syntactically and semantically in texts. The goal is understanding both the printed
word and how words are put together to produce responses. In this way, a teacher can move a class from simple to complex thinking, from understanding content to understanding issues.

The issue of male control over meaning and language prompts Dale Spender's examination of linguistic strategies. Spender asserts that males control language; therefore, women are subordinated and lose their own view of the world; they are silenced, unable to speak. According to Spender, language is definition, our means of classifying the world. The rules of language are not reinvented by each new generation. "They exist as a fixed system which is learnt by children in the course of their socialization: ...these rules have a habit of becoming self-validating and self-perpetuating, regardless of any misapprehensions on which they may be based" (1980, p. 3).

Spender's theory is that men, who have traditionally held the power in society, have defined meanings from their vantage point and institutionalized those meanings through language. For example, because of the positive meaning that has been attached to the word "motherhood," it is difficult for any woman to acknowledge any negative experiences of motherhood. If a woman speaks bluntly about the trials of motherhood, as Edna in The Awakening does, she is considered deviant and abnormal. By promoting "man-made" definitions of female roles as the norm, society reinforces the notions of males' power and superiority. Male superiority expressed through language, however, is not in reality a reflection of male power, but a justification of power taken.
But language is the way in which knowledge, another kind of power, is shared. "Language enables one person to guide another's thoughts," states R. Hagman. "Guided imitation, such as is achieved through the use of language, is the reproductive device of a culture" (1982, p. 135). The ideology of a culture depends on language to reach the human imagination. In his linguistic research, Hagman has identified a simple feature of language of great importance to education: the same linguistic rules are used for both understanding and speaking. Experiments with young subjects confirm their understanding of what speech patterns mean before the subjects are able to use those patterns in speaking. Even in older subjects, Hagman found that using language often consists of using cognitive patterns generated in the process of actively observing speech behavior in order to imitate those speech behaviors.

As a sociolinguist, D. Cameron's interest and research about language extends beyond the identification of speech behaviors to the social implications of language use. Change in language use is generally opposed on the grounds that language is a hallowed institution. Cameron quotes Stephan Kanfer writing in the October 23, 1972 issue of Time: "The feminist attack on social crimes may be as legitimate as it was inevitable. But the attack on words is only another social crime— one against the means and hope of communication" (1985, p. 73). Cameron points out that sexist language needs to be searched out because gender-biased language distorts the truth. For
example, romantic novels sustain sexist ideology because of their misleading circumstances and dialogue.

Cameron suggests that readers and potential writers study the history of language and its use as an agent for both conducting and distorting meaning. When language acts as a tool to interpret stimuli, it aids the understanding of reality. When it acts as a straitjacket to filter or distort stimuli, however, language creates only one perception of reality.

Speakers who differ from each other in terms of age, sex, social class, or ethnic group may differ from one another in speech patterns, exhibiting what is called social variation. Historically, women have accepted an inferior social status and have, therefore, seen themselves in negative terms when compared to male society. Consequently, women have exhibited negative social variation. Jennifer Coates describes research about the following specific speech characteristics which may be summarized as follows:

Dominance—In interpersonal communication situations, when one speaker is male and one female, male speakers tend to dominate.

Verbosity—a myth about females that is not true. For example, men took an average of 13.00 minutes to explain three pictures, while females took 3.17 minutes to explain the same pictures.

Questions—Women used three times as many tag questions and simple yes/no questions.
Commands—males use more commands and very explicit commands; females use more suggestive directives, including the other person in the decision.

Expletives—males use stronger expletives; they swear more freely.

Politeness—women are more polite and are negatively polite, that is, they apologize for intruding, hedge assertions, and use the passive voice.

Coates concludes that the social variation described above is a direct result of gender identity learned through language:

When children learn to speak, one of the things they learn is the cultural role assigned to them on the basis of sex. As they become linguistically competent and adopt linguistic behavior appropriate to their sex, they perpetuate the social order which creates gender distinctions. (1986, p. 122)

The social variation in language use noted by Coates is affirmed by John Pfeiffer (1985) in his study on the difference between girl-talk and boy-talk. In experiments designed to focus on the control in conversations between males and females, he found that between 75% and 96% of the interruptions made were made by males. Women also typically asked a signal question (D'ya know what?—Guess what?) as a conversational opener, so, like children, they receive permission to go on speaking.

Further, Pfeiffer found that men use language to play a dominance game. They are frequently the star of their own stories, while women
in 26 out of 57 impromptu stories did not even appear as a participant. Within the home environment, language dominance in males seems to be encouraged more by the father than the mother. This patriarchal influence is most important in the early childhood years. After second grade, children begin to imitate their peers but are still greatly influenced by teacher expectation and male-male competition.

Coates and Pfeiffer have determined that women's speech is weaker and more polite, while men's speech is stronger and more direct. Cheris Kramer states that women and men are expected to have different behavior and different--appropriate--language. But language has power, and "women's speech exists because men have labeled it" (1980, p. 59). Linguistic putdowns of women occur through the defining of women and their role by men. Kramer labels this type of linguistic strategy "definition--redefinition" (1980, p. 62). For example, a woman who defines herself as John's wife might then be redefined by John as, "Yes, this is the little woman."

The implication of Kramer's research is that women cannot be equal participants if the language does not serve them equally well. The prime patterns of communication of women has been cooperation and passivity, traditionally evaluated as weakness, while the male's prime pattern has been assertion, associated with strength. Women's cooperation usually results from female training to be polite. Following this lead, Penelope Brown states that, "politeness essentially consists of a special way of treating people, saying and
doing things in such a way as to take into account the other person's feelings" (1980, p. 114). Brown hypothesizes then that "what one says politely will be less straightforward or more complicated than what one would say if one wasn't taking the other's feelings into account" (1980, p. 114). This normally occurs when addressing people who are socially superior or important, people one doesn't know or who are socially distant, or when one is in a situation that is "face" threatening.

After studying the speech patterns that indicate politeness in the Tenejapan culture, Brown concluded that, overall, women are more polite than men in Tenejapan society. The significance of Brown's study is found in the direct connection between her subjects' communication strategies and social position:

The analysis of communicative strategies provides an intervening variable allowing us to relate language and society in a direct and motivated way, rather than simply to correlate them. The ethos of women, in this view, is tied to culture and social structure via strategies for behavior. (1980, p. 133)

Robin Lakoff's landmark study that first theorized what Brown found in practice was the fruitful starting point for this type of linguistic analysis. Lakoff had no hard evidence, but based on observations, postulated that "In appropriate women's speech, strong expression of feeling is avoided and the expression of uncertainty is favored" (1973, p. 45). Women experience discrimination in two ways: in the way they are taught to use language and the way that language
uses them. Males are taught to be aggressive so they will be able to hold power. On the other hand, if young girls learn their lessons in language well, they may be labeled "sissies" and denied power on the grounds that they are not capable of holding power.

One of Lakoff's important contributions to linguistic studies is her identification of the "tag question" and its use. A speaker who is stating a claim but lacks full confidence in the claim will generally employ a tag question (Suzie is there, isn't she?). This strategy is related to women's intonational pattern of hesitancy and leaves the decision open, not imposing. Lakoff's study focuses on linguistic imbalances in the "real world" that are symptoms of a situation that needs changing. She states, "Allowing men stronger means of expression than are open to women further reinforces men's position of strength in the real world" (1973, p. 51).

Further feminist research in language encompasses the premises of the Sapir-Whorf Hypothesis: sensory data are classified into categories implicit in the language system, and the structure of the language affects the way in which the world is perceived and conceptualized. This theory is supported by H. Lee Gershuny who maintains that although females and males have access to the same linguistic rules and functions, "women would more frequently use patterns that betray uncertainty and reflect submission...females and males learn 'genderlects'—that is, sex-linked language" (1982, p. 57). Gershuny lists the following syntactic patterns that women use more often than men: intensifiers (so, such, quite, rather), modal
construction (can, could, may), tag questions (short yes/no questions added to a statement), modified imperatives (polite directive), more sentence fragments. In addition, Gershuny suggests that the consistent pattern of sex-differentiated language in writing and speaking may be studied through literary analysis.

Nelly Furman echoes this plan when she states, "Literature probes the capabilities of language, making the choice and arrangements of words the major focus of interest and the fundamental message" (1980, p. 46). Language, the very basis of literature, can be used to expose the cultural components of the linguistic medium. The resulting textual criticism can "show how women appropriate gender-marked signs" (1980, p. 48). This type of interaction can also help a reader interact with more skill when writing or speaking in any linguistic medium.

While a literary work may be judged solely as a work of art, it may also be a vehicle for the communication of the author or a means of teaching and/or influencing the reader. The same basic triad is involved in both discourse and a literary work—sender, message, receiver; therefore, rhetoricians have an interest in this type of analysis. Edward P. J. Corbett reports that rhetoric includes "all those modes of discourse which dispense information, influence attitudes, and prompt or prevent action" (1971, p. 171). Rhetorical theory adds the dimension of persuasion to the complex issue of linguistic analysis in order to examine the influence that diverse modes of discourse will have on readers.
The novel creates an arena for combining both linguistic and rhetorical analysis to examine the transfer of theory into practice. Kathleen Kougl states that the novel is one source of interpersonal communication that "overcomes the problems of finding people willing to talk about their personal relationships and then getting them to do so in a meaningful way" (1983, p. 282). For the reader, the novel is an opportunity to study communication—to reflect upon it, to realize what it means without the risk of personal exposure or mistakes that can create or foster hostile attitudes. Rhetorical devices aid in this understanding by providing a vocabulary with which to discuss the work, a system with which to classify and inventory language elements. The impact of such analysis is that the ideas suggested through the lives and communication revealed in a novel can be applied to the study of real people and communication.

Studying a novel also opens up another avenue of information that can sustain or refute analytical judgments—existing literary criticism. The interpretation of a text varies over time and among critics precisely because writing the text and reading the text involve linguistically-based strategies that are affected by perception—the first recording a reality, the second decoding that record. Literary criticism, then, provides a background about a certain novel that is being studied so that the reader is not responsible for gleaning himself/herself all the insights that critics have discovered. For example, Mary Doyle Springer affirms that Henry James is a writer of character-centered fiction with a special
interest in female characters. This observation would support the use of James's novels for this type of study.

Beyond the generalization about James's themes, Springer also seconds the notion that characters are imitative of people in the real world, revealed through "choices, speeches, and acts, consistent with the kind of person to be presented" (1978, p. 14). Literary characters exhibit, through their speech, traits that form both a pattern and a definition. A character cannot be portrayed as courageous if he/she speaks like a coward. Springer also seeks to alert the reader to the existence of deep structure that adds depth of character revelation: "We have only to think about how much a character suggests himself by what he says, and how much light comes even from between the lines of what he says" (1978, p. 27). Because the reader of a novel can go back over a conversation verbatim, he/she can observe details and understand significant points missed the first time, connecting the details into a coherent whole.

Another type of insight that literary criticism can provide is thematic analysis that can then be tested against the deep structure in the novel. In his criticism of Henry James, Mark Seltzer addresses the thematic concern of freedom. While Seltzer acknowledges that James's fiction is certainly concerned with freedom, he contends that it is also concerned with law, power, and authority—all that would constrict freedom. "If James's texts explicitly disown the exercise of power, the discourse of his fiction is a double discourse that at once represses and acknowledges a discreet continuity between literary
and political practices" (1984, p. 14). On one level, James's writing shows resistance to power: the challenges of his heroines. On another discreet level, however, he retains the strategies of control: weaker speech for the challengers and their inevitable defeat. Seltzer asserts, "This double discourse enables the institution of the novel to act as a relay of mechanisms of social control at the same time that it protects itself against the shame of power" (1984, p. 148).

Power in Henry James's fiction is also a topic for John Rowe. Rowe considers James the "prototypical modern and American expatriate...whose ideas are matters of social and political importance, especially in the study of American history" (1984, p. xi). The self-made man is a favorite American myth that glorifies individualism. James experimented with applying this myth to women, but in doing so, created an ambivalent figure who is eventually trapped in marriage. Rowe points out that James was attracted to the subjects and themes of "high society" in which women's bondage can be evasively represented, but he was unable to do more than "merely represent the psychology and sociology of women's servitude" (1984, p. 89). For example, Ransom is able to steal away Verena's voice (the representative voice of the women's movement) through marriage because, as her husband, he would have the power to dictate when and to whom she might speak.

From a feminist point of view, the question of power is one of abstractions: should women seek male power, or, by doing so, are they
capitulating to masculine values? Literature has an impact in such matters, Barbara Bellow Watson asserts, when through literary works, "the abstract becomes the imagined specific" (1975, p. 112); that is, the consequences of characters' actions are both recognizable and relational. Watson feels that there is relevance in reading the language of characters who have power and those who do not: "We need to observe women in literature as acting and perceiving, not only as being acted upon and perceived" (1975, p. 115).

Kate Chopin's The Awakening is mentioned by Watson as a story of the search for power. Edna's awakening occurs first as she discovers her ability to swim, the power to control her actions in the water. Her dialogue when she learns to swim, then, would be of special significance to any discussion of power in the novel. Her death is a conscious choice that rejects the power of others over her and refuses even the necessity of choosing among the limited possibilities that she has available. Through her analysis of The Awakening, Watson offers insights into social and personal definitions of power, which are, in themselves, exercises of control.

Watson's critique of power and the literary text exemplifies the relatively new field of feminist literary criticism. In surveying this new field, Elaine Showalter voices her concern that the absence of a clearly articulated theory makes feminist criticism vulnerable to attack. Showalter, therefore, classifies feminist criticism as either feminist critique or gynocritics. Feminist critique identifies the ideological assumptions of the woman as reader. The problem with this
approach, Showalter states, is that it is modeled on male critical theory, "a concept of creativity, literary history, or literary interpretation based entirely on male experience and put forward as universal" (1985, p. 147).

The gynocritical approach studies the woman as writer, with the woman as the producer of textual meaning—history, theme, genre, and structure. Gynocritics provides a female framework for analysis of women's literature. For example, both Showalter and Watson mention Edna's choice of death in *The Awakening* as the individual female's rejection of the power of society, a view that is gynocritical.

Another viewpoint is offered by a male writer, James H. Justus. He uses Freudian psychology to determine that *The Awakening* is not primarily a study of a woman victimized by an oppressive masculine society. He sees Edna's divided will not as a struggle for identity, but a struggle between a woman and her selfish-child self. He states, "I would suggest that the awakening of Edna Pontellier is in actuality a reawakening; it is not an advance toward a new definition of self, but a return to the protective, self-evident identity of childhood" (1978, p. 114). Justus condemns Edna for her lack of "motherhood" and sees her suicide as an impulsive act committed without any great deliberation. Such varying views provide a starting point for discussion. For example, what exactly does Edna say about motherhood? Are her children happy?

Winfried Fluck maintains that Edna's struggles are really Chopin's efforts to create disturbing experiences or try out new
responses without having to confront the real consequences. She quotes Ann Scott who observes:

The thought and behavior of women who were still attached to the older values while they were experimenting with the new has sometimes seemed paradoxical, but they were simply exhibiting the ambivalence which is common when values are in the process of change. (1982, p. 151)

Fluck's cultural criticism lends insight, then, into the conflicting syntactic structure that the dialogue of The Awakening discloses.

General literary criticism about the time period in which the novels were written also adds understanding. Marlene Springer's study about women in Victorian literature, for example, traces social influences that were changing the structure of life and literature in the Victorian period. The machine age destroyed the slow pace of rural life and introduced technology, while Darwin was stirring up new ideas about life and creation. "Enshrined in the temple of the home by the cult of chastity, looked to as a moral guardian, feared for the power that worship confers, and often sacrificed to propriety, was the Victorian woman" (1977, p. 125).

Springer points out that the literature of the time had to deal with social changes that were happening world-wide even as it sought to effect or suppress (depending on the author) changes in the roles of women. The women of change, however, still judged themselves or were judged according to the middle-class, moralistic codes of Victorian society. They must be unassuming, their language must not
shock; they were to be angels, preferably fragile ones. Springer concludes, "In that era of ambiguities as well as equipoise, the stereotypes had remained the realities until the realities could enjoy them no longer; and that past which still is too much the present turned toward the ache of modernism" (1977, p. 156).

Stylistic literary criticism is yet another approach that focuses directly on the components of an author's style, including language, in order to analyze the manner of construction that makes a work unique. William Veeder investigates Henry James's style to identify "the lessons of the master: what Henry James learned, and what he taught" (1975, p. 1). James did not use language just to make statements; his language makes the reader discover the meaning. Veeder states, "like poetry, fiction is great, not for what it says, but for what it does. The meaning of a work of art is, finally, our experience of it" (1975, p. 3). Three forces interact in a comprehensive stylistic analysis: period, genre, and personal forces. A stylistic analysis builds on other types of literary criticism, separating stylistic characteristics that are indigenous to period or genre, in order to present the unique personal signature of the author. For example, complete sentences common to prose would not be expected within the poetry of certain time periods.

With so many methods of literary criticism, the method utilized by a critic indicates his/her interest or point of view. Elaine Showalter relates that current literary criticism now seems to be evolving into a two-tiered system that is assuming a gender identity
of its own. Males most often practice the humanistic, interpretative type of criticism, while women are tackling a more scientific approach:

The new sciences of the text based on linguistics, computers, genetic structuralism...have offered literary critics the opportunity to demonstrate that the work they do is as manly and aggressive as nuclear physics—not intuitive, expressive and feminine, but strenuous, rigorous, impersonal, and virile. (1979, p. 38)

Susan Hookey reports that current computer technology used in stylistic analysis produces three different types of studies: word and sentence length, vocabulary studies, or syntactic analysis. These types of studies may be used for the preparation of critical texts, collation of manuscripts, finding relationships between manuscripts, validating authorship, and studying the structure within texts. Hookey states, "Traditionally, opinions about style have been largely intuitive, but the computer now can provide additional data to make an objective study" (1979, p. 122). The type of study is not new, but the study is facilitated by the use of a machine.

Sally Yeates Sedelow and Walter A. Sedelow, Jr. agree that the computer is an important advance in literary criticism: "Through the use of computers, it should be possible to achieve more accurate detection and delineation of linguistic patterns than has hitherto been the case" (1966, p. 1). Computational stylistics--the study of style by computers--allows the researcher to amass a large quantity of
evidence with precision and patience. A linguistic pattern identified in this way marks an idiosyncratic use of language by an author, the author's style.

John B. Smith supports the analysis of linguistic patterns when he states, "Any theory or hypothesis lies not in its elegance but in the range of phenomena it draws into focus and the relations it reveals" (1981, p. 1). He asserts that any generalization about a text can be traced back by the computer to patterns within the text or details revealed through language usage. Smith, however, feels that computer technology is becoming sophisticated enough to go beyond storing, retrieving, counting, and sorting. Because the computer collects the text as a long, sequential string of words or "signs," it represents the ultimate semiotic instrument. Meaning must be assigned from without the machine, but the machine can now be programmed to correlate individual words with responses.

With computer technology, Smith looks for the concept of proof to change from internal consistency of critical description to include pervasiveness. Because the computer can seek all occurrences of a pattern within a text, and can do it quickly and precisely, the concept of proof will draw on the complete text.

Employing computational stylistics for language analysis does not mean that the researcher becomes an extension of a machine. In Richard W. Bailey's opinion, the computer "multiplies the power of human imagination: first, by eliminating some of the drudgery that discourages an investigator from pursuing a hypothesis; and second, by
extending standards of exactness and precision to yet higher levels" (1982, p. 1). The technology is rapidly expanding; "computing power in the United States is growing at about 40% per year, while the cost of computing has decreased by about 25% per year since the 1950s" (Bailey, 1982, p. 4).

With these advantages in mind, Hugh Burns envisions the computer as an important tool for assisting in the comprehension and production of discourse. Burns argues that "the humanist faces an even greater challenge than the scientist of relating the results of scientific and technological discovery to humankind's needs for appropriate behavior and aesthetic understanding" (1984, p. 173). Burns suggests that humanists learn to use technology for creating an understanding of written or spoken products. Moving beyond naming a file to defining rhetorical implications for the file (audience, message, writer's priority, etc.) is the first step. Analyzing style can then be accomplished by investigating words, sentences, and text arrangement or stylistic patterns. This same approach can be used to judge the researcher's own writing.

Burns takes a futuristic approach to the complaints of humanists about science and technology. He maintains that because the complexities of our information age are greater, humanists should take advantage of the process of technology for analysis and interpretation. This technology may also "unravel the non-trivial problem of comprehending a natural language used in context" (1984, p. 181).
Computer technology is becoming an ever-expanding asset in education; three out of four U.S. schools owned computers by 1983, and nearly all elementary and secondary teachers surveyed by the Corporation for Public Broadcasting in 1985 said they wanted more computer training (Teachers wary of computers, but they value them as teaching tools, 1985, p. 736). With computer technology now available and teachers interested, the time is right to acknowledge the potential of Seymour Papert's assertion: "Computers can be carriers of powerful ideas and the seeds of cultural change...they can help people form new relationships with knowledge that cuts across the traditional lines separating humanities from sciences and knowledge of the self from both of these" (1980, p. 4). Papert theorizes that the computer can concretize and personalize the formal: knowledge that was accessible only through formal processes can now be approached directly and systematically. Through active computer-assisted learning, students begin deliberately thinking in a step-by-step manner like a computer and, more importantly, they begin to think about thinking (what it is and what it is not).

According to Papert, the computer can be a bridge between the social schizophrenic split between science and humanities:

This great divide is thoroughly built into our language, our worldview, our social organization, our educational system, and most recently, even our theories of neurophysiology. It is self-perpetuating: the more the culture is divided, the more each side builds separation into its new growth (1980, p. 38).
Literary language studies using a computer exemplify this theory in practice. Students are able to comprehend the benefits of technology, see the underlying relationship between language usage and mathematics, and identify linguistic patterns for analysis. Most personal knowledge is profoundly mathematical; space, movement, and repetition are what come naturally to children. There need not be a suspicious relationship between science technology and humanistic studies because they are both concerned with idea generation. Papert cautions that, "Educational innovators must be aware that in order to be successful they must be sensitive to what is happening in the surrounding culture and use dynamic cultural trends as a medium to carry their educational interventions" (1980, p. 181).

The awareness that Papert encourages is, of course, the motivation behind studying gender patterns in fiction. Teachers must be aware that the dominance enjoyed by males in education is clearly linked to speech patterns. In their study of classroom interaction, Myra Sadker and David Sadker describe the dominance of males:

1. Males speak more often and frequently interrupt females.

2. Listeners recall more from male speakers than from female speakers, even when both use a similar speaking style and cover identical content.

3. Females participate less actively in conversation; they do more smiling and gazing; female teachers are more often the passive bystanders in professional and social conversations among peers.
4. Females often transform declarative statements into tentative comments (1985, p. 57).

The pattern of classroom dominance through language that Sadker and Sadker identify can be altered through awareness and training. When teachers are aware, the bias in classrooms diminishes and teaching effectiveness improves. In their study, Sadker and Sadker found that classes taught by trained teachers "had a higher level of intellectual discussion and contained more effective and precise teacher responses for all students" (1985, p. 57).

Training in awareness of linguistic patterns and their effect must begin with teachers but should extend to students. G. Weiner feels that "children should be encouraged to be critical and to be critics of the books and comics they read, to examine how and why they are sexist/racist, and what effect they may have" (1985, p. 141). Weiner suggests dramatizing stories both as written and with rewritten scripts that reflect nonsexist language. Changing the sexist language in texts used in class involves changing attitudes and behavior. Gender concerns in language cannot be dismissed as issues which only concern feminists, because when we all get better, we all get better.

Sam Totten proposes that social issues be introduced into the English classroom to encourage students to think critically and relate literature to life. Concerned about students' apparent lack of awareness and concern about contemporary issues, Totten integrates these issues with the traditional study of literature. For example, The Taming of the Shrew is linked with the notion of sexist language
and role expectations. This strategy requires a careful and critical analysis of the work; furthermore, students "come to understand the power of language and that some of the most interesting and profound pieces of literature—both fiction and nonfiction—have their roots in major social issues" (1985, p. 50). This method (which would only be enhanced by computational stylistics) does not subtract from the English "curriculum," but adds social consciousness and critical thinking skills. The English course becomes more than spelling, grammar, and vocabulary, punctuated with reading; students develop a sensitivity to issues and become more critical readers and informed speakers and writers.

The integration of language and literature teaching is, in Ronald Carter's view, long overdue. Literature can help language study in the same way that language study can help the study of literature. Carter states, "Literature is an example of language in use, and is a context for language use. Studying the language of literary text as language can therefore enhance our appreciation of aspects of the different systems of language organization" (1982, p. 12).

Females and males are victims of the system of gender organization in language when they are unaware of the system or accept it as a "natural" condition. Literature taught in schools is only one part of the socialization process of males and females. It is, however, a part that educators and informed readers can catch in the act of indoctrination. The reading experience is not just an English lesson, but the beginning of an education in language and life.
SECTION I. LANGUAGE AND LIMITATIONS
INTRODUCTION

Education, and indeed, social order depend on communication to exist and employ the power found in language use and arrangement for the transmission and transmutation of traditional and cultural ideals. Language is not only a product of society; language defines society. The social impact of language is, therefore, a curricular concern for all educators.

Robert Zais in *Curriculum: Principles and Foundations* confirms the American educational system's dependence on the printed word for materials. He cites the following research: "75% of a student's classroom time and 90% of his [her] homework time is spent using textbooks. In such circumstances, it is hardly an exaggeration to say the textbook is the curriculum" (1976, p. 473). The language within these textbooks establishes a curriculum by organizing and presenting the subject matter. This same language, however, reinforces a hidden curriculum by reflecting the cultural value system of which it is a part, a system which indirectly encourages gender bias.

Curricular studies verify gender bias in textbooks through roles and images (Fisher, 1974, *Women on Words and Images*, 1974). Females have appeared less frequently than males in textbooks (Frasher and Walker, 1975) or have been relegated to passive roles and assigned vocations not highly valued by society. In response to these studies, many textbooks now offer a more balanced view. All curricula, however, involve many texts which are not labeled "textbooks" and are not edited and/or replaced periodically. Any text used in teaching
literature, for example, can become an instrument for negative socialization when gender patterns in the message and medium of that text reflect sexist stereotypes held by society. Teachers have the responsibility to examine each text and to use that text not only to teach content, but to address the issue of language and how language becomes power.

Those who hold or who have held the power in any society formulate cultural patterns present in that society. Patterned gender roles that inhibit or simply are outdated cannot be defended because they are "traditional." Education must consciously be at the vanguard of developing each student independent of gender or prescribed gender roles. The knowledge and expectations of gender roles that accompany children to school compound the difficulty of this task. For example, Barbara Griffin and M. K. Gillis assert that "children are already aware of sex-role stereotypes by the time they enter school (Reilly, 1979; Tyson, 1980), and this fact can promote a learning environment that limits a child's potential" (1981, p. 63).

C. Whitfield's (1980) study of sex-role stereotyping (SRS) reveals that as children's scores on a measure of SRS rise, their scores in gender-related subjects go down: boys' scores in language arts go down and girls' scores in mathematics go down. From this evidence, Whitfield theorizes that when children perceive a subject as not appropriate for their sex, they begin to experience learning problems in that subject.
The important distinction is that gender-related behaviors learned through language become part of both male and female social definitions. Girls begin their education with higher scores in both reading and basic computation (Sadker & Sadker, 1985), but soon rate boys higher in virtually every respect. Studies by Dale Spender indicate that boys, girls, and teachers consider boys brighter and more capable:

Despite what teachers may think or say they are doing, from the perspective of female and male students there is consensus that boys are considered more important, more authoritative, more deserving and worthy of attention, and this knowledge possessed by the students adds to the confidence of the boys (who go on to say more and demand more attention) and undermines the confidence of the girls (who react by saying less and attracting less attention). These are the lessons learnt in the classroom from kindergarten to college.

(1982, p. 55)

The submissive speech posture that pervades classroom interaction is reiterated in curriculum materials, in books that students read. Elizabeth Segel (1986) in "As the Twig is Bent..." traces the development of "girls' lit and boys' lit" and the subsequent role behavior that such literature outlines—adventure stories with aggressive speech and action for boys and domestic stories with polite speech and little action for girls. This split in the literary curriculum socializes females into second class status because
teachers choose common reading materials that appeal to males. Segel notes that when a male student perceives that a text is "female," he refuses to read it. This boy/girl division not only deprecates female experience, it also restricts boys' options and freedom to read.

From an ethical perspective, then, educators must be concerned about the negative impact of gender stereotypes in language on both males and females. Recognizing these stereotypes in language is the first step toward eliminating them through education.
MATERIALS AND METHOD

This study presents a methodology for identifying gender patterns—rhetorical patterns of style assigned by gender—by examining the speech of characters in the novel, *The Awakening*, by Kate Chopin. Using a novel to study language allows a class to analyze a frozen conversation in order to study the impact of the words and their arrangement in the static universe of the novel. This particular novel is appropriate for secondary schools because of its length and concern with social restrictions, a theme relevant to most adolescents.

The study reviews the speech of two characters—the heroine (Edna) and the male (Robert) who most frequently interacts with her—in order to analyze the communication of these characters and the linguistic patterns which define them as male and female. Although the content of *The Awakening* is appropriate only for secondary students, the method outlined may be used in any discipline for any text which contains dialogue. Higher-level material establishes the applicability of the procedure to the most sophisticated fiction that might be used in K-12 classrooms, but the syntactic variables studied are also components of the most basic texts.

These variables are not from some obscure rhetorical tome, but are stylistic and semantic components of spoken language which are easily identifiable: questions, imperatives, exclamations, pauses, fragments, conditionals, definitions, negatives, universals, adverbs, and comparisons. COMP STYLE, a package of computer programs designed
by Rosanne G. Potter, Iowa State University, provides for text entry, then sorts and counts these variables. Potter explains how these variables help define character and shape reader response: "...my theory is that our judgments and expectations about characters are causally related to the syntactic choices made by playwrights" (1980, p. 187). The results generated through the use of COMP STYLE offer an accurate identification and classification of simple syntax that may be applied to the language of speakers. In addition, the COMP STYLE package also contains programs which statistically analyze and graphically display the results. This function of COMP STYLE is not employed in this study, however, because of the small sample.

The dialogue in plays, the subject of Potter's study, differs from the dialogue in novels in that playwrights communicate with their audiences chiefly through the dialogue of their characters. While fictional characters, like characters in a drama, can be said to define themselves to others largely through their speech, they are also a product of the narration surrounding their speech. This study, however, intentionally focuses on the "primary rhetoric" of the characters— their dialogue. Potter's programs and methods, dealing with the speech of characters in plays, are applied to the speech of Chopin's characters to see if any rhetorical patterns of style emerge.

The strengths of this computational stylistic method lie in the accuracy of the computer search and the large amount of data which may be processed. The computer, however, is only the means; the end is a sensitization to gender patterns in language. This same type of
analysis can be used in the classroom by having the class study a selected passage of dialogue or count the occurrences of a limited number of variables. For the purposes of this study, variables directly concerned with power—questions, imperatives, exclamations, definitions, and negatives—will be examined to determine if the language of Kate Chopin's characters limits their worlds.
RESULTS

Following is an illustration of the computer's searching and sorting by variable in *The Awakening*. Table 1 depicts the numeric results, listing both the observed frequency of variable use and the expected frequency of variable use. A character (such as Edna) with 67.39% of the total dialogue, for example, would have an expected frequency of 100 definitions, 67.39% of the total definitions. Edna's observed frequency of definition use, however, is 111. This higher frequency of definitions gives Edna more opportunities to describe or explain, imparting a measure of authority and strength. The high or low use of these variables, therefore, help define character and shape the reader's reaction to that character.

The variables in Table 1 are arranged in order to conform to earlier studies by Potter (1982) that indicate that the variables of questions, imperatives, exclamations, and fragments correlate highly with readers' judgments of character dominance. For example, a dominant character will exhibit a high use of questions, definitions, and imperatives, but a low use of fragments. An excitable character will exhibit a high use of exclamations, questions, and definitions. The remaining variables in the order--definitions, negatives, universals, adverbs, and comparisons--are variables that all give the characters ways of "defining" persons, things, or situations.
<table>
<thead>
<tr>
<th></th>
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<tr>
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Percentage of dialogue - Edna = 67.39%, Robert = 32.61%
From a stylistic perspective, the previous table depicts a woman who has higher than expected frequencies of variables that connote both dominant and submissive characteristics—a woman with conflicting roles. Paula A. Treichler also recognizes this ambiguous posture in her linguistic analysis of Edna's role: "One textual counterpart to this complexity is the ongoing syntactic interplay between active and passive voice which parallels, and not infrequently undermines, the overt narrative" (Treichler, 1980, p. 239). A woman-child, Edna struggles for power, both physical and psychological. She tries to formulate individual goals and roles, but on discarding some gender stereotypes, finds herself trapped by others.

So it is with her syntax. For example, while she uses a slightly higher number of questions than Robert, her questions are couched in a very different manner. Susanne Langer asserts that, "The way a question is formed determines in part the answer that can be given" (Spender, 1980, p. 77). A "yes-no" question has only two alternatives, but may be submissive (may I please go?) or accusative (Did I not tell you to go?). A rhetorical question, on the other hand, simply emphasizes an idea with which the addressee can be expected to agree.

Edna's early use of questions reflect her "immature" role. She asks child-like direct questions: "Why didn't you stay out there with the others?" (Chopin, 1972, p. 49) She also asks questions that excuse her from decisions: "What shall we do there?" (p. 59) "Shall we go right away?" (p. 64) As Edna develops her independence, she
explores ideas with rhetorical questions: "Does that quality count for anything in art?" (p. 106) "Do you suppose a woman knows why she loves?" (p. 135) She also uses the question to correct and criticize in lieu of possible stronger structures. "Why don't you go after you have said good night?" (p. 128) "Three lumps: how can you drink it so sweet?" (p. 176)

Robert uses his questions to suggest conduct: "Do you know what time it is?" (p. 51) "Are you not going to wait for Mademoiselle Reisz?" (p. 164) But he also challenges with this syntactic structure: "What on earth is his picture doing here?" (p. 165) "Why do you force me to idiotic subterfuges?" (p. 176) "What do you mean?" (p. 178)

Sally McConnell-Ginet writes that, "In many cultural settings, women's speech is said to be more 'polite' than men's. This phenomenon is partly to be understood in terms of men's socially superior position, although there are other factors as well" (1980, p. 18). The use of questions by the characters in The Awakening would confirm this statement, for Edna's questions are not as aggressive as Robert's, and when direct, serve to "defuse" a potential confrontation.

In contrast, occasions of confrontation often involve imperatives, statements which issue commands or give directions. "The precise meaning of imperatives," states Bennison Gray, "is difficult to explain. They imply existence of powerful forces or standards"
This power is exercised in speech because imperatives are used to control persons or situations.

Edna's use of the imperative reflects her assertion of power in two basic situations: she gives orders that are fitting to her roles as a matron in society and mistress of a house, but she also ends confrontations by ordering action. The first instance involves clear-cut, simple directives: "Here, take the umbrella" (p. 8). "Bring the tray with the cards, Joe" (p. 85). "Never mind; leave it till morning" (p. 88). In the second instance, she ends an argument with her husband by directing, "Leonce, go to bed, I mean to stay out here" (p. 53).

Robert too is involved with the assertion of power, but his power is an example of male dominance. All of his imperatives are directed toward women; ten are addressed to Edna, seeking to secure her presence, so that she is with him only. "Oh, come" (p. 24), he coaxes her. This statement is not in itself a powerful command, but when she demures, the imperative is reinforced by repetition: "Come on," he insists (p. 24). "Come" (p. 24). He follows these imperatives with preemptory action, placing her hat on her head and leading her away. Repetition is used also when Robert attempts to prevent Edna going to attend her friend who is about to give birth: "Don't go, don't go!" (p. 179) "Oh! Edna, stay with me." (p. 179) "Stay with me" (p. 179). This time, however, Edna makes her own decision. Tempered with a promise to return quickly, she leaves.
Edna's reaction to Robert's imperatives parallel her growth, for she is able to refuse his direction only after she has assumed control of her own person. In doing so, however, Edna acknowledges that her speech habits have become stereotypically "unwomanly"—"I suppose this is what you would call unwomanly; but I have got into a habit of expressing myself" (p. 175). The implication is that not expressing oneself is "womanly."

While questions and imperatives can indicate power or strength, exclamations that reveal strength of emotion may create an impression of weakness (Kramer, 1977, p. 159). Emotion expressed through the exclamatory structure may indeed be used to focus on the speaker's interest, but that power is offset by the appearance of irrationality, suffering, and frustration. Edna employs the exclamation to express two extremes of emotion—pleasure and pain. She shows great pleasure when she exclaims, "It will buy a handsome wedding present for Sister Janet!" (p. 15) "How easy it is!" (p. 47) "Painting! I am becoming an artist." (p. 105) She also evinces intense pain by exclaiming, "Oh! I have suffered, suffered!" (p. 179) "It makes no difference to me, it doesn't matter about Leonce Pontellier—but Raoul and Etienne!" (p. 138)

Robert, on the other hand, uses the exclamation when addressing another, to underscore what he is saying: "I have no patience with you!" (p. 49) "Shut up!" (p. 57) "Aloee Arobin!" (p. 165) He does not use the exclamation, like Edna, to describe what he is feeling. His use of the exclamation is consistent with a "male" stereotype of
expressing reaction in strong, direct terms, but avoiding emotionality. "Excitability" or emotionality can be self-defeating for female characters who, by losing control of their emotions, appear weak and vulnerable. Martha Banta recognizes this weakness when she states that the female in the Victorian era was most often a "victim, a figure in a melodrama of betrayal and fraility" (1977, p. 241). It is such a female who betrays herself: "Oh! I don't know what I'm saying, doctor" (p. 184).

Like exclamations, definitions appear in greater proportional numbers in Edna's speech. But unlike exclamations, definitions give characters strength and independence through the ability to define and chose one's situation. A "definition" is a statement that describes a thing, enumerates parts, demonstrates operations, or relates a state of being. Edward P. J. Corbett explains the importance of this variable to communication: "Exposition and argumentation often turn on definition. Exposition, in fact, is a form of definition. In order to explain something, we have to tell what a thing is" (1965, p. 40). In addition, Potter reports on the impact of definitions in characters' speech, "The high definers are the tone-giving characters...they define the situation and thereby circumscribe the reactions of the other characters by establishing the context in which they all act" (1981, p. 423).

Edna's early use of definitions reflects her concern about her situation. Until she moves into her own house, she defines things, "Pirate gold isn't a thing to be hoarded or utilized" (p. 59), or her
own feelings, "I was never so exhausted in my life" (p. 49). After Edna assumes independence, however, she begins to define people—Alce Arobin, the Mexican women, and Robert himself. She tells Robert, "You are the embodiment of selfishness" (p. 175), and asserts her own maturity by defining him as a "very, very foolish boy" (p. 178). It is also at this point that Edna characterizes her own speech as "unwomanly."

Robert's use of the definition is in direct contrast to Edna's, for he does not define himself until after her independence. Prior to that time, he is concerned with using the definition to explain or instruct: "The water must be delicious; it will not harm you" (p. 24). "It was folly to have thought of going in the first place, let alone staying" (p. 60). After he has become "awakened" to his feelings, he becomes aware of emotions: "I suppose I'm getting reckless; I bought a whole box" (p. 176). In describing his actions, Robert removes himself from "logical" thinking, "I lost my senses..." (p. 178), and expresses the atypical emotional reactions in strictly negative terms—"reckless and impossible."

"Definitions of anything will vary," states Corbett, "according to the definer's point of view and his particular basis of classification" (1965, p.42). For example, as Robert thinks of Edna and despairs because she is already possessed, she is "Leonce Pontellier's wife" (p. 177), she insists on a more personal definition: "I am no longer one of Mr. Pontellier's possessions to dispose of or not" (p. 178).
Point of view is also present in the "negative" variable. Present in one out of every three sentences in The Awakening, this variable helps set the tone of the piece and illustrates the attitudes of the characters. Frustration and misunderstanding contribute to this high usage as characters struggle for survival and change—a struggle that requires either a negation of the norms of society or the challenge to those norms. All words with negative prefixes, like "no," "un," and "il," or suffixes, like "not" or "n't," as well as words like "never" or "neither," are considered negatives in this paper.

As Edna experiences her "awakening," she uses her higher share of negatives to question everything in her life. The reader is introduced to a character who "doesn't want anything but my own way" (p. 184). Her subsequent negative struggles are with the people who find her different and with herself as she comes to grips with that difference. She comes to the conclusion that "I would give up my life for my children, but I wouldn't give myself" (p. 80). In taking her own life, Edna feels she is taking a positive action for her children, rather than choosing a negative life for herself and them.

H. Lee Gershuny finds negativity common to the female: "The female stereotype is negative and inferior by definition....Behavior described in a man as assertive is described in a woman as pushy, bitchy, or castrating" (1982, p. 55). Edna is the type of Victorian woman whom Martha Banta describes as "caught between social rigidities and inner tensions" (1977, p. 241). While Chopin may be sympathetic
towards Edna's "negating" of social norms, the novel ironically presents a lesson on the consequences of resisting gender roles. Edna goes the way of most other defiant heroines in the Victorian era in fiction—she dies because she cannot live in the world as she chooses.

Robert's negative use is different from Edna's in that he does not question society or his "logical" self. His negatives are protests of misunderstanding or attempts to negate reality, to escape into fantasy. On Cheniere he tells Edna, "We shall not need Beaudelet nor any one" (p. 58), a romantic if unrealistic notion. He also explains his return from Mexico in a negative manner: "I was demented, dreaming of wild, impossible things" (p. 178). His love for Edna is part of a fantasy, and when he is forced to speak honestly of his emotions and face the "unwomanly" Edna, he flees. Thematically, Robert emerges, therefore, as a superficial character, influential because of his position in society, but without strength to deal with the world he imagines.

Per Seyersted in Kate Chopin: A Critical Biography while acknowledging that Edna's death was a type of liberation, outlines why it was also a defeat:

Edna is defeated in the sense that she cannot meaningfully relate herself to the people around her and in some way integrate her demands with those of society. A society, to be sure, which is responsible for the fact that emancipation is her goal rather than her birthright. (1969, p. 149)
Syntactically, Edna is given the ability to question, direct, and define, but these "powerful" variables which would claim a role of strength conflict with her high exclamation and negative use. Further, Chopin undercuts Edna's questions, imperatives, and definitions by the introspective and "polite" language within the structures themselves—gender patterns of submissive speech.
CONCLUSIONS

It is not enough to say that gender patterns exist in fiction. One must realize that these gender patterns can be identified by rhetorical methods because they are embedded in language. Moreover, this language is not just the language by which characters in fiction are defined, but the language with which real people define gender roles, values, and acceptable behavior; the language with which teachers teach and students learn.

While educators do not control society, they can control their interactions with students in the classroom. It is possible to mold students' attitudes and offer opportunities which do not sex-role stereotype students, but offer a variety of options which will enhance their capabilities and talents as human beings rather than males or females. This type of syntactical study gives both teacher and students the opportunity to analyze the communicative process, examining how response is affected by the arrangement of language. Identifying linguistic patterns offers options to the sex-role dichotomy that has become a limiting cultural and social force.

Gender patterns which establish male speech as direct, clear, and commanding, while reinforcing the notion of "weak" or submissive speech for females must be seen as socializing agents—powerful, but subtle. This type of socialization takes place because there is an interplay between language and literature that both reveals linguistic and social patterns and teaches linguistic and social patterns.
Reiterating the importance of fiction in helping form those patterns, Wayne C. Booth states:

Another observation that should be made by anyone surveying the rhetorical scene without prejudice is that most young people now seem to derive their basic beliefs, at least those capable of articulation, more from fiction and drama than from forms that at one time were more influential: sermons, scriptures, epideictic orations— to say nothing of systematic discussions of theology or philosophy. (1971, p. 102)

If indeed life is interpreted through these forms of communication, the language of literature becomes a force that can be used or abused in defining any life experience. Recognizing gender patterns in fiction, therefore, can be a positive step in creating a social reality where communication is neither marked by gender, nor limited by stereotype.
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SECTION II. GENDER PATTERNS IN HENRY JAMES: A STYLISTIC APPROACH TO DIALOGUE IN DAISY MILLER, THE PORTRAIT OF A LADY, AND THE BOSTONIANS
INTRODUCTION

The impetus for Henry James to explore the role of the "American girl" can be found in his real concern about the rigidity and constraint of social roles in late Nineteenth century America. Disenchanted with the American male focus on business and money, he considered the "situation of women, the decline of the sentiment of sex, and agitation on their behalf the most salient and peculiar point in our social life" (Matthiessen, 1947, p. xvii). The precursor of the feminist character, James's "American girl" emerges as an eager young woman who develops her own personality by struggling against the restrictions of society. For James, she was the American spirit following the Civil War—freedom-loving and adventurous, chafing at the rules by which society allowed adventure and defined freedom. Such a woman and the man who interacts with her provide a rich rhetorical field for analysis of male and female roles and definitions.

This study approaches that field through computational stylistics, analyzing one medium of James's message—his characters' language—in order to identify the difference in rhetorical patterns of style used in creating male and female characters in *Daisy Miller*, *The Portrait of a Lady*, and *The Bostonians*. The analysis of these stylistic gender patterns is accomplished by investigating the "primary rhetoric" of fictional characters using variables which have rhetorical implications in writing and speaking and which are easily identifiable: questions, imperatives, exclamations, pauses,
fragments, conditionals, definitions, negatives, universals, adverbs, and comparisons. By focusing on a rhetorical unit (dialogue) that is clearly defined, the context as well as the content of a character's speech may be studied to determine how stylistic structure defines character. What is said is certainly significant, but how it is said is a direct function of style. From the perspective of gender, then, the study of stylistic patterns poses two important questions: Are male characters empowered by their speech characteristics while female characters undercut by the speech characteristics they are assigned? What effect does the syntax of a character have on his/her definition as male or female, heroine or hero?

The stylistic devices explored herein do not include all the components of style in the classical sense. Rather, they are the syntactic and semantic variables that make up COMP STYLE, a package of computer programs designed by Rosanne G. Potter, Iowa State University. The COMP STYLE package provides for text entry, text segmentation, sorting, counting, and printing. The results offer an accurate identification and classification of simple syntax that may be applied to the language of speakers. Potter explains how these variables help define character: "...my theory is that our judgments and expectations about characters are causally related to the syntactic choices made by playwrights" (1980, p. 187). The COMP STYLE package also contains programs which statistically analyze the results. These functions of COMP STYLE are not employed in this study, however, because of the relatively small sample.
The dialogue in plays, the subject of Potter's study, differs from the dialogue in novels in that playwrights communicate with their audiences chiefly through the dialogue of their characters. While fictional characters, like characters in a drama, can be said to define themselves to others largely through their speech, they are also a product of the narration surrounding their speech. This study, however, intentionally focuses on the "primary rhetoric" of the characters—their dialogue. Potter's programs and methods, dealing with the speech of characters in plays, are applied to the speech of James's characters to record any rhetorical patterns of style that emerge.
DAISY MILLER

An immediate literary success, Daisy Miller was, in Henry James's own words, a character of "pure poetry" (James, 1962, p. 270). Hers was a charm enhanced by physical beauty and innocent playfulness. Her charm was flawed, however, by a lack of mature and intelligent judgment—a flaw associated with childhood that relegated her to the perpetual position of "girl." Elizabeth Allen observes that, "The most intelligent of James's women survive by learning and understanding the world of social codes and forms, by using language—that primary means of signifying—with consummate skill" (1984, p. 43). Daisy does not learn or accept the European social codes and forms, so Daisy does not survive. Her failure to control, her very uncertainty, can be illustrated by the variable usage within her syntax.

Following is an illustration of the computer's searching and sorting by variable for Daisy Miller. Table 1 depicts the numeric results, listing the observed frequency of variable use, the expected frequency of variable use, and the statistical significance of the difference between the two frequencies. A character (such as Daisy) with 60.9% of the total dialogue, for example, would have an expected frequency of 50.55 questions, 60.9% of the total questions. Daisy's observed frequency of question use, however, is 42. With her ability to question weakened, Daisy is reinforced in her social role as the more submissive character—the one who is questioned. If this variable usage was reversed and Daisy had a larger frequency of
questions than was expected, she would exhibit an aura of authority as the one who questions. In this way, the difference between the observed and expected frequencies of these variables help define character and shape the reader's reaction to character.

The difference between the male and female characters' observed frequencies and expected frequencies may be tested for statistical significance by employing a Chi-Square Goodness of Fit test. Statistical significance at the .10 level is indicated by an *, at the .05 level by **, at the .01 level by ***. While numbers that denote variable usage and significance are important pieces of evidence that confirm or refute critical interpretation, they are also indicators that need careful evaluation. For example, the difference between Daisy's and Winterborne's observed frequency of questions is significant at the .10 level, but if the frequency scores differed by only 1, the results would be significant at the .05 level. Further, critical significance is affected by the role the characters are thematically assigned to play—a factor that numbers cannot account for. Examining the content of a variable file, therefore, adds depth and validity to the interpretation of a variable which a study of the numbers alone cannot supply.
Table 1

**Numeric Results in Daisy Miller**

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Percentage of Dialogue—Daisy = 60.9%, Winterborne = 39.1%

* = Critical significance to the .1 level.
** = Critical significance to the .05 level.
*** = Critical significance to the .01 level.
The variables in Table 1 are arranged in order to conform to earlier studies by Potter that indicate questions, imperatives, exclamations, pauses, fragments, and conditionals are "reliable and independent measures of difference between characters" (1982, p. 65). A dominant character, for example, will exhibit a high use of questions, definitions, and imperatives, a low use of fragments. Other variables in the order—definitions, negatives, universals, adverbs, and comparisons—are variables that all offer unique ways of "defining." Through such variables, characters can say what "things" or people are, what they are not, what they are like, or how they are like something, establishing both definition and motivation for action.

This first table illustrates the syntax of a young woman who does not use the language of dominance. Daisy has a low use of questions and definitions. She is also assigned variables which, in this study, reveal excitability and uncertainty: exclamations and conditionals. Winterborne's syntax is another story. His syntactical usage clearly establishes dominance in language: high use of questions and definitions as well as a higher use of imperatives. The questioning a character employs affects dominance because questions are linguistic strategies that are related to corresponding answers. Susanne Langer has reported that "the way a question is formed determines in part the answer that can be given" (Spender, 1980, p. 7). A rhetorical question, for example, does not require an answer but simply emphasizes an idea with which the addressee can be expected to agree.
A direct question, on the other hand, requires an answer but may be submissive (May I please go?) or accusative (Did I not tell you to go?). Winterborne typically asks aggressive questions that demand acquiescence or justification: "Couldn't you get some one to stay—for the afternoon—with Randolph?" (James, 1981, p. 278) "And what is the evidence you have offered?" (p. 297) "Do you mean to speak to that man?" (p. 300) "Why the devil did you take her to that fatal place?" (p. 321) Winterborne seeks an explanation and exhibits power by holding the person questioned accountable to him personally.

Daisy's questions, on the other hand, seek information or are coy: "Have you been to that old castle?" (p. 277) "But did you really mean what you said just now; that you would like to go up?" (p. 278) "You won't back out?" (p. 279) "Did you ever hear anything so quaint?" (p. 297) The difference between Daisy's and Winterborne's questions, however, is not just a difference of tone. Ferenc Kiefer explains that "the meaning of a question is the set of all its true answers" (1983, p. 1). The "yes-no" question that Daisy uses contains only two propositions, one the negation of the other. Winterborne's questions are more complicated: they lead to the "correct" yes-no answer or go beyond the simple two-proposition question by demanding that the value of the answer be established.

Demands can also be registered through imperatives, statements which issue commands or give directions. Yet "the precise meaning of imperatives," states Bennison Gray, "is difficult to explain. They imply existence of powerful forces or standards" (1977, p. 62).
Certainly in literary discourse the imperative implies power—the power to give an order or state what "should be." Daisy's use of imperatives deliniates the line of power within her family as ten of her fifteen imperatives are directed to Randolph, her mother, and Eugenio. She is most aggressive with her younger brother: "You had better wait till you are asked" (p. 272). "Ask him his name" (p. 274). Toward Winterborne, she is more subtle and couches her imperatives in a flattering manner: "Do wait over till Friday, and I will go down to the landing and see her arrive" (p. 292). "Tell me if Mr. Giovanelli is the right one" (p. 301). Daisy's last request is made more dramatic by the use of a double imperative, revealing the importance of the message to the dying girl. She directs her mother, "Mind you tell Mr. Winterborne" (p. 320).

Winterborne's imperatives are notable because they all direct action and imply judgment. He again impresses his authority over Daisy (an authority established by virtue of being male) when he asserts, "You certainly won't leave me" (p. 300). "Pray understand, then, that I intend to remain with you" (p. 300). He feels he knows best and uses the imperative form to try to control Daisy's behavior: "Don't do that" (p. 309). "I should advise you to drive home as fast as possible and take one" (p. 319). Moreover, his last words to Daisy are expressed as a negative imperative, masking his real concern and doubt of her seriousness with an order: "Don't forget Eugenio's pills" (p. 319). Winterborne's imperative usage assumes a position of
power over both Daisy and Eugenio that intersects gender and social class issues, both products of culture.

While questions and imperatives can indicate power or strength, exclamations that reveal strength of emotion may create an impression of weakness. The exclamation variable is an important part of James's strategy in *Daisy Miller* as it appears in 17% of the sentences used. In addition, the difference in exclamatory usage between the two characters is statistically significant to the .01 level.

Among the three heroines studied, Daisy has the highest usage of exclamations, including "gossipy" rejoinders such as: "Well, I declare!" (p. 295) "Gracious Me!" (p. 298, p. 303) Another use of the exclamation by Daisy occurs in three separate incidents, in a "building" pattern when she is trying to get Winterborne to do or believe something. Daisy uses eleven exclamations when she wants "a little fuss" (p. 289) about a boat ride, nine when she is defending her friendship with Giovanelli to Winterborne, and six when she is discovered at night in the Colosseum. In all three incidents, her closing exclamation—her parting shot—starts with "well": "Well; I hope it won't keep you awake!" (p. 289) "Well, then--I am not!" (p. 316) "Well, I have seen the Colosseum by moonlight!" (p. 319) This reoccurring exclamatory pattern, coupled with her immediate exit makes her seem like a petulant child whose exclamations can be dismissed as immature behavior—temper tantrums that trivialize the seriousness of the later consequences.
Winterborne's use of the exclamation is much less frequent, but the content is stronger. He uses the structure to curse: "Damn his good looks!" (p. 301) "The servants be hanged!" (p. 305) The exclamation is also used to stress an important point that the reader should note: "I suspect Mrs. Walker that you and I have lived too long at Geneva!" (p. 305) Winterborne's low use of this variable is consistent with his portrayal as a calm, controlled person. When an exclamation is used, the character is expressing frustration, an emotional reaction that Winterborne normally avoids.

Daisy's high use of exclamations does not, in itself, make her a weak or flighty character. There is an important distinction in recognizing a difference "between" as opposed to a difference "from." Winterborne's calm, controlled manner should not be the standard against which Daisy is judged. She defines him, after all, as "stiff as an umbrella" (p. 316). Rhetorical strength does not require the absence of emotion, but the control of emotion.

Female characters in James's fiction usually exhibit stormy emotions as well as a hidden fund of will power. In a limited sense, these emotions contribute to a stereotypic female "power" because males are not often considered emotional. For example, in a recent study of the perceptions of female and male speech, Cheris Kramer demonstrates that emotional and enthusiastic speech are stereotyped as "female" characteristics. But Kramer also reports, "When they are combined with the other perceived traits of female speech, that mode of delivery appears ineffectual" (1977, p. 159).
Power gained through emotion becomes self-defeating for James's heroines when, by expressing emotion, they appear to lose self-control, to be easily overcome. When these heroines cannot control themselves, they seem weak and vulnerable. Martha Banta recognizes this vulnerability when she states that the female in the Victorian era was most often a "victim, a figure in a melodrama of betrayal and fraility" (1977, p. 241). While excitability through exclamatory structure is a way for Daisy to force others to become more aware of her interests, it also is a characteristic that gives the impression of being less logical, less intelligent, and less able to make decisions. Daisy's story is supported, but her role subordinated in this manner by her syntax and the signals that her syntax sends. Carol Pearson and Katherine Pope explain how Daisy's lack of strength affects the female:

James's story [Daisy Miller] is conventionally (and rightly) interpreted as a study in the deleterious effects of American innocence. But it is also a specifically female innocence—in Daisy and her mother. Daisy Miller does not want the protected life of the conventional woman, but she has been given neither the knowledge or the strength to deal with the world on her own....James's novel might discourage unconventional behavior in women, as it reinforces the idea that women who deviate from cultural norms die.

(1981, p. 110)
While all the variables collected in this study do not contribute equally to character differentiation, they all offer insight. Consider the signals that Daisy's and Winterborne's adverb use send. Daisy's adverbs are often repetitive and negative. She uses "dreadfully" four times, "awfully" twice, as well as "fearfully," and "disagreeably." Her positive adverbs are assigned to Giovanelli: "He's tremendously clever" (p. 298), and "He's perfectly lovely" (p. 298).

Winterborne's adverbs are both positive and assertive. He uses "certainly" four times, "wonderfully" twice, as well as "earnestly," "happily," "perfectly," "absolutely," "evidently," "intellectually," and "exactly." His adverb usage signals confidence; Daisy's adverb usage signals insecurity. Emotionality and polite social deference within Daisy's dialogue further compounds her insecure signals so that neither the character nor her message is taken seriously. Daisy is, therefore, a heroine sent forth on a mission to challenge cultural norms but without the verbal means of success.
THE PORTRAIT OF A LADY

Like Daisy Miller, Isabel Archer sets out on a social adventure in an unfamiliar culture. Isabel, however, enjoys more personal development and independence than Daisy; her syntax reflects these qualities. Of the four males who revolve around her, I have chosen to compare Isabel's dialogue with Ralph Touchett's because he becomes her mentor, provider, and judge and is the only male who appears throughout the book. Isabel's and Ralph's observed frequencies and expected frequencies of variable usage, based on percentage of total dialogue (Isabel-66%, Ralph-34%), are depicted in Table 2.
Table 2
Numeric Results in The Portrait of a Lady

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Percentage of Dialogue—Isabel = 66%, Ralph = 34%

* = Critical significance at the .1 level.
** = Critical significance at the .05 level.
*** = Critical significance at the .01 level.
"In the language of The Portrait of a Lady," Elizabeth Allen finds that, "the more powerful subjects are those who watch, observe, and spectate" (1984, p. 59). Ralph, the major spectator, assumes a passive role, yet his influence is all the more powerful because of its subtlety. Ralph sets up the canvas and attempts to construct a portrait of the lady he wishes Isabel to become through his use of imperatives and definitions.

A definition is a statement that describes a thing, enumerates parts, demonstrates operations, or relates a state of being. The importance of this variable is stressed by Edward P. J. Corbett who reports, "exposition and argumentation often turn on definition. Exposition, in fact, is a form of definition. In order to explain something, we have to tell what a thing is" (1965, p. 40). James obviously understands the need for his characters to define, for he uses such statements, generally identified by a "x is y" formula, in one out of every three sentences of dialogue in all three works.

By assigning the higher proportion of definition use to Ralph, then, James gives him the power to explain, to present alternatives, to offer guidance—in short, to be the major source of wisdom: "I call people rich when they're able to meet the requirements of their imaginations" (James, 1969a, p. 158). "Yes, but everything is relative; one ought to feel one's relation to things—to others" (p. 286). "There's nothing makes us feel so much alive as to see others die" (p. 469). "Dear Isabel, life is better; for in life there's love" (p. 470). In these few passages, one can trace the plot of The
Portrait of a Lady and see James's "observer" carefully, patiently explaining the lessons to be learned, not only to Isabel, but to the reader as well.

For Isabel, the definition is a more personal structure, focusing on "I am." According to Tony Tanner, "James has so selected and arranged his realistic data, and has so saturated it with deeper implications, that Isabel's journey is also an analogue of the journey of the inquiring self seeking realization and identity" (1968, p. 68). Isabel is not so much interested in defining the world she journeys through as finding her place in that world. Her self-conscious search for that identity is present in her speech: "Very likely: I'm affected by everything" (p. 90). "It's not only that, but I'm not sure I wish to marry any one" (p. 98). "I'm absorbed in myself—I look at life too much as a doctor's prescription" (p. 189). "I'm rather ashamed of my plans; I make a new one every day" (p. 222).

Isabel's internal journey peaks in the fireside scene of Chapter 42. After that point, her definitions of self change: "I'm very sure of that" (p. 381). "I'm not an angel of any kind" (p. 393). "Yes, I'm wretched" (p. 399). "No, I'm not simple enough" (p. 442). Isabel has come to know herself, her husband, and most importantly, her limited realm of possibilities. James himself in his Notebooks defines Isabel as "that poor girl, who has dreamed of freedom and nobleness, who has done, as she believes a generous, natural, clear-sighted thing, finds herself in reality ground in the very mill of convention" (1947b, p. 15). James assigns his own words to Ralph
when he defines Isabel thus: "You wanted to look at life for yourself—but you were not allowed; you were punished for your wish. You were ground in the very mill of convention" (p. 470).

The author's voice is also present in Ralph's use of the imperatives which he uses to encourage and philosophize: "Don't question your conscience so much—it will get out of tune like a strummed piano" (p. 189). "Spread your wings, rise above the ground" (p. 189). "Judge people as critics, however, and you'll condemn them all" (p. 211). "And remember this, that if you've been hated you've also been loved" (p. 471). Ralph's wisdom, arising from his experience and ability to observe, is supported by the authority inherent in the imperative structure.

Isabel's imperatives change tone to reflect her favour with a character. With Ralph, she is charming and polite: "Imagine one belonging to an English class!" (p. 58) "Pray do; but I don't say I shall always think your remonstrance just" (p. 67). "By no means, you're very tired; you must go home and go to bed" (p. 133). His opinion is very important to her, so she qualifies her directions so that she does not give offence, a stereotypic female strategy. Her reluctance to direct Ralph leaves him free to ignore her imperatives—which he does. Robin Lakoff explains this linguistic phenomenon: "For surely we listen with more attention the more strongly and forcefully someone expresses opinions, and a speaker unable—for whatever reason—to be forceful in stating his views, is much less likely to be taken seriously" (1973, p. 51).
Isabel's interaction with Casper Goodwood exemplifies Lakoff's theory. She seriously wants him to leave, so she employs a more forceful tone: "Think of me or not, as you find most possible; only leave me alone" (p. 136). "Well then, as you have companions in misfortune, make the best of it" (p. 139). "Don't be an infant!" (p. 140) Her rejection of Goodwood mello ws with experience, however. Her final dismissal, also accomplished with imperatives, has intense emotional content but none of the anger and sting of earlier scenes: "Do me the greatest kindness of all" (p. 481). "As you love me, as you pity me, leave me alone" (p. 482). When Isabel recognizes Goodwood as an important and potentially dangerous force in her life, her imperatives lose their commanding tone, and Isabel reverts to an inoffensive pleading.

Helping set the larger tone of the work, negatives reveal the attitude of the characters. The highest usage of this variable (significant to the .01 level) is assigned to Isabel, a fact that confirms H. Lee Gershuny findings of negativity in females: "The female stereotype is negative and inferior by definition....Behavior described in a man as assertive is described in a woman as pushy, bitchy, or castrating" (1982, p. 55). Moreover, it is the female who is punished by society for the repudiation of cultural norms.

Isabel expresses her feelings of inferiority as she uses the negative: "I don't know--I can't judge" (p. 29). "I haven't the least idea" (p. 35). But she also recognizes that her early opportunities arise from what she is NOT: "I'm not in my first
youth..." (p. 141). "I've neither father nor mother; I'm poor and of a serious disposition; I'm not pretty" (p. 141). "I'm therefore not bound to be timid and conventional; indeed I can't afford such luxuries" (p. 141). What freedom she has occurs because the social conventions of family, age, and physical beauty have been negated. "Yet the central irony of the novel emerges," Virginia C. Fowler states, "from the discrepancy between the high expectations of Isabel held by her friends and herself and the actual powerlessness that inheres in her simply being a woman" (1984, p. 66).

Isabel feels guilty for refusing Warburton and Goodwood, guilty that Ralph does not share her good health, and accepts marriage even as she recognizes that it is, for her, a negative state. Ralph warns her that in accepting marriage to Osmond, "You're going to be put into a cage" (p. 282). But she replies, "If I like my cage, that needn't trouble you" (p. 282). Fowler notes that "Though Isabel has at this moment no understanding of how little to her liking will be the particular cage that marriage to Osmond will provide her, she registers no surprise or outrage at Ralph's prediction" (1984, p. 69). Syntactically, she does not use her negatives to deny the charges, but to suppress Ralph's reaction and rationalize what she recognizes to be true. Moreover, once she has accepted the social restrictions of the convention of marriage, even her negative freedom is lost.

Trapped and isolated, Isabel confides her desolation through negatives: "I don't know what great unhappiness might bring me to; but it seems to me I shall always be ashamed" (p. 400). The very
social conventions that she thought of as "luxuries" now control her identity. She cannot denounce her husband because in doing so she would negate her life and her choice: "I don't like him. But that's enough; I can't announce it on the housetops. I can't publish my mistake. I don't think that's decent" (p. 400). Again, we see a stylistic pattern emerging: the restless but ultimately submissive female reinforced in that role by syntax that is stereotypically inhibiting.
The properties of speech are especially important in *The Bostonians*; James's heroine, Verena, is, by trade and talent, a public speaker. While Olive is also a strong female character in this book and a fascinating study in her own right, Verena is the pivotal figure. She is also named by James as the heroine when he indicated to his brother William that, in lieu of a better title, he might have to call the book "Verena: The Heroine" (Matthiessen, 1947, p. xvii).

Verena as a heroine, however, lacks the personal engagement of Daisy or the self-realization of Isabel. She is closely identified with the social movement for women's rights, but her syntax does not reveal the variable strength we might expect from a character who has "the gift of expression" (James, 1947a, p. 493). Following is Table 3 which plots both Verena's and Basil's observed frequencies and expected frequencies based on their respective percentage of dialogue (Verena-47%, Basil-53%).
### Table 3

**Numeric Results in The Bostonians**

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Percentage of Dialogue—Verena = 47%, Basil = 53%

* = Critical significance to the .1 level.
** = Critical significance to the .05 level.
*** = Critical significance to the .01 level.
Like Ralph in *The Portrait of a Lady*, Verena affects a passive role, but she does not act as the artist, as observer and judge. She is at once a receptacle and reflection of other's ideas; she acts through the direction of any strong personality. Her role as a woman's advocate is hampered by the lack of dominant syntax and the high usage of exclamations and conditionals in her personal speech. As her father's and later Olive's spokeswoman, she gives moving lectures, but without strength in her own language, she is not in herself a strong personality.

Basil, on the other hand, is absolute to the point of arrogance. His syntax pattern does indeed confirm a position of strength with the high use of questions, and a higher use of imperatives, and definitions. Basil's contempt for the feminist movement is evident in his questions. He does not seek information to counter his ignorance. He demands to know how any intelligent person can be involved in the woman's movement and trivializes such interest: "Do you mean your sister's a roaring radical?" (p. 425) "Do you really believe all that pretty moonshine you talked last night?" (p. 486) "What do they care for you but to gape and grin and babble?" (p. 740)

In addition, Basil uses the question in a contradictory manner to first suggest women have great power, and then to suggest that the woman's movement is powerless. "The Abolitionists brought it on [the Civil War] and were not the Abolitionists principally females?" (p. 487) "Do you think any movement is going to stop that--or all the
lectures from now to doomsday?" (p. 507) Obviously, Basil believes that women who have the power to start a war do not need a movement.

Verena's questions, on the other hand, seek approval through a "tag" structure that betrays uncertainty: "You would stay if you liked it, wouldn't you?" (p. 516) "And didn't feel the want of a vote to-day at all, did you?" (p. 535) "They trust me, they trust me, don't they, father?" (p. 739) The impression such a structure gives, according to Lakoff, is that the speaker is "not really sure of himself, of looking to the addressee for confirmation, even of having no views of his own. This last criticism is, of course, one often leveled at woman" (1973, p. 55). Furthermore, Verena's last three questions are typical of both her concern and confusion: "I don't understand—where shall we go?" (p. 744) "Where will you take me?" (p. 744) "And what will the people do?" (p. 744) She asks for direction to act, but more importantly, she asks to be excused from decision making.

Because questions constitute Basil's most significant variable (.01 level), they are important to his character definition. In contrast, Verena's most significant variable (.01 level) is the conditional. Identified in this study by the word "if," the conditional can describe conditions that precede action or indicate uncertainty. Potter states, "such sentences posit contingencies; they are often speculative in nature" (1980, p. 194).

Verena's use of the conditional is indeed speculative, but it is speculation born of a desire to please: "I know you like me to speak
so much—"I'll try to say something if you want me to" (p. 515). "I'll do it alone, if you prefer" (p. 515). "Now mind, if you don't like what's inside, it isn't my fault" (p. 596). "But it will still come back, if you will leave me" (p. 744).

Basil uses the conditional within the Aristotelian device of a hypothetical argument to set up enthymemes: "If, as you say, there is to be a discussion, there will be different sides, and of course one can't sympathise with both" (p. 436). "If you regard me as the enemy, it's very kind of you to receive me" (p. 584). "She's mine or she isn't, and if she's mine, she's all mine!" (p. 741) This argumentative format serves Basil, the lawyer, well, for it carries a legalistic mystique that makes the argument sound logical and the speaker sound intelligent.

Verena's and Basil's perceptions of their situations in The Bostonians help explain the roles they adopt and the action they pursue. Their perceptions of themselves, as illustrated by the "definition" variable, evidence their self-concept and explain their motivation in adopting those roles. For example, the definitions that are rooted in "I am" in the first 500 lines of The Bostonians data set establish Basil as a man of action and confidence as he states, I AM: Very ambitious, very sure, sure, a man, always delighted, able to interpret history, glad, very rich, one of them, not so bad, very familiar, coming out. Verena defines herself in these same 500 lines when she says, I AM: just a girl, only a girl, a simple American
girl, like Mrs. Farrinder, young, afraid, glad, not naturally concentrated.

Basil's definition of the female role is also clearly stated, "The use of a truly amenable woman is to make some honest man happy" (p. 594). Verena initially has a different idea, "We [women] are the heart of humanity, and let us have the courage to insist on it" (p. 614). But Basil persists, "Dear Miss Tarrant, what is most agreeable to women is to be agreeable to men" (p. 665). Verena, the champion of women, shows little respect for her gender or confidence in herself when she states, "That's fortunate for us poor creatures" (p. 904).

One has only to examine Verena's syntax in this manner to discover why she was suppressed; her will could not match Basil's will when her self-concept was so negative. It's hard to act and speak like a mature woman when you see yourself as only a "simple American girl" (p. 466). Verena, then, becomes a victim, not a heroine. Her lofty speeches have little impact on her own actions because she has neither internalized the ideals of the movement nor found the strength to assert herself in her personal speech. In The Bostonians, James renews the now familiar pattern of women using language that intrinsically assigns them submissive social roles.
The rhetorical gender patterns identified through variable use and analysis exemplify Henry James's style; therefore, these variable data sets may also be used to trace stylistic patterns of James, the author. Figure 1 plots the percentage of the total dialogue assigned to each variable in the books studied, while Table 4 lists the same results.
STYLE IN HENRY JAMES

Figure 1. Total percentage of variable use.
Table 4

Numeric Results Illustrated in Figure 1

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From the preceding visualization, a "styleprint" of the James's syntactic structure emerges: the peaks and valleys trace a very low fragment use, but the high use of definitions and negatives. The low fragment use is consistent with James's "end-linking" described by Ralf Norrman. Norrman states, "Cohesion, in any text, is achieved both through a rational ordering of linguistic units in relation to each other and through a rational ordering of whatever they refer to. In James, the former takes precedence over the latter" (1982, p. 66). Fragments that interrupt or leave a linguistic unit hanging have very little use in this type of a "building" style.

Definitions and negatives, on the other hand, are extremely important structures for James both in frequency and semantic impact. J. A. Ward notes that, "When James composes a novel he is not so much interested in dramatizing what will happen to the protagonist as he is in dramatizing who the protagonist is" (1967, p. 35). Relationships become paramount and hinge on what or who a character is as well as what he/she is not. To know Daisy and understand the dynamics of her relationship with Winterborne, it is necessary to appreciate the interaction of definition and negative when she states, "I'm a fearful, frightful flirt! Did you ever hear of a nice girl that was not?" (James, 1981, p. 308). Daisy must accept the negative self-definition of "flirt" in order to maintain the positive identity of a "nice girl." The same moral and sexual standards, however, do not apply to males. Ironically, Winterborne, who judges Daisy so severely for being a flirt, confides, "My dear aunt, I am not so
Innocent" (p. 282). Yet this self-definition does not lower his ethos; conversely, through this definition, Winterborne appears sophisticated.

In this study, definitions cause conflict for the females who seek self-identification even while they function as "signs" of femininity for male subjects who control the number of definitions used in all three novels. Elizabeth Allen explains that since the "sign" is an abstract property made up of the signifier (Daisy, Isabel, Verena) and the signified (the American girl) the existence of a preordained sign (femininity) causes a conflict in seeking a sense of self: "'Feminine,' like 'woman,' is a signifier attached to a range of signifieds to create signs which bear a very arbitrary relation to the woman herself—arbitrary from her point of view, that is, not from her society's" (1984, p. 12).

Daisy is the new American culture for Winterborne, attractive but "completely uncultivated" (James, 1981, p. 282). Isabel is a "collectible" for Osmond and a specimen for Ralph, a female who is written into art. Verena is the virgin to-be-possessed, so it is important that Basil feel that she is "all mine" (James, 1947b, p. 741). All this defining presents a paradox for women in James's work who, as the agents of change, must also be the keepers of culture with its attending characteristics of art, beauty, tradition, and most important, social conventions.

The most noticeable variations in James's "styleprint" are in the exclamation and pause variables. This deviation is most
pronounced in *The Portrait of a Lady*. It is also in this book that James assigns proportionately more exclamations to the male than the female. In other words, when James does assign exclamations to the male, he uses a significantly lower percentage of that syntactic variable.

The stylistic structure studied in these three works cannot begin to fully describe James's style, nor does it picture a static phenomenon. This study, however, does present evidence that James uses the stylistic variables of questions, imperatives, fragments, conditionals, definitions, and negatives in a similar manner within different works to create a style unique to his writing. This evidence also establishes stylistic patterns which present males' speech as direct, clear, and commanding, while reinforcing the notion of "weak" or submissive female speech. Some movement toward a stronger syntax for the female in *The Portrait of a Lady* confirms most critical judgment of Isabel as a stronger heroine than Daisy or Verena. Isabel asks more questions, and her lower use of exclamations downplays the impression of excitability or emotion often assigned to women. For James the speech act was vital:
The imparting of a coherent culture is a matter of communication and response—each of which branches of an understanding involves the possession of a common language, with its modes of employment, its usage, its authority, its beauty, in working form; a medium of expression, in short, organized and developed.

(James, 1969b, p. 6)

But when the "medium of expression" used to challenge cultural stereotypes is, in fact, the medium of that culture and faithful to its stereotypes, the challenger is trapped, is not able to develop outside the culture. James's heroines in *Daisy Miller*, *The Portrait of a Lady*, and *The Bostonians* are indeed trapped by the restrictions of society, and each is punished for her challenge. Daisy is dead, Isabel sentenced to a loveless marriage, and Verena is subdued and silenced. James uses the victimization of these three women to make a social statement, but they are victims none the less.
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*Style, 15*, 415-434.


SUMMARY

"Throughout the history of schooling," states Madeline R. Grumet in *Curriculum as Form*, "curriculum has implicitly, if not explicitly, expressed notions about what constitutes personhood" (1985, p. 2). As a child is educated and grows into an adult, it is the school's responsibility to serve as a transmitter of knowledge and cultural values through curricular choices in materials and instructional methods. However, it is also the school's responsibility to continually seek new knowledge and serve in the transmutation of cultural values that no longer have any relevance or are harmful to society. Curricular choices in materials and instructional methods can either facilitate or retard this process.

Humans construct knowledge in terms of the values and beliefs with which they begin. They express that knowledge in a language which is also value-laden. According to Dale Spender, "What knowledge gets made and what does not, why and how it is used, can provide much illumination about the people who have made it and the society in which they live" (1982, p. 2).

The literature of the Victorian era provides a window through which readers can view the knowledge and society of that time. When analyzed carefully, the gender roles of Victorian society and their relationship to language and psychological development stand clearly revealed because the texts stand still. The gender stereotypes that are reflected in the "knowledge made" in these texts, however, are not limited to a particular text or literary period. They do not stand
still because the language which transmits those stereotypes constitute symbolic stimuli that affect any reader in any time. The four novels in this study, for example, focus on the social challenges of four young women (three labeled "girls" by the male author). These women are the heroines of the works, but their language reveals stylistic patterns of politeness and uncertainty that undermine their challenges and potential success.

Section I of this dissertation examines Kate Chopin's major work, *The Awakening*. The conflict that Chopin's heroine, Edna, finds when she tries to develop her own identity is present in her syntactic structure. Edna is given the ability to question, direct, and define, but these "powerful" variables which would claim a role of strength conflict with her simultaneously high exclamation and negative use. Further, Chopin undercuts Edna's questions, imperative, and definitions by the introspective and "polite" language within these structures. Robert, Edna's lover, projects a flatness of character definition that his syntax reflects. He shows usage below the expected frequency for all variables except pauses and fragments. While this means that his use of the "weaker" variables is low, it also means that his use of the more "powerful" variables is slightly lower than expected. Chopin clearly shows discomfort within Robert when a stereotype is broken: he is uncomfortable when experiencing strong emotion, a female stereotype, and when Edna uses logical arguments, a male stereotype.
Section II of this dissertation compares three novels of Henry James—Daisy Miller, The Portrait of a Lady, and The Bostonians. The stylistic evidence from these works supports the theory that the gender patterns present in the fiction of Henry James are reflective of power. In Daisy Miller, Daisy does not use "powerful" language—she is assigned a low use of questions and definitions. She also exhibits variables which, in this study, reveal excitability and uncertainty: exclamations and conditionals. Winterborne, on the other hand, establishes power through syntactical usage: he enjoys a high use of questions and definitions as well as a higher use of imperatives.

Isabel, the heroine of The Portrait of a Lady, exemplifies more personal development and independence than Daisy; these truths are mirrored in her syntax. She has a slightly higher than expected frequency of questions and a lower than expected frequency of exclamations. Isabel's high negative use becomes most notable in her expression of self-concept. Ralph, Isabel's cousin and mentor, assumes a passive thematic role, yet his syntactic influence becomes all the more powerful because of its subtlety. Ralph sets up the canvas, provides the resources, and through his use of imperatives and definitions, attempts to construct a portrait of the lady he wishes Isabel to become.

In The Bostonians, James presents another heroine, Verena, who is hampered by the lack of "powerful" syntax and the high usage of exclamations and conditionals in her personal speech. Basil, the male
who eventually suppresses her, is absolute to the point of arrogance. His syntax patterns confirms a position of strength with the high usage of questions, and a higher than expected frequency of imperatives and definitions.

Through their syntactic choices, Kate Chopin and Henry James offer different perspectives on women's roles in society, perspectives that are reflective of their own gender. The male author portrays lively, but inexperienced "girls" who are syntactically weaker than the males in his three works. This lack of linguistic power contributes to their failure to realize their needs, their failure to succeed. James's heroines are sacrificed by him to make a point, to arouse sympathy for a social situation—the situation of women.

Kate Chopin presents a stronger female and an ambiguous male. Her heroine goes one step further than James's in that she takes action to change her situation. Chopin allows Edna to move away from the cultural definition of women as children to be tolerated, protected, and subdued. But she too is sacrificed: a dead spirit cannot be equated with a free spirit.

James's works support the two initial hypotheses in this dissertation: the dialogue of male characters reveals a gender pattern that denotes strength and power; the dialogue of female characters reveals a gender pattern that denotes polite and uncertain speech. In contrast, Chopin's novel exhibits a female with mixed variable usage. The frequency profile of Edna's syntax does not satisfy the first hypothesis because she is given higher than expected
frequencies of questions, imperatives, and negatives. When the contextual results are examined for content, however, polite and/or submissive usage within the more "powerful" variables appear. This context/content ambivalence is heightened by the use of exclamations and negatives which do satisfy the second hypothesis. The stylistic evidence from all the novels in this study support the conclusion that linguistic strategies do contribute to character definition and, in all probability, affect reader response, although this has not been tested empirically here.

Educational Implications of the Study

Research into language and its use presents all educational agencies with both an opportunity and responsibility to mediate society's gender definitions and expectations for females and males. Curriculum has always reflected social values and concerns, but as teachers and their students encounter the present "Communication Age," language and its social implications must become a visible curricular concern. Curricular studies involving textbooks and tradebooks (Nilsen, 1975, Trecker, 1975) have led the way in substantiating charges of sexist language and discrimination present in schools. This does not mean that all books containing stereotypical gender patterns should be discarded. Indeed, Spender asserts that, "If sexism were to be removed from the curriculum there would be virtually nothing left to teach" (1982, p. 3). However, teachers have the responsibility to be aware of the socializing power of language and to
foster that awareness in their students through analysis of both the content and context of the books they teach.

The results of this study can be valuable to secondary teachers as a source of material, but they can also be valuable to all teachers as an introduction to a process of language analysis. The two separate articles present the results of this study in a unified manner for easy reference by those teachers who use James or Chopin in their curriculums. Although there are stylistic studies of both authors available, none compare the syntax of female and male characters.

As a process, this method teaches an appreciation of how language is structured and the social power employed through language use. Within the English curriculum, this type of study can be utilized as a method of analysis to develop not only a comprehension of the words, but an understanding of what was read. Stylistic analysis offers an opportunity to teach semantics, grammar, and linguistic strategies in conjunction with literary discourse. Furthermore, computational stylistics is a method that provides an outlet for English students who enjoy linear thinking by extending a bridge between the science of mathematics and computers and the art of language in literature.

This type of rhetorical analysis is also a practical application of the classic method of education in that it introduces rational operations which specialized studies can then use. Certainly observations can be drawn from this study that connect concepts among social studies, philosophy, ethics, speech communication, grammar,
linguistics, and literature. When used as an educational tool in this way, rhetorical analysis of a text offers a perception of rational processes—critical thinking—that extends to all curricular areas.

Evidence of gender patterns and role definitions would be useful to teacher education students when studying sexist/nonsexist language and socialization. These articles could serve as reference material for classroom discussion of dominance through language strategies. Activities might be structured which would map the use of these variables by class members in daily conversations. In addition, this information could impact classroom teachers' novel and textbook choice as well as instructional strategies.

Disciplines beyond education which might utilize the particular perspective of investigating gender patterns in language include psychology, anthropology, sociology, linguistics, sociolinguistics, speech communication, and philosophy. What all of these areas have in common is communication—the interaction of people, knowledge, values, traditions, and beliefs through language.

Through language, literature functions either as a vehicle for transmitting gender patterns of communication and cultural behavior norms or as a vehicle for envisioning change. Through the syntactic and semantic study of language, literature offers insights into how gender patterns of communication and cultural behavior are formed. This knowledge must preclude motivation to change. Through language, therefore, literature has the rhetorical power to reveal not only reality, but what reality can be.
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We work in the dark
We do what we can
We give what we have

Henry James