

CRITICAL DISCOURSE ANALYSIS OF WOMEN LANGUAGE AT THE LEXICAL LEVEL IN *SENSE AND SENSIBILITY*

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ABSTRACT

*In this study, the framework of Critical Discourse Analysis (CDA) is used to examine the common sense assumptions about gender that underlie the use of language in *Sense and Sensibility* in British society. CDA recognizes that common sense assumptions allow human beings to interpret language and to make sense of the social world; at the same time these assumptions are also permeated with ideologies that contribute to the construction and revalidation of unequal power relations. This study, then, as a part of highlighting the saliency of gender as a social category in *Sense and Sensibility* in British society, illustrates inequalities in the assumptions about women and men that are embedded in the linguistic practices of the heroes and heroines in *Sense and Sensibility*. The analysis occurs at a lexical level and this thesis is one that based mainly on qualitative study with quantitative as a supplement. As one of the first comprehensive attempts to apply the framework of CDA to *Sense and Sensibility*, this study demonstrates its utility as an analytic framework. It argues that women language in *Sense and Sensibility* also shares some common qualities in comparison with the other researches. In addition, this thesis suggests that CDA has the potential to expose common sense assumptions concerning not only gender but also other aspects of British society in *Sense and Sensibility* such as discrimination and prejudices based on social status and so on.*

Keywords: women language; Critical Discourse Analysis; *Sense and Sensibility*; gender relations

INTRODUCTION

The author begins her analysis in this essay by working at the lexical level to expose and reveal power relations and hidden ideologies that underlie words and phrases in *Sense and Sensibility*. The author will focus on social conventions that are used to construct certain English terms and illuminate the common sense assumptions about gender that are embedded in those social conversations. The major purpose of this chapter, then, is to reveal how the English lexicon in *Sense and Sensibility* contributes to the subordination of women in that specific society.

The purpose of this paper is to demonstrate the degree to which unequal ideologies permeate the English lexicon. Firstly, several tables concerning the distribution and frequency of certain linguistic lexical items are made to summarize the results of the analysis of each linguistic element one by one. Secondly, specific lexical items and examples about the heroines and heroes will be touched upon in order to make the thesis more persuasive.

ANALYSIS AT THE LEXICAL LEVEL

Background of *Sense and Sensibility* and Jane Austen

Before the detailed analysis of women language in *Sense and Sensibility* is done, the background knowledge of *Sense and Sensibility* needs to be touched upon because the

environment in that specific historical period determines the production of the novel. Besides, the social background has great influence on the writer as well. To be more specific, the background knowledge offers ideologies, which has some impact on the production of utterances of the four characters the author selected for study.

Jane Austen is a rather outstanding realist in the British literature history, living from the year of 1775 to the year of 1817, which were quite an eventful period of history and a historical period with a few literary works being produced. That was called the socially and politically turbulent reign of George III. As a transitional period from the eighteenth to the nineteenth century, it witnessed rapid industrialization and considerable movement of population into large towns and cities. Yet, there were still tranquil countryside places without being influenced. Therefore, people living there still lived with large houses and country estates. This phenomenon decides the production of the novels, such as *Sense and Sensibility* because it is known that economy determines ideology much. As is reflected in the literary world, it is the same case. English fictions are bathed in unreal romanticism. Writers produce works on the basis of sentiment. Forty years witness no great works being written. In the case of Jane Austen, it is another thing. *Sense and Sensibility* was Jane Austen's first published novel in the year of 1811. She wrote the novel between 1795 and 1810. The novel features Elinor Dashwood and Edward Ferrars, and is a success during the Austen's lifetime. Although Austen was widely read in her lifetime, she published her works anonymously.

Jane Austen was born in Steventon, Hampshire, where her father, Rev. George Austen, was a rector. She was the second daughter and seventh child in a family of eight. Jane Austen was mostly tutored at home, and irregularly at school, but she received a broader education than many women of her time. She started to write for family amusement as a child. Her parents were avid readers; Austen's own favorite poet was Cooper. Her earliest-known writings dated from about 1787. Very shy about her writing, she wrote on small pieces of paper that she slipped under the desk plotter if anyone came into the room. In her letters she observed the daily life of her family and friends in an intimate and gossipy manner:

James danced with Alethea, and cut up the turkey last night with great perseverance. You say nothing of the silk stockings; I flatter myself, therefore, that Charles has not purchased any, as I cannot very well afford to pay for them; all my money is spent in buying white gloves and pink Persian. (Austen in a letter to her sister Cassandra in 1796)

Furthermore, Jane Austen has great success. If you are familiar with British literature, you must have read quite a lot of comments on Austen. Among them, a novelist, Anthony Trollope (1870: 342) says,

Miss Austen was surely a great novelist. What she did, she did perfectly. Her work, as far as it goes, is faultless. She wrote of the times in which she lived, of the class of people with which she associated, and in the language, which was usual to her as an educated lady...She places us in a circle of gentlemen and ladies, and charms us while she tells us with an unconscious accuracy how men should act to women, and women act to men... In the comedy of folly I know no novelist who has beaten her.

Introduction of *Sense and Sensibility*

Austen concentrated on middle-class provincial life with humor and wisdom. She depicted minor landed gentry, country clergymen and their families, in which marriage mainly determined women's social status. In Chawton she started to write her major works, among them *Sense and Sensibility*, the story of the impoverished Dashwood sisters, Marianne and Elinor, who tried to find proper husbands to secure their social position. The novel was written in 1797 as the revision of a sketch called *Elinor and Marianne*, composed when the

author was at the age of 20. According to some sources, an earlier version of the work was written in the form of a novel in letters, and read aloud to the family as early as 1795 for entertainment and relaxation.

Based on the social reality and Jane Austen's limited social circle of life, Austen's heroines are determined to marry well and wisely, but in *Sense and Sensibility*, the romantic Marianne, is a character, feeling intensely about everything and finally loses her heart to an irresponsible seducer, whose name is Willoughby. Elinor once said, "I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings; the same with books, the same music must charm us both." As for reasonable Elinor, she falls in love with a gentleman already engaged. "I have frequently detected myself in such kind of mistakes," said Elinor, "in a total misapprehension of character in some point or another: fancying people so much more gay or grave, or ingenious or stupid than they really are, and I can hardly tell why or in what the deception originated. Sometimes one is guided by what they say of themselves, and very frequently by what other people say of them, without giving oneself time to deliberate and judge." While Elinor likes to draw and design and be silent of her desires, Marianne prefers to read and express her feelings. They are the daughters of Henry Dashwood, whose son, John, from a former marriage. After their father's death, their half-brother John inherits the Norland estate in Sussex, where the sisters live. What is worse, John's wife, the veracious and selfish Fanny, insists that they move to Norland. The poverty-stricken widow and her daughters move to Barton Cottage in Devonshire. There, Elinor becomes interested in Edward Ferrars, who is proud and ignorant and likes flirting, while Marianne is surrounded by a devious heartbreaker Willoughby, who has already loved another woman. Meanwhile, Colonel Brandon, an older gentleman, doesn't seem to appeal to Marianne because Marianne is totally carried away by that Willoughby. Her love with Willoughby is filled with bitter memories. She is finally rejected by Willoughby. "Marianne Dashwood was born to an extraordinary fate. She was born to discover the falsehood of her own opinions, and to counteract, by her conduct, her most favorite maxims." With a stroke of luck, Marianne gets married with Colonel Brandon while the elder sister gets married with the man that she loves deeply—Edward Ferrars after much too much bitterness and much too many misfortunes. So from this and other novels written by Jane Austen, it can be concluded that in Austen's novels, her heroines are ultimately married also because the time calls for this to be happen. That women should get married for the purpose of getting wealthier and therefore, their social status could be possibly improved is a universal fact at that period. For Elinor and Marianne sisters, they behave in the same way. Actually, Jane Austen herself also confined to the limited country life. Certain avenues and experiences were totally out of her range. For instance, the armed force, the law, the universities, and commerce were all beyond her field of activities. On the contrary, her life was full of the interests and pastimes of the typical middle-class, rural family. From the letters she wrote, it is known that most of her time was devoted to socializing and visiting other families, attending balls, dancing, flirting, and gossiping also included. She and her sister Cassandra were an enthusiastic part of an active social scene, very much in keeping with the genteel social environment of *Pride and Prejudice*. So it can be deduced that is why she could vividly and successfully depict the same scene in *Pride and Prejudice*. As for the work *Sense and Sensibility*, it is no exception. The work reflects the author's lifestyle and the background of the specific period.

Sense and Sensibility has received quite a lot of critics from many writers and critics because the works itself can be regarded as an important feminist writing. "Men have had every advantage of us in telling their own story," said Jane Austen. "Education has been theirs in so much higher a degree; the pen has been in their hands." Yet, women seized the pen; and

female self-consciousness brought hedonism to literature. The following deals with some of the characteristics of this work *Sense and Sensibility*.

Austen's subject is not courtship but marriage: marriage is crucial because it is the only accessible form of self-definition for girls in her society. Marriage is one of those subjects that must be read imaginatively from the woman's point of view, which here differs from that of the man.

In order to make the thesis cohesive and complete, four kinds of lexical items are selected. In this part, some tables would be offered to give a general view of the analysis. With the purpose of illuminating some common sense assumptions in the language concerning gender, the author will further analyze some adjectives, adverbs, some swearwords and some of the diminutives of utterances of heroes and heroines in *Sense and Sensibility*. The following is the criteria of selecting these linguistic elements.

The vocabulary of women language is rather unique. Extravagant adjectives, intensifiers, swear words or expletives, diminutives are of the types.

The first type should be extravagant adjectives. In English, there are some special feminine vocabularies that men may not, dare not, and will not use. Women tend to use words extravagantly to express themselves, such as *adorable, cute, divine, gorgeous, dreamy, and heavenly* and so on. For example, after a meal, women would say, 'It's a *gorgeous* meal. Thank you'. Another example is offered here. Normally, people would say, "Your suggestion is *wonderful*". At this time, women would say, "You have been a *wonderful* friend, Henry". What is more, women prefer words borrowed from French, color words in particular. Such words are *aquamarine, azure, beige, lavender, and mauve, taupe* and so on. However, these words seldom appear in men's vocabulary.

Next, intensifiers would be talked. Women would like to use hyperbole to stress what they are trying to say. Words like *awfully, pretty, terribly, vastly, nice, quiet, so* and so on belong to this type. Famous linguist Jespersen (1922) discovers that women use the word *so* more frequently than men to stress what they are talking about. Years later, Lakoff (1972) and Tarone (1979) also share the same attitudes. The following sentences are living proof: It was *so* interesting; I had *such* fun. But on the contrary, men would use *very, utterly, really* to express the same idea.

The third type goes to swear words or expletives. Women are very much concerned with the elegance and modesty of their language. In general, women would avoid using words that are vulgar. Such words like *shit, damn, hell* seldom exist in women language. Meanwhile, they would instead use words like *Oh Dear, My Goodness, Good Heavens, Dear me, Oops*. For example, women would say, "Oh Dear, you've put the peanut butter in the refrigerator again". While men would say, "Shit, you've put the peanut butter in the refrigerator again".

Moreover, women tend to employ some markers like *please, thanks* and euphemism more frequently. Yet, slang seems to be men's territory. Some idioms are only suitable to men rather than women. For example, the phrase, "with one's pants down" means that somebody is in a very embarrassing situation. Therefore, men can say, "You caught me with my pants down". If women use it, those women would be regarded as being flirtatious.

The following part firstly deals with some of the characteristics of women language one by one. Secondly, the analytical method, CDA, would be employed to analyze some of the examples. What is more, in order to make a contrast between women language and men language, some examples of heroes in the novel are also analyzed.

RESULTS AND DISCUSSION

Table 1 summarizes the results of the analysis of the lexicon in the utterances of two heroes and two heroines respectively.

Table 1. The frequency and distribution of lexicon of the four characters

Type of Lexicon	Characters in the <i>Sense and Sensibility</i>			
	<i>Elinor</i>	<i>Marianne</i>	<i>Edward</i>	<i>Willoughby</i>
Adjectives	0	0	0	0
Adverbs	32	24	4	3
Swear words	0	0	0	0
Diminutive	0	0	0	0
Total lexicon	32	24	4	3

As table1 shows, among the utterances of the four characters in *Sense and Sensibility*, they share some similarities, that is, using one major lexicon and adverbs in the novel, which accounts for the largest proportion in each utterance. In Elinor's and Marianne's utterances, the frequency of adverbs is relatively high, explaining respectively 51% and 38% of total lexicon in these selected utterances. Moreover, adjectives, adverbs and diminutives appear in none of these utterances.

The predominance of adverbs is not surprising in such a novel, which aims at describing their daily life, love and marriage between young women and young men. Thus, this constitutes the most impressive aspect of Austen's works. She spares no pains in delineating emotional twists and turns of her heroes and heroines, but she is very reserved in her characters' (female, esp.) emotional expressions. The predominance of adverbs in these utterances indicates that the utterances share a common focus on the selection of lexicon, yet it seems that heroines employ much more adverbs. This is of great significance for the study.

The above deals with some lexical aspects of the utterances in *Sense and Sensibility*. What is more, the thesis has shown the frequency of these different lexicons. This is followed by some other tables, which are used to illuminate the lexical items with details respectively.

Table 2. The frequency and distribution of intensifiers of the four characters

Characters	Frequency of these linguistic terms—intensifiers						
	<i>Awfully</i>	<i>pretty</i>	<i>terribly</i>	<i>vastly</i>	<i>nice</i>	<i>quite</i>	<i>so</i>
Elinor	0	2	0	0	0	3	27
Marriane	0	0	0	0	0	0	24
Edward	0	0	0	0	0	0	4
Willoughby	0	0	0	0	0	0	3

Table 3 gives an overview of the frequency and distribution of intensifiers of the four characters.

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	<i>Awfully</i>	<i>pretty</i>	<i>terribly</i>	<i>vastly</i>	<i>Nice</i>	<i>quite</i>	<i>so</i>
Female	0	2	0	0	0	3	51
Male	0	0	0	0	0	0	7

Table 2 and table 3 illustrate the distribution of intensifiers of the four characters in *Sense and Sensibility*. From the table, it can be observed that the lexicon in the four characters of the novel is also consistent with the characteristics of women language observed by other linguists, such as Lakoff (1775) and Frank (1978). The following part will explain in great details the examples of the four characters in this novel, by using CDA, Critical Discourse Analysis to expose and reveal the unequal power relations and hidden ideology.

From the above tables, it can be seen that in *Sense and Sensibility*, the greatest lexical difference happens in only one linguistic item—adverbs. Moreover, this difference is quite sharp between women and men. The result is consistent with the study done by the previous researchers. The author of the current study will examine in the next part whether there exists certain kind of unequal power relations in some of the randomly selected examples.

Elinor

Elinor’s and Marianne’s utterances share some common characteristics, which could be observed in the above analysis. Moreover, their utterances devote much attention to their daily talk, marriage, appearances and things like that. This, to some extent, proves the ideology that people in the society have in their minds, that is, women should aspire their life through marriage, appearances to improve their social status. The next part deals with some utterances of Elinor. They would be analyzed, after which summary would be well reached. (You can also find them in Appendix I, Elinor’s Utterances)

Example 1:

"Well, Marianne," said Elinor, as soon as he had left them, "for ONE morning I think you have done pretty well. You have already ascertained Mr. Willoughby's opinion in almost every matter of importance. You know what he thinks of Cowper and Scott; you are certain of his estimating their beauties as he ought, and you have received every assurance of his admiring Pope no more than is proper. But how is your acquaintance to be long supported, under such extraordinary dispatch of every subject for discourse? You will soon have exhausted each favorite topic. Another meeting will suffice to explain his sentiments on picturesque beauty, and second marriages, and then you can have nothing farther to ask."

An analysis of presupposition and commonsense assumptions in *Sense and Sensibility* shows a humorous portrayal of several characters. Men in this novel seem to be a little bit authoritarian in their relationships with women, attempting to control almost everything they do. What strikes the author most in this novel, however, is not men’s power, but that women do not question that, and even worse, they take it for granted. This could be easily understood with the background knowledge, including social conditions and cultural background, being offered at the beginning of the chapter. In this example, Elinor is taking the basic information about Colonel Brandon, such as age, marriage and attributes for granted, without any

questioning. It could be observed from this example that Elinor at that time accepts what the society gives her. She assumes that almost everything about a man is right, and should be reasonable. Therefore, unequal power relations could be seen through reading this.

Example 2:

"Quite the contrary," replied Elinor, looking expressively at Marianne.

In this example, the word *quite* is used. This is a very special word, which is part of the characteristics of women language in the novel. This is also part of the dialogue between the two sisters. From this, it can be observed that Elinor and Marianne hold different views towards men and wealth. This coincides with the relationship between Jane Austen and her sister in their real life.

Example 3:

"You decide on his imperfections so much in the mass," replied Elinor, "and so much on the strength of your own imagination, that the commendation I am able to give of him is comparatively cold and insipid. I can only pronounce him to be a sensible man, well-bred, well-informed, of gentle address, and, I believe, possessing an amiable heart."

Elinor's commonsense approval of Colonel's attributes is made with natural and spontaneous outflow. This shares similarity with example 2. Moreover, the heroine here uses *so* twice, which shows the special characteristics of women language. This example is the same as the above examples. The use of the word *so* is a very good example to show that women prefer to employ *so* to express themselves very much in their daily talk.

Example 4:

"I hope not, I believe not," cried Elinor. "I love Willoughby, sincerely love him; and suspicion of his integrity cannot be more painful to yourself than to me. It has been involuntary, and I will not encourage it. I was startled, I confess, by the alteration in his manners this morning; --he did not speak like himself, and did not return your kindness with any cordiality. But all this may be explained by such a situation of his affairs as you have supposed. He had just parted from my sister, had seen her leave him in the greatest affliction; and if he felt obliged, from a fear of offending Mrs. Smith, to resist the temptation of returning here soon, and yet aware that by declining your invitation, by saying that he was going away for some time, he should seem to act an ungenerous, a suspicious part by our family, he might well be embarrassed and disturbed. In such a case, a plain and open avowal of his difficulties would have been more to his honor I think, as well as more consistent with his general character; --but I will not raise objections against any one's conduct on so illiberal a foundation, as a difference in judgment from myself, or a deviation from what I may think right and consistent."

First of all, Elinor expresses quite a lot in terms of her affection, her love for Willoughby, who in fact is a playboy and a heartbreaker. Most of her utterances touch upon the love affairs. Secondly, her utterances expose the characteristics of women language, such as the use of *I know, I think, and so*. Thirdly, she assumes that Willoughby should be good, so when he changes, she cannot find it out. Let alone her sentimental sister. Marianne cannot stand and understand what Willoughby is going to do to her. Poor Marianne. Willoughby, for her, seems to be everything in her life.

Example 5:

"Had he been only in a violent fever, you would not have despised him half so much. Confess, Marianne, is not there something interesting to you in the flushed cheek, hollow eye, and quick pulse of a fever?"

This is a conversation between two women, Elinor and Marianne. From the utterances, it can be concluded that they are very intimate. What they are talking about deals mainly with their attributes, their personal affairs, especially their love with the other men and marriage. They do not talk something about sports, politics, and careers. Moreover, they do not have a job at all. They depend on what their father has left for them.

Marianne

In terms of Marianne, the same is true. Some examples are offered here to be regarded as proof. Yet, owing to the specific characteristics of Marianne's language, there are no other unique characteristics. There is only one type of words, which are called adverbs, which will be analyzed and the author will attach great importance to the use of so many *so*. Based on this, some examples, which don't have the special characteristics of women language, are offered here as well to prove that there are always prejudices and discrimination against women in that society.

Example 1:

"Elinor" cried Marianne, "is this fair? Is this just? Are my ideas so scanty? But I see what you mean. I have been too much at my ease, too happy, too frank. I have erred against every common-place notion of decorum; I have been open and sincere where I ought to have been reserved, spiritless, dull, and deceitful--had I talked only of the weather and the roads, and had I spoken only once in ten minutes, this reproach would have been spared."

From what Marianne says, it can be seen that Marianne is supposed to behave, as a lady should do; yet she does not, so she feels a little bit upset. In this way, her sister Elinor disapproves with her to some extent. She is not very ladylike, so she does not abide by the normal socially set rules. This is prejudice against women in the society, even in the Romanticism period.

Example 2:

"Do not be offended, Elinor, if my praise of him is not in everything equal to your sense of his merits. I have not had so many opportunities of estimating the minuter propensities of his mind, his inclinations and tastes, as you have; but I have the highest opinion in the world of his goodness and sense. I think him everything that is worthy and amiable."

Elinor and Marianne have different viewpoints towards men, which is quite natural. For Marianne, who is very sentimental, she cannot resist the temptation of Willoughby. In this example, the word *so* is used, which is part of the characteristics of women language.

Example 3:

"Elinor, for shame!" said Marianne, "money can only give happiness where there is nothing else to give it. Beyond a competence, it can afford no real satisfaction, as far as mere self is concerned."

For Marianne, she presupposes that she cares for nothing but her love. Matters such as money, wealth are separated from her wanting. In this way, she feels much better. Although the author chooses the sentence without the use of adverbs, it is still very persuasive in explaining the unequal power relations between men and women.

Example 4:

"And yet two thousand a-year is a very moderate income," said Marianne. "A family cannot well be maintained on a smaller. I am sure I am not extravagant in my demands. A proper establishment of servants, a carriage, perhaps two, and hunters, cannot be supported on less."

Although Marianne is quite sentimental, she is very much concerned with a man's property, such as servants, a carriage, and hunters. That is what the whole society does at that time, especially women. Actually, this is also the assumption about man in that society.

Example 5:

"It is very true," said Marianne, "that admiration of landscape scenery is become a mere jargon. Everybody pretends to feel and tries to describe with the taste and elegance of him who first defined what picturesque beauty was. I detest jargon of every kind, and sometimes I have kept my feelings to myself, because I could find no language to describe them in but what was worn and hackneyed out of all sense and meaning."

This example is almost the same as the above examples. She concerns with the topic of landscape, taste and elegance of people.

Edward

This thesis is the analysis of women language, yet for the purpose of better analysis and comparison, some utterances of men language are selected.

Example 1:

"No. I hope my mother is now convinced that I have no more talents than inclination for a public life!"

From the examples the author selects, it can be seen that men's utterances are comparatively short and concise. It is assumed that men should take more care of the public life, so for Edward, the same is true. In his utterances, he does not touch too much upon love and marriage when he is not asked about.

Example 2:

"As moderate as those of the rest of the world, I believe. I wish as well as everybody else to be perfectly happy; but, like everybody else it must be in my own way. Greatness will not make me so."

The word *so* is used here. There are only a few examples, which show the special characteristics of men language. Therefore, it is very symbolic. From this example, it can be seen that Edward is also a man with power. He wants himself to be happy, but his happiness should belong to one that of his own type.

Example 3:

"I believe you are right," he replied, "and yet I have always set her down as a lively girl." but gaiety never was a part of MY character."

Just like example 3, Edward wants the girl to be as gentle as possible. However, he does not regard himself as a person of gaiety. For him, character is not the most important part in a man's life.

Example 4:

"You have not been able to bring your sister over to your plan of general civility," said Edward to Elinor, "Do you gain no ground?"

The same as the above examples. It is presupposed that Marianne should be civil, yet it is not the case. Although Elinor has been trying to change her younger sister a little, it seems to be a failure. Edward is eager to see the progress of Marianne.

Example 5:

"She knows her own worth too well for false shame," replied Edward. "Shyness is only the effect of a sense of inferiority in some way or other. If I could persuade myself that my manners were perfectly easy and graceful, I should not be shy."

This example is very symbolic in terms of a man's evaluation of a young woman. In his mind, shyness is not so acceptable, which means that she has a sense of inferiority. Yet in a woman's mind, shyness seems to be very acceptable. This is the prejudice and discrimination against women at that time.

Willoughby

Example 1:

"That he is patronised by YOU," replied Willoughby, "is certainly in his favour; but as for the esteem of the others, it is a reproach in itself. Who would submit to the indignity of being approved by such a woman as Lady Middleton and Mrs. Jennings that could command the indifference of anybody else?"

It is assumed that in the society men usually compare with each other to gain their power in terms of their career, property. It is natural that Willoughby does not take the other men in *Sense and Sensibility* seriously simply because the other man is approved by two women, Lady Middleton and Mrs. Jennings.

Example 2:

"I am heartily glad of it", he cried. "May she always be poor, if she can employ her riches no better?"

Willoughby is a man who is not wealthy, so he just flirts with Marianne, without in real love with her. He assumes that Marianne must feel a little sad with so little money and being so poor, therefore, he knows how to deal with this kind of thing.

Example 3:

"You are a good woman," he warmly replied. "Your promise makes me easy. Extend it a little farther, and it will make me happy. Tell me that not only your house will remain the same, but that I shall ever find you and yours as unchanged as your dwelling; and that you will always consider me with the kindness which has made everything belonging to you so dear to me."

In this example, it is known that Willoughby is trying to cheat young Marianne, who is so sentimental, so he uses some words such as *so dear* in order to satisfy Marianne. This is because he knows quite well that a young girl is in much want of a man's praise. He does not care about Marianne's money and house.

Example 4:

"Yes, for I am unable to keep my engagement with you. Mrs. Smith has this morning exercised the privilege of riches upon a poor dependent cousin, by sending me on business to London. I have just received my dispatches, and taken my farewell of Allenham; and by way of exhilaration I am now come to take my farewell of you." It is assumed that a woman would be eager to have the engagement with her beloved. Yet, Willoughby does not do it. He has so many excuses, pretending that he does not have property, money, and he should go to London to have business.

Example 5:

He coloured as he replied, "You are very kind, but I have no idea of returning into Devonshire immediately. My visits to Mrs. Smith are never repeated within the twelvemonth."

The same as example 4. In *Sense and Sensibility*, the hero Willoughby is the kind of person who likes flirting much. In this way, his utterances are full of expressions, which are employed to cheat and satisfy young innocent and sentimental Marianne.

After the above analysis, a conclusion could be possibly made about the big difference between women language and men language. That is, firstly, there does exist great differences from the figures that the author has done for the thesis. Secondly, the biggest difference lies in the adverbs, the use of *so* in particular. From the analysis, the author has reached such a conclusion that in *Sense and Sensibility*, the characteristics of heroes' language and heroine's language are different from each other, which could be further analyzed with the deep social background. They differ from each other in this novel mainly from the perspective of adverbs, because such aspects as adjectives, diminutives, and swearwords are not so representative in this novel. What is more, the major purpose of this thesis is to expose and reveal the unequal power relations and hidden ideology, which to some extent, determines the production of these different utterances. The next part mainly deals with some of the great contrasts between men and women in *Sense and Sensibility* because the above touches upon every individual utterance.

The analysis made in the chapter is consistent with Lakoff's study in the year of 1990. The author here quotes Lakoff's recent list of characteristics of women language. They are as follows:

1. Women's intonational contours display more variety than men's.
2. Women use diminutives and euphemisms more than men.
3. Women make more use of expressive forms (adjectives, not nouns or verbs and in that category, those expressing emotions rather than intellectual evaluation) more than men: love, divine.
4. Women use hedges of all kind more than men.
5. Women use intonation patterns that resemble questions, indicating uncertainty or need for approval.
6. Women's voices are breathier than men's.
7. Women are more indirect and polite than men.
8. Women are more likely to be interrupted, less likely to introduce topics successfully.
9. Women's communicating style tends to be collaborative rather than competitive.
10. More of women's communication is expressed non-verbally (by gestures and intonations) than men's. (Lakoff, 1990: 204)

From the analysis that the author has done by far and Lakoff's recent list of characteristics of women language, such a conclusion can be made, that is, the current study is consistent with Lakoff's study in No.2, No.3, No.4 and No. 7. So it can be seen that the author's study is successful in the sense that it is in accordance with the results of Lakoff's research.

CONCLUSION

From the above discussion, it can be observed that women language and men language differ greatly in terms of those lexical items, such as adjectives, adverbs, swearwords and

diminutives in their utterances in *Sense and Sensibility*. The biggest difference lies in the fact that the proportion of adverbs used by heroes and heroines are quite different. This partially can be illustrated by the deep social background, including politics, economics, literature, psychology between women and men. Meanwhile, this explains that critical discourse analysis is suitable for the analysis of this novel. The author here would like to end her last chapter by quoting Doctor Mary Poovey (1989: 245),

I maintain that in Austen's novels this is not an ambiguous zone of conflicting authorial intention but a precise point where satire and social criticism coexist, at which criticism draws upon satirical convention to indict the institution of marriage. Clearly Austen does not have a direct, formal connection to Augustan satire, as does a novelist like Sterne. As well as being virtually seamless, her narratives are distinguished by their representatives of interiority achieved through free indirect discourse. But Austen's novels utilize a set of key satirical perspectives to political ends. Surprising exposure, the superior stance of a neutral, external narrator, the conflation of difference into seamless, the reduction of characters to a gallery of pathological types, and games of proportion which contrast grandeur and banality are the central techniques of earlier eighteenth century since that appear in Austen's work.

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