CHAPTER V

CONCLUSION

The uniqueness of this review exists in its utilization of Corpus Linguistic Analysis as an unprejudiced philosophy connected to novel. Women are ordinarily considered as being helpful speakers while men are normally considered as working out of a power progressive system. The review directed in this postulation tests these suspicions by applying subjective corpus, and talk investigations. The outcomes created from this review show many interrelated and particular components of how individuals talk based upon their sex and sexuality. From this corpus, different dialect components, for example, unique dictionary, label questions, sentence inadequacies, modular development, turn-taking, swearwords, descriptors, fences, superpolite structures, et cetera are recognized and measured for recurrence of utilization by sex and by sexuality. The outcomes from this review demonstrate that in reality, women and men do utilize dialect, with peculiar phonetic and talk highlights and at fundamentally unique frequencies of utilization. To accomplish this goal, the analyst, initially, concentrated the humanism of dialect or sociolinguistics. Conversely, this review shows combined outcomes got from a various statistic and a quantitative examination to deliver particular responses to how a sex or sexuality speaks to itself through dialect.

Customarily, contemplates in sex phonetics have been subjective tales which see sexual orientation on a dichotomous plane. The uniqueness of this review exists in its procedure. Past research, which has endeavored to answer how men, women, and eccentric people talk, has made theoretical suppositions based upon summed up perceptions.
She understood that the overwhelming belief systems have huge effect on a general public, and the development and the utilization of dialect in that society. The quantitative arrangement of corpus information has permitted research to disperse and bolster numerous suspicions mentioned by recounted objective fact. The investigation of the connection of sex and dialect use in the chose books of Shashi Deshpande as a standard Indian writer, was gone for this exploration. The discoveries of this review exhibit the interrelated and peculiar components of sexual orientation and dialect utilize. The outcomes additionally exhibit that utilizing corpus examination is a successful and ideal approach for breaking down a few parts of dialect utilize.

Gendered dialect as an indication of culture-arranged belief system is showed in dialect use, as well as prompted the division of society into two predominant and minimized or subaltern gatherings. Utilizing regularizing research members and little measures of information, scientists in sexual orientation phonetics have made a variety of suppositions about how men and women talk.

Fairclough, in his book *Language and Power* (1989) believes that social groups that are defined on class, ethnicity, gender or language bases have to be always in conflict with each other to gain and maintain power, and conflicts like welfare or repetitious cycle of violence are inevitable. Actually, this conflict that causes partial transformation of social systems is fundamental. Language is also one of the areas of conflict because social groups are trying to exercise their power by controlling the language. Fairclough’s notion of language control can be seen in Gendered Language. Actually, language gendering is the appropriate ways to control language for the superior groups.

Gendered language and sexism in language signify this claim that language is primarily for men and has been used in favor of men for a
long time. According to Dale Spender, language is man-made and thus promotes male supremacy and has marginalized women from the canon and mainstream society for centuries.

In the first chapter of this thesis, it was argued that literature can be considered as a social discourse, something that occurs in a social context as a part of a culture. Poets, dramatists, and novelists are members of society, each having a specific social status and addressing a hypothetical audience in that society. Consequently, literature raises social questions as a product of social forces in a fictional but realistic world.

Furthermore, language, the material and medium of literature, is a form of social behavior. It is a social possession of human, and like literature, it is more than just a collection of words, more than just a mass of interrelated symbols. It is a functional system through which man creates and communicates his experiences of objective reality as well as concepts on a high level of abstraction. From this point of view, the present research adopts a sociolinguistic approach to language, an approach that treats language as a type of social behavior. It synthesizes into its analytic framework the subjective and the objective, the social and the individual, the private and the public aspects of gender and language use in Shashi Deshpande’s fictional world.

To study gender, we should be careful to distinguish between gender and sex, the issue that has been explained and addressed by feminist theorists and thinkers very well. Furthermore, what Shashi Deshpande has expressed in her contexts and her literary career, has been studied and revisited later in Chapter I. However, the main focus of this section was to provide an overview of the selected novels for this study and more specifically to present the relations between female and male characters via drawing tree diagrams for all the six novels so that
the researcher can have a better image of the distribution of female and male characters in the corpus.

As discussed comprehensively earlier, this research is essentially a ‘Corpus Linguistic Study’ or a corpus-based analytical linguistic study of literature. The researcher has reviewed the previous works done in this area of research both in Persian and in English. The major reviewed research is divided into three distinct categories and called ‘the 3Ds (Deficit, Dominance & Difference theories)’ and were selected as the theoretical framework of the research.

Robin Lakoff’s classification of key features of women’s’ language in use, whose book *Language and Woman’s Place* published in 1975 has provided the basis or platform that paved the way for the researches on the subject for the first time and it is the main focus of this study. She was the first researcher who raised the issue of women and language use whose observations influenced scholars in numerous fields and disciplines. Robin Lakoff argues that female speech is different from male speech for two major reasons: A) Female speech has developed due to the power constraints imposed on women in society, and B) Female speech was more restricted by the hegemonic masculine speech.

Robin Lakoff’s Deficit Theory, which is considered as a traditional approach, claims that women’s speech and language use is deficit compared to men. This deficiency has been mentioned many times in popular culture and beliefs. Lakoff introduces a set of basic presumptions on how the language of women is different and deficit. In fact, she identified almost 20 linguistic elements and discourse markers which categorize and distinguish male and female speech. Out of which 14 of the most suitable of these clues or discourse markers were selected as the main indexes of the core analysis of the gender and language use in this thesis. These 14 clues were classified into four distinct levels
namely lexical, syntactic, pragmatic, and discourse levels by the researcher for better understanding and organization. Some of these factors overlap each other. For example, ‘modal constructions’ can indicate ‘uncertainty’ or they can act as hedging devices as well. Moreover, super polite structures or else can fall in pragmatic levels as well. Thus, this classification is arbitrary. Analyzing the tables and interpreting each factor in the light of the theoretical approaches and the research framework as well as comparing and contrasting Shashi Deshpande’s selected novels is, in fact, what has been provided in the two core chapters.

However, Dale Spender’s Dominance Theory proposed a different interpretation on the use of language by men and women after Robin Lakoff’s theory. From Spender’s perspective, both men and women grow in one culture and thus, they have the same linguistic community. However, a society in which power and social status are divided unequally and the number of language elements are more in favor of men, men’s language is dominant and superior.

To be brief, the theoretical underpinning of Spender’s approach is based on the social inequality and the impact of socialization phenomenon with respect to the social status. Therefore, language differences between men and women is one of the major results of the male dominance in the society. Spender’s celebrated book Man Made Language announces the same interpretation that language has been man-made which is still under male control and it is constructing and legitimizing male supremacy in the male-dominated society as well but in different manner with Lakoff’s theory and she believes women’s language is not deficient but got dominated by men.

Deborah Tannen, however, has introduced the third approach and possibility of the interpretation of the language differences between men
and women: neither deficit nor dominant, but difference which has been propounded as a critical response to the Deficit Theory and Dominance Theory.

Tannen’s Theory of Difference argues that men and women grow up in different speech communities where they speak the same language but each gender has its own dialect. Moreover, with regard to her Genderlect Theory, she argues that men and women use different conversational rules in their speech. She is of the opinion that gender differences are parallel to cross-cultural differences. She argues that when interpreting the cultural information encoded by language, women and men rely on different subcultural norms. Male subculture uses language to build hierarchical relationships, while female subculture uses language to build equal relationships.

As mentioned above and discussed comprehensively in Chapter II, the research has been designed based on the theoretical framework (3Ds) as a corpus linguistic study of the selected novels and aimed to analyze the language differences between men and women in fourteen selected and most suitable clues or linguistic markers as research tools or indexes in four distinct arbitrary levels namely lexical, syntactic, pragmatic and discursive traits.

The study of Shashi Deshpande’s selected novels at lexical level was restricted to and divided into three distinct sections including 1) Repetitions, 2) Special Lexicon (Colour Words), and 3) Expletives.

As far as gender and language differences in lexical level are concerned, a significant number of differences in lexicon or vocabulary were traced in women’s language in use. Studying the first linguistic clue, repetition, shows that Indian women used repetitions significantly more than men; three times more than the men’s share. The finding
supports Lakoff’s observations that women use more repetition compared to men and that indicates females’ insecurity and unwillingness to express their opinion or to avoid explicit and direct statements.

The examination of gender and language use in terms of special lexicon and particularly color words was very interesting. Use of color words is a part of the differences in the genderlect or women’s and men’s use of language at the lexicon level. In all the novels under study, men never use color words even once. However, women use color words as special lexicon quite often. The researcher can claim that Indian women’s use of color words is even more than that of their European counterparts as their share is 100 percent. Indian women’s color words are more associated with Sarees and dressing, fashion, hair style, decoration, flowers, kitchen and so forth. The finding of this examination is absolutely consistent with Robing Lakoff’s observations and claims.

Finally, the analysis of lexical differences in terms of expletives proves Lakoff’s observations as well that women are very polite and rarely use expletives compared to men as the frequent users of taboo expressions and expletives. Use of coarse language or expletives is one of the interesting examples of the impact of culture and social values on language. Expletives are forms of language whose usage is considered as impolite and improper from cultural, social and religious points of view. The examination shows that men use expletives three times more than women. It supports Lakoff’s notion of dominance and power. In this regard, men use more expletives because they are dominant and powerful and have no fear to lose their social status. While, women are of the marginal spaces and weaker status so that they are forced to use more polite forms. It is more applicable to adults than to the children, and so age is quite significant as mentioned above.
Deshpande was very successful in portraying the realistic scene of Indian society through her fictional world in this regard. Her female characters, in fact, are as representative of the macrocosm of Indian society, and use more superpolite forms compared to men mainly because of their different world than due to the patriarchal hegemony or their deficit language.

The second part of chapter III that specifies the study of gender and language use at syntactic level is focused on three distinct syntactic features in here including 1) Tag Questions, 2) Sentence Incompletion and 3) Modal Constructions.

The examination of the use of tag questions shows that Indian women use tag questions three times more than men. The finding is in tune with Lakoff, Tannen and Spender’s claims and proves that women use tag questions more than men in conversation. It also indicates that women, regardless of their geography, have the same conditions with regard to the notion of stereotype and particularly their genderlect, to use Tannen’s term, in the current context.

As it was argued, the use of incomplete sentences indicates the unequal status and men’s control of conversation and women’s subordinate condition that force them to leave their sentences incomplete. The findings of the examination of the use of incomplete sentences indicates that the female characters’ share is 72% which is quite vividly more than that of male characters’ 28% share in Deshpande’s fictional world. The findings support the theoretical framework and the claims that women generally use more incomplete sentences more specifically because of the social and cultural condition, marginal spaces of women than their different genderlect.
The last linguistic clue examined in the second part of Chapter III was the use of modal constructions associated with syntactic traits. This analysis again showed that Indian women use modal construction three times more than their male counterparts. The result of this analysis is also in tune with Lakoff's observations and, in fact, proves the claim by Tannen and Spender as well. It clearly indicates Indian women's unequal status and men's control of conversation as well as women's subordinate condition that have forced them to leave their sentences incomplete. This is a part of the differences in the genderlect and in language differences and gender as well. Furthermore, it supports Jennifer Coates's interpretation that women use modal constructions not because they doubt the truth of their propositions, but to convey and present their respect for the addressee. It is probably a meaningful interpretation with regards to the essential importance of respect in Indian culture.

After analyzing six out of the fourteen contextualization clues or linguistic indexes in chapter three, the rest eight indexes have been examined and analyzed in chapter four at two distinct levels. The study of gender and language use at pragmatic level was focused on and restricted to three distinct pragmatic features here namely 1) Hedges, 2) Intensifiers and 3) Qualifiers.

The examination of the use of hedges between men and women indicates that Indian women, like their European counterparts, use hedges significantly more than men. The above findings are consistent with Lakoff's (1975) observations that women use more hedges compared to men, and hedges or declaimers demonstrate females' insecurity, unwillingness to express their opinion or avoid explicit statements.

Moreover, it indicates the women's lack of confidence, insecurity, powerlessness, and unwillingness to express their opinion or avoid making explicit statements in the Indian context. In this regard, it
supports Spender’s findings as well. However, it can also be a sign of the different genderlect of Indian women, which is truly reflected through Shashi Deshpande’s fictional world as a sample of Indian society. It seems that Deshpande is successful and honest in portraying this fact in her fictional world.

Furthermore, the study of amplifiers namely intensifiers and qualifiers in the corpus signified that Indian women use more intensifiers and qualifiers meaningfully more than Indian men (almost three times more than men in both cases). The findings are consistent with Lakoff’s and Spender’s observations that women use more intensifiers and qualifiers compared to men because women are deprived of power in the patriarchal society. In fact, they make use of other strategies to achieve voice and to gain their lost status in the society. However, it can also be a sign of the different genderlect. Indian women’s social/family status vis-a-vis their male counterparts is truly reflected through Shashi Deshpande’s fictional world as a vivid mirror of Indian society. Thus, it can be claimed that the life of women, regardless of their geographical location, use of language in the almost same way stereotypically or, in other words, their different language use or genderlect reflects their social status vividly.

Ultimately, the fourth part of the study and the second part of Chapter IV was focused on the five distinct discursive features here including 1) uncertainty, 2) positive minimal responses, 3) apology, 4) interruptions and 5) superpolite Forms.

It is a general belief that women’s language denotes more uncertainty than that of men for three possible reasons including women’s deficient language, men’s dominant language and the different genderlect as far as our theoretical framework is concerned.
As mentioned earlier, uncertainty is one of the key features of women’s use of language and this uncertainty can be traced to the use of hedges, tag questions, modal auxiliaries and using question intonation in declarative sentences, with regard to our theoretical framework. The analyses of the use of hedges, tag questions, modal constructions were conducted separately, one by one, which can be considered as the analysis of uncertainty as well. However, the examination of uncertainty in women’s and men’s use of language indicates the fact that women are more uncertain in their use of language as their share is 5 times more than men in this regard. Thus, the findings are consistent with Lakoff’s, Spender’s and Tannen’s observations though they mentioned different reasons for such uncertainty. There is no difference between Indian and European female characters in this regard as far as the theoretical framework of the study is concerned.

Turn takings play a vital role in conversations and the analysis of gender and language use in conversation. Minimal responses are also called response tokens and response cues. Minimal responses refer to the verbal and non-verbal indicators of an individual’s co-participation in a dialogue. The use of positive minimal responses is one of the key features of women’s use of language. The findings show that it is true about women in the Indian society and culture as well. For example, Devi, the central female character in In the Country of Deceit, used the positive minimal response of ‘Yes’ for 22 times which conspicuously shows the truth, and Deshpande’s artistic ability to portray the same. The findings, in fact, support Lakoff’s, Spender’s and Tannen’s observations though they mentioned different reasons for the uncertainty. The frequent use of positive minimal responses by Indian women can be related to the Indian culture specifically.
As discussed earlier, the use of apology is one of the key features of women’s language with regard to the theoretical framework. The examination of the use of apology indicates that Indian women’s use of apology is somehow similar to that of Indian men, as women’s share is 58% and 42% for men. To some extent, the findings of this examination can go against Lakoff’s, Spender’s and Tannen’s observations. In other words, Indian men also use apology almost similar to the women’s use of apology. As discussed earlier, for example, men’s use of apology in Moving On and In the Country of Deceit is even more than that of women.

The general examination of the utilization of interference demonstrates that there is no huge contrast amongst men and women. Tannen contends that men and women hinder as a methods for coordinating in discussions. Men hinder to build up strength and status while women hinder to add to the discussion. To break down the connection amongst sexual orientation and the utilization of interferences, the analyst separated the thought into two sorts including steady intrusions and aggressive intrusions.

However, the examination of the supportive interruptions and competitive interruptions separately indicated a totally different story. The findings showed that Indian women’s interruptions are more supportive and less dominative or competitive in comparison with those of Indian men in the corpus. In fact, the results of this comparison are consistent with the findings of Lakoff, Tannen and Spender.

Indian women use conversation to develop and to maintain communication and strive to achieve greater intimacy. For this reason, they prefer to gossip. They interrupt less and react positively to the speaker. They use positive responses to maintain the communication, and they use more interrogative sentences than men. Finally, the
findings show the realistic depiction of the use of interruption by men and women by Shashi Deshpande.

With regard to the examination of the last clue, superpolite forms, as discussed, the analyses of the use of hedges, modal constructions, supportive interruptions, and positive minimal responses can also be considered as part of the analysis of the use of superpolite forms. The finding of this examination is conspicuously consistent with Tannen’s observations more specifically and proves that Indian women are more polite in conversation compared to Indian men. It has already been proved through analyzing the use of expletives by men and women as well. To be polite and to use superpolite forms seem to be a cultural phenomenon resulting from the different genderlect of women. In this regard, Deshpande’s female characters as representatives of the macrocosm of the Indian society, they use more superpolite forms compared to men, mainly because of their different cultural world than due to the patriarchal hegemony or their deficit language.

Hierarchy pervades Hindu society and culture, and [Indian] hierarchical relationships . . . are [quite] different from Western relationships. (A. Roland)

The notion of stereotype is at work here, and according to the findings of the research it is demonstrated that women have suffered from marginalization in the male-dominated culture (man-made language specifically) for centuries. With regard to the Indian profound civilization and culture, Women in India traditionally have four roles and status; as daughter, sister, wife and mother. However, in modern times they obtain another set of roles and participate in unknown fields in social, political and economic activities. They received higher education to fix and define themselves well through the far-reaching changes than the women of their preceding generation. They are also fond of participating in social
functions as their male counterparts. Previously men used to discourage women from leaving home, but in view of changing attitude in society and being aware of the necessity of women’s presence, they also began to appear and perform in both social as well as biological functions.

The modern Indian woman cares for religious activities, recreational requirements and her duties as a wife, daughter, and mother as well as her interests, academic pursuits, and her social figure correlative. But this new role does not affect their affection and love for their family. They still grow up on models describing selflessness, sacrifice, and self-denial. The conception of their relationship with their family becomes more egalitarian in character and much more associative.

Regardless of all achievements, many educated women appear to trust their parents in the matrimonial choice just to respect them. Young girls from middle class and upper classes get educated with a view to find a good mate in marriage rather than to find a good career, or if they select career, it is evidently not because they want to work, but there is nothing else to be done until a suitable husband will be selected for them. So women’s equality in the field of employment, education and power is still an individual rather than a universal achievement. Most Indian women are still ready to accept an inferior status. Though by and large due to the fact that legally women have equal rights with men, women are not aware of their own position rights, and even if they know about some of the provisions related to succession, marriage or family, they mostly do not desire to fight for them or claim them.

Shashi Deshpande’s women characters are also not exception to the fact above, since they are also from a middle-class family and educated. Women portrayed in Shashi Deshpande’s fictional society have
a unique social condition, different culture and the spiritual environment being a part of the Indian society.

The transition from tradition to modernity is at the threshold of profound changes. Women themselves desire to improve their status and position based on their achievement, independence, and equality, but the traditional social and religious dominance of male authority in society has restricted them mentally, something which is more or less universal in most Asian/African societies.

In India, from antiquated circumstances, Female Divinity has compared women with power an interestingly mainstream, positive figure of ladylike power on the political part of women in India and, God as intersection of man and lady (Ardhanareeswara) symbolizes sexual orientation congruity. A definitive Reality [Brahma] which rises above all structures — man, lady and all species — is impartial. Also, the sex value can be seen from Swami Vivekananda's announcement as he broadcasted that "the gauge to the advance of a country is its treatment of its women" (Subrahmanyam: 2014, 11). The contemporary Indian culture has disguised this significant culture.

Apart from the essential impact of the internalization of the civilization, culture and religion, the researcher's own observation of the Indian society, culture and gender relations in particular indicate the same, though the modernity has impacted the contemporary society, the institution of family has internalized the fundamental principles of equity, respect and love from the profound Indian culture that promotes maintain the intimacy and love for all family members as a synecdoche for the whole society.

To be more specific, the examination of the 3Ds with regard to gender and language differences in this research has overlapped the Indian contexts by Shashi Deshpande as microcosm of Indian society, so it shows Indian women's use of language is similar to that of the western
women, but, as it has been mentioned earlier, due to cultural and spiritual environment, with respect to three theoretical frameworks which are western theories but somehow overlapped the Indian selected novels, the researcher intends to add another theory to the existing three distinct theories; it can be called Deference Theory. It refers to love, respect and devotion of Indian women to men as an essential part of their lives and world. Selflessness and sacrifice is merely due to patriarchy or hegemony, but that is what Indian women have eagerly accepted to do. It provides women enough space to voice their own identity unlike the invisible and marginal space for the Western women.

In fact, a glimpse at the themes and atmosphere in the six selected novels shows that the central female characters are defiant with an identifiable voice and identity. They are not inferior to the male characters. However, all the previous claims (3Ds) are somehow at work and have influenced their language use in daily conversation and speech, but deference is something unique in addition to the dominance and difference with regard to the Indian culture.

The quantitative synthesis of corpus information has permitted research, to scatter and bolster numerous suspicions mentioned by narrative objective fact. The outcomes from this review demonstrate that women and men do to be sure utilize dialect with peculiar semantic and talk highlights and at essentially extraordinary frequencies of utilization. It is the scientist's expectation that the outcomes drawn from this review can rouse different specialists to utilize Corpus-Based Linguistic Analysis technique in looking at sexual orientation and dialect use in other Indian abstract perfect works of art. The outcomes additionally show that utilizing corpus investigation is a viable and ideal approach for breaking down a few parts of dialect utilize.