Do I Put Up That Womanly Defense?
This Tune Goes Manly:
A Corpus Stylistic Study of Gender-Specific Grammatical Constructions of Possession in Two Shakespearean Plays

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Abstract.

This dissertation is a study of the lexical representation of gender in two contrastive Shakespearean plays to identify ways that gender is represented in Early Modern literary language. I ask if the lexical representation of binary gender features in these two plays match our expectations based on social and literary understandings of the period. Social roles for men and women are often pre-determined in the Early Modern period, and literary critics base their analysis upon these assumptions. I suggest representations of men and women are dependent upon underlying linguistic structures and patterns that are widely ignored in a literary analysis of a text. *Macbeth* focuses on issues of masculinity; it is contrasted with *The Merry Wives of Windsor*, a play centered on its female characters.

I conduct three analyses: first, I investigate whether male pronouns are more likely to appear in a subject, rather than object position; I also ask if the feminist literary critics are correct in assuming that women are more likely to appear as objects. I then conduct a close reading of possessive structures using specific lexical clusters (*his/her* + noun) as they appear in the texts of the plays. I compile three separate corpus linguistic tools based on their strengths - a statistical analysis, a simple concordance compiler, and a distributional analysis – to identify and isolate these patterns in the Early Modern Period, presented in a literary-linguistic context.

Gender representation can be visibly patterned. An analysis of these results shows that linguistic representations of men and women in these plays are not consistent with a literary critic's understanding of gender in the texts. I argue against the consideration of literary texts as a social reality; instead I combine corpus linguistics methodology with a stylistic, critical discourse approach to literary features gender as presented by the plays.

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Chapter 1. Introduction.

In this chapter, I introduce the frameworks through which I conduct my analysis. This dissertation investigates the lexical representation of male and female in two Shakespearean plays – a literary-linguistic approach to gender in the Early Modern Period. As this dissertation covers a wide range of fields, I present an overview of stylistics, digital humanities, corpus linguistics, sociohistorical studies, feminist literary criticism and sociolinguistics as they inform my study. Building on the work of my predecessors in the digital analysis of linguistic features as they appear in literary texts and previous scholars of the sociolinguistic discourse feature of gender, I then present the outline and goals of this dissertation.

1.1.1 Stylistics, digital humanities and corpus studies.

In the 1960s, scholars began to conduct linguistic analyses of literary texts to present a linguistic account of how meanings are derived from literary texts. Such stylistic and literary-linguistic studies pioneered by Jakobson 1960 and Halliday 1971 [reprinted 1973] attempted to take an objective approach to literary texts using a linguistic framework for analysis, but this approach has never been widely accepted by literary or linguistic scholars. Stylistics is marketed as a linguistic approach to literature, but "the machinery of categorization and classification merely provides momentary pigeonholes for the constituents of a texts, constituents which are then retrieved and reassembled into exactly the form they previously had. There is in short no gain in understanding; the procedure has been executed, but it hasn't gotten you anywhere" (Fish 1973: 55). Stanley Fish, a literary critic, ultimately finds these stylistic studies to be still subjective despite striving to be objective. In his 1973 commentary on stylistics, he heavily cites Michael Halliday's 1971 analysis of William Golding's *The Inheritors* as exemplary of such a 'subjective' study, criticizing Halliday's abstractions and obscuring of linguistic features in his grammar as "meaningless, for they refer to nothing except the categories of the system that produced, categories which are themselves unrelated to anything outside their circle except by an arbitrary act of assertion. When this grammar is used to analyze a text, it can legitimately do nothing more than provide labels for its constituents" (Fish 1973: 118). Fish's main criticism of Halliday's analysis is that it is circular: Halliday has defined the features of the text which he will investigate, and finds a way to apply a set of functional categories to the features until a

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reading is sensible. "Each function defines a set of options that is relatively – though only relatively – independent of the other sets" (Halliday 1971: 334). In other words, each functional set that Halliday outlines is dependent upon the reader's interpretations and their application of other functional sets. Within this framework it is remarkably difficult to remain objective when the stylistic features are categorized by subjective categorization. But despite these criticisms, there is a way to regularize stylistic and literary-linguistic features into a less subjective methodology.

The early 21st century brought a digital approach to humanities scholarship to the forefront of academia. As more texts become readily available in machine-readable (.txt, .pdf, .xml, etc) formats, the possibilities of a replicable, corpus-based analysis of linguistic features in a literary text become a reality. Stylistics especially benefits from this shift into the digital humanities, as computers can now identify linguistic features that are used to create an aesthetic or otherwise literary effect. A literary scholar will attempt to identify these features, but such findings often appear rather speculative rather than concrete or otherwise replicable. The application of a systematic, computer-based approach to the linguistic analysis of literary language becomes a rather successful enterprise, as seen in many studies of specific stylistic and discourse features in texts such as register, affect, gender and genre using corpus linguistic techniques. Building on recent corpus stylistic studies including Fischer-Starcke (2010, 2006, 2005); Mahlberg (2007b); Stubbs (2005); Semino & Short (2004); Argamon et al.. (2003, 2006b, 2006i); Culpeper (2002, 2009); Murphy (2006); Mullender (2011); Demmen (2009); and Busse (2002), my study adopts features of corpus methodology and stylistic analysis "for their [ability to find] lexical, phraseological, and grammatical patterns" (Fischer-Starcke, 2010: 55).

Mahlberg (2007b) uses corpus methodologies to identify lexical clusters of statistically significant n-grams in a corpus of Dickens' writing at a local textual level. Fischer-Starcke's work conducts similar analyses of n-grams in a corpus of Jane Austen texts to identify key features of the 19th-century novel to construct a pattern of characterization as applied to the

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protagonists. . Both Mahlberg and Fischer-Starcke show how these linguistic features of characterization create literary meanings, and present ways to extract these literary meanings from the text. An n-gram analysis identifies clusters of words which appear collocated to each other in either direction ($\pm$ 0, 1, 2, 3, … *n* etc) with a very high frequency. These patterns of collocations present specific features of literary style. To identify n-grams, both studies use a statistical keyword analysis to identify which specific words or phrases are especially relevant to these texts, as compared to a reference set of texts. Mahlberg and Fischer-Starke present readings of Dickens and Austen, respectively. Their arguments hinge on the use of keyword analysis as a way to identify thematic features of literary texts.

Semino and Short's (2004) study does not explicitly look for literary meanings embedded in literary texts. Instead, Semino and Short systematically analyze three fully-tagged corpora and conduct an analysis of many stylistic features including but not limited to the following features: narrative style (both internal narration and external narration), metanarrative style (representation of writing acts, speech acts, and thought acts), and indirect and direct speech. Semino and Short use these categories as a way to score and group their texts into one of the following categories: news reports, prose fiction, and (auto)biography to illustrate linguistic patterns which can be identified in literary and non-literary written texts.

But there are ways to use corpus stylistics to investigate the literary features of language as they appear in written language. Stubbs (2005) highlights a number of tests and techniques that can be used in a quantitative stylistic analysis of a literary text, including log likelihood and other tests of keyness, collocations, recurrent lexical patterns. He successfully applies these techniques to Conrad's *Heart of Darkness*. In his study, he finds that the major recurring motif of the language of uncertainty and vagueness, as identified by previous literary scholars, can be investigated further using a corpus stylistic tool. He proves that the motifs of uncertainty are, in fact, a relevant linguistic feature: *something* appears quite often in the text. In doing so, he successfully shows that a corpus stylistic approach can be used to verify our initial

understandings of a text while arguing strongly against the criticism of a pattern-based analysis in stylistics, saying that "a plausible interpretation is based on presuppositions. A negative statement usually implies that a positive was expected" (2005: 16), reminding the corpus stylist that a negative result is still a result, and deserves to be interpreted rather than dismissed outright. A corpus stylistic study, Stubbs illustrates, is thus an effective way for to test a literary-linguistic hypothesis.

Building on these and other successful corpus stylistic studies of language in literary texts, I continue to expand the knowledge of literary-linguistic features of written texts by applying some of these methodologies and approaches to a study of gender-specific possession using third-person pronouns in Shakespeare. My study continues the work of my predecessors in corpus approaches to stylistic features of Shakespeare – including Argamon et al.'s (2003, 2006) work on gender-specific features of language as they appear in the plays, Culpeper's use of corpus studies (2002, 2009) as an empirical approach to identify patterns of characterization, Busse's (2002) study of second-person pronouns in the Shakespeare corpus, Demmen's (2009) investigation of keyword clusters in the language of male and female characters and Mullender's (2011) investigation of relative clauses using *which* in the late plays.

Argamon et al.'s work investigates aspects of computational stylistics through the development of computational approaches to identify features of linguistic style and variation across the gender binary. Their 2003 article focuses on linguistic distribution of male and female writing styles based on as identified in a sample of the British National Corpus, serving as a pilot study for later analysis of gender differences as they are represented through different varieties of discourse. While this study focuses on identifying features of male and female authorship in modern texts, they prove that features of masculinity and femininity can be encoded in written language.

Their earlier studies of writers' gender-specific features as it is manifested in modern texts proved successful, so they applied this technique to Shakespeare's language in their 2006

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articles "Gender in Shakespeare: Automatic Stylistics Gender Character Classification Using Syntactic, Lexical and Lemma Features" and "Performing Gender: Automatic Stylistic Analysis of Shakespeare's Characters". Through the use of natural language processing, a researcher can begin to identify features which mark for maleness and femaleness in a text to observe how a writer will show gender differences. A unigram analysis shows that "female lemmas indicate concern with family relationships and feelings, as well as expression of personal feelings and integrating personal context into the discourse. On the other hand, male features indicate concern with quantification, social status, as well as some more obscure verb forms" (2006b: 4), but tri-grams show that a female characters' construction of self and others whereas male characters' tri-grams focus on assertions and social status. Furthermore, they find that

> Shakespeare's female characters used more adverbs and adjectives, as well as auxiliary verbs and pronouns. On the other hand, cardinal numbers, determiners, and some prepositions are generally indicative of male characters. These observations are in line with previous work (Argamon et al. 2003) on discriminating author gender in modern texts, supporting the idea that the playwright projects characters' gender in a manner consistent with authorial gender projections 2006i: 3).

Their (2006b) study also show an "evolution of Shakespeare's gendering of his characters, based on different patterns between Early and Late" (2006b: 5) plays, including topical changes from Early to Late plays by both male and female characters. Their studies utilize a successful application of computational corpus stylistic methodology to find features of differences of male and female language in modern and Early Modern texts to identify features of gender – both literary and authorial.

Culpeper (2009) uses a keyword analysis in Wordsmith to identify features of characterization in *Romeo and Juliet*. He conducts his analysis by identifying keywords through a statistical analysis to explore characterization. These keywords are representative of what concepts are especially important to a specific character in conjunction with what the text is 'about'. Culpeper accepts some of these limitations, saying

> The objective with a keyword analysis is to make a claim that a certain set of words is key to a certain set of data relative to a comparative reference corpus. The problem is

that it is easy to retrieve keywords that are key, but not actually general features of the data one is examining. This can lead to some highly misleading characterisations of particular discourses or genres. (2009: 39)

Like Mahlberg and Fischer-Starcke, Culpeper's study invokes statistically significant keywords, but also investigates statistically-significant parts of speech, to see how linguistic categories (nouns, verbs, prepositions) are used by different characters in *Romeo and Juliet*. This study successfully engages with the literary language of the play-text to identify stylistic features of characterization, but more importantly, Culpeper categorizes "three (Halliday-derived) functional emphases: ideational (as illustrated by Romeo), textual (as illustrated by Mercutio) or interpersonal (as illustrated by the Nurse)" (2009:53). What is especially notable about this second, later study is that Culpeper has managed to refute Fish's original complaint about stylistics, as cited above. Here Culpeper identifies functional categories, finds relevant examples, and constructs meaning from them without relying on circular evidence. The categories of Ideational, Textual, and Interpersonal which Culpeper describes here are labeled as such following Halliday but are constructed from an independent semantic parser contained in WMatrix (Rayson 2008) rather than artificially constructed by Culpeper himself. As a result, the semantic parser has identified groups of semantic categories based on the statistically-derived keyword list. In other words, Culpeper himself does not dictate the semantic categories of the keywords, but instead uses an automated, analytically-blind[1] system to identify the functional categories provided by a statistical analysis of keyness, which conveniently correlate to sets of Hallidayian functional categories.

Mullender's 2011 PhD thesis takes a corpus stylistic approach to *which* as it appears in Shakespeare's late plays. She identifies salient frequencies of *which* in a corpus of the late plays and conducts an analysis of the categories ascribed to *which* as it is used in the play (antecedent and clause marker), and conducts a close-reading analysis of the clause-marker *which* as it

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[1] This system is analytically-blind in that it does not have any preconceived notions about the texts, the language contained therein, or the information the researcher is looking for.

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appears in the play-texts. Her study is different than the other studies described above: rather than strictly looking at lexical features, Mullender conducts a syntactic analysis, arguing that the the syntactic usage of relative-clause *which* presents a way to further group Shakespeare's plays within the late period. Her claim is based on both salient frequencies and qualitative linguistic readings of the play-texts. The strength of her analysis lies in acknowledging the difficulties and limitations of a corpus methodology as applied to a stylistic study of linguistic features in Shakespearean language and variation: with "its inability to take account of verse lineation, or the difference between verse and prose […] it is not yet possible to conduct searches on the basis of the position of words or phrases in the line. The result is that versification and lineation can only provide supporting evidence, rather than being determining factors in the search and analysis" (2011: 234). Rather than dismissing issues of verse and prose as they appear in the play-texts, Mullender successfully structures her thesis around the issues of conducting such an analysis, and presents a model for other syntactic studies of Shakespearean stylistic features in a corpus and non-corpus environment.

Using the same WMatrix system of semantic analysis that Culpeper uses, Murphy (2006) investigates stylistic features as they appear in soliloquies taken from 12 later Shakespearean plays, including many of the plays Mullender uses in her analysis. A statistical keyword analysis shows specific lexical items which are more likely to appear in a soliloquy compared to normal dialog; Murphy sets up a similar analysis to Culpeper in that they both quantifiably identify key terms within varying artificially-constructed semantic categories and investigate the literary use of these linguistic features in the specific dramatic form of soliloquy. Thus far, Murphy, Culpeper and Mullender all have focused their studies on a specific group of plays.

Demmen's (2009) dissertation presents an analysis of key lexical bundles in the Shakespeare corpus, investigates linguistic features of male and female dialogue as it appears in lexical bundles and collocational patterns. Like the other corpus stylistic studies of Shakespearean language I have outlined above, her investigation of gender in Shakespeare is

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truly both quantitative and qualitative, contrasting key female lexical clusters and what they tell us about feminine language in the plays to key male lexical clusters and what they tell us about masculine language in the plays to illustrate the stylistic features of characterization across the entire Shakespeare corpus.

Much like Culpeper's (2009) study, this approach is very successful: through the use of an analytically-blind statistical keyword analysis, she is able to identify, isolate and analyze stylistic features of male and female dialogue on a very large scale. But unlike Culpepper's study, Demmen's study focuses on "frequency-based units identified automatically, and as such they are fragments which do not fit neatly into categories at any one language level" (2009: 77). She arranges the characters into social categories of "male" and "female" and conducts her analysis to find multiple characters from multiple play-texts within the corpus using the same features, as these collective features can be used to identify stylistic representations of men compared to women. Her study ultimately is successful in that it shows a feature of male and female language based on both quantitative and qualitative data, and presents strong evidence for stylistic features of feminine language as different from stylistic features of male language as produced in the play-texts. Demmen ultimately shows that a stylistic study of gender as it is represented in the play-texts is both possible and that male and female dialogue will produce different stylistic features, suggesting that male and female linguistic representation in the Shakespeare corpus is in some way measurable.

Busse (2002) presents a stylistic study similar to Demmen's in that he also addresses issues of linguistic features found in the whole Shakespeare corpus, rather than a selection of plays, but his study of second-person pronouns (you/thou, mine/thine) and their variation is focused more on how they appear in the play-texts. Busse's study presents a shift from pronominalization as represented in politeness theory (from a formal and informal distinction) to our modern conventions of second-person pronouns. In this quantitative and qualitative study, Busse addresses issues of genre, compositional date, and the use of time-sensitive pronoun

structures in his analysis. His study is successful in that he identifies a pattern of function words which have a set of rules which must be obeyed, and presents a way to identify the shift between the early and later plays in the corpus. Busse's study of function words – specifically pronouns - in the early modern period proves that a corpus stylistic analysis of such a feature is not only possible, but a productive one. A corpus stylistic study of pronouns, as Busse has illustrated, will highlight a relevant stylistic feature encoded in the play-texts.

Previous corpus stylistic studies, such as the ones I have outlined here, serve as paradigms for a close, quantitative and qualitative study of specific linguistic features as they appear in a literary text. I build upon the work of my predecessors in corpus stylistics, specifically the work of those investigating linguistic features of Early Modern language and especially those focusing on Shakespeare's language. The Early modern period (1500-1700) represents a shift between early Anglo-Saxon forms of English and contemporary modern English, after the Great Vowel Shift and after most inflectional endings have ceased appearing on nouns and adjectives. Early modern English looks remarkably like contemporary modern English, with some exceptions of syntax and orthographic variation. For these reasons, I find Early Modern English an interesting time in the history of the English language, as it represents a middle ground between Anglo-Saxon Old English and our contemporary modern English. As this period serves as a middle ground between two drastically different periods of the English language, I found myself wondering if the linguistic representation of gender was also undergoing a concurrent shift. Without recorded spoken data, however, this would be difficult to determine. With this in mind, examples of written language from the Early Modern Period are easily accessible in the form of literary texts – especially in plays, which are a form of literary language which is centered exclusively around dialogue in a way that narratively-based literary language is not.

In this study, I pose the question of gender representation in two Early-Modern play-texts. Feminist literary scholars have outlined a framework of oppression through which they

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read and identify features of gender representation. Many feminist literary criticisms of Shakespeare have already categorized male and female characters into roles of subject and object or agent and patient, respectively. This dissertation is a study of gender as it is presented in two play-texts using a corpus stylistic approach. I ask whether the lexical representation of male and female through the use of third-person gendered pronouns present salient features of male and female identity.

To do so, I investigate the features of gender-specific pronouns, drawing on a corpus stylistic methodology combined with aspects of sociohistorical studies of gender relations. A study of gender in language implicitly invokes studies of power and discourse, and I address this through the framework of Critical Discourse Analysis. Because I am investigating gender in a literary context, I must also address issues of feminist literary and linguistic criticisms through feminist stylistic and feminist critical thought as applied to the Early Modern Period.

1.1.2 Shakespeare, gender and critical discourse analysis in Literary studies.

Upon selecting literary texts in this period for a stylistic analysis, Shakespeare's writing was the obvious choice. As a prolific writer with at least 37 plays and 154 sonnets ascribed to him, all of which are widely available in a variety of different formats, Shakespeare is often considered the foremost representative of written language in the Early Modern period.[2] Critical analyses of Shakespeare's plays and sonnets have generated a huge quantity of academic discourse over the years. Though only recently have strictly "linguistically-inspired approaches" (Crystal 2003: 62) to Shakespeare's works begun to appear, literary and social critics in the past have been especially interested in the "ways women are represented" (Demmen 2009: 1) in the plays. These literary and social critics have noted that as a writer, especially in regards to the social roles of men and women in the Early Modern Period, Shakespeare is widely regarded as a proto-feminist: "The drama from 1590 to 1625 is feminist in sympathy. Shakespeare's modernity

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[2] I am disregarding the question of authorship, instead citing the commonly-accepted list of texts the modern canon recognizes as written by Shakespeare.

in his treatment of women has always attracted attention" (Dusinberre 1975: 5). Shakespeare's female characters are commonly noted for "challeng[ing] early modern (and even modern) conventions for female behavior [….]" (Kemp 2010: 173). Examples such as "courtship, illustrated by *Loves Labors Lost* and *The Taming of the Shrew*; sexuality, illustrated by *Romeo and Juliet*, *Othello*, and *A Winter's Tale*; and women of power, illustrated by the *Henry VI-Richard III* tetralogy and *Antony and Cleopatra*" (ibid. 173) are all cited as illustrative of Shakespeare as a feminist, presenting women in situations which would be seen as radical in Early Modern society (Amussen 1993; Mendelson and Crawford, 1998; Erikson 1993).

Amussen's 1993 study of gender and class in the early modern period focuses extensively on the structure of the family. She presents familial structure as a microcosm of social and political structures in the Early Modern period, using records of Norfolk villages as a case study of social identities in the sixteenth and seventeenth centuries. Her argument is largely based around the structures of power and authority as represented through gender relations: following her metaphor of the family of a political unit unto itself, Amussen shows that men are representative of the state and his wife and children are his subjects. Perhaps most notably, her study also examines the legal rights of women in these Norfolk villages, and finds that women are not as legally disadvantaged as other studies of Early Modern Society might claim. As the family serves as metaphor of the political state, Amussen successfully outlines the reflection of political turmoil between the king and parliament in her study of social identities in the Early Modern period.

Mendelson and Crawford's book (1998) presents a comprehensive overview of women's identity, covering aspects of women's social status and agency in the Early Modern Period. This study presents a counter-discourse to the strictly patriarchical community outlined in Amussen's text, identifying different female social groups (including girls, married women, widows) and comparing their social expectations within different, but still marginalized, communities of practice. Although married women would have a different social role than girls, and girls would

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have a different socio-political role in the Renaissance than widows, for example, would, Mendelson and Crawford's identification of these varying social roles adds nuance to their analysis, without disregarding the power dynamic of the Early Modern period. Where Amussen is content to assume that men and women have very strict social roles, Mendelson and Crawford's study investigates the options women have within their social positions of daughter, wife, mother, and widow. The success of Mendelson and Crawford's study lies in not constructing male and female social domains as being completely separate, but identifying the overlaps in these socio-political domains. *Women in Early Modern England* opens a dialogue of ways that male and female are similar, rather than further segregating these two communities. While Amussen's study covers a vast number of historical records, Mendelson and Crawford critically engage with their historical documents.

Similarly, Amy Louse Erickson's study of women and property in the Early Modern Period is also presented in contrast to Amussen's views. Like Mendleson and Crawford did in their later text, Erickson argues that women had a much larger social role than we have previously given them credit for, through the study of single women, wives, widows and maids. She structures her study not around patrilineal ownership as dictated by recorded accounts of English Common Law but through the transfer of objects and agency awarded to women therein. Erickson's study focuses on different types of transferable ownership, rather than issues of strictly legal ownership. Erickson challenges the idea that women had absolutely no agency, instead stressing the realms in which women do exert a form of social agency. While these women may not exert power *over* men, it was presented through the social realms where women are given *similar* agency. Erickson's study contrasts "the laws of property transmission with women's everyday experience of inheritance, marriage and widowhood" (1993: 4) using demographic public records, illustrating the difference between social expectations and social realities.

Many feminist criticisms of literature and language, including Lenz et al. (1983), Eagleton (1991), Levin (1988), Howard and Rackin (1997), Dusinberre (1975) and Callaghan (2000) – especially Lenz et al. and Callaghan's collections of feminist criticisms of Shakespeare – equate social and literary realities by utterly disregarding social histories such as Erickson's or Mendelson and Crawford's and trusting their own intuitions, perhaps following an Amussen-esque approach to gender and agency in the early modern period. Feminist criticism seems quite content with implying that that the representation of male and female characters in literary texts is in some way exemplary of real-life social interactions. These critics presuppose specific linguistic structures in their representations of gender, and conduct their analysis following these presuppositions. Claire McEarchern identifies the problem in feminist studies of Shakespeare, saying that

> advocates of a proto-feminist and a patriarchial Shakespeare have posited a mimetic/determiministic relationship between art and society – the text is either an innocent mirror of cultural processes or the no-less-idealized agenda of patriarchial ideology. Most proto-feminist advocates […] of a play have found in Shakespeare's women, particularly in the comedies, evidence of his culture's incipient challenge to the patriarchy that, according to their reading, the text mirrors. Advocates of patriarchal Shakespeare aligning themselves with the historical revisionism that ascribes to the renaissance an increased suppression of women (1988: 270)

Either Shakespeare is a feminist, and his works should be read to reflect this, or Shakespeare is a part of the patriarchical socio-political system, and his writing is reflective of the social realities of this doctrine. If Shakespeare is to be read as a feminist writer, we must disregard the social implications of giving women a voice on-stage or in a play-text; if Shakespeare is part of this privileging system, we have disregarded the importance of giving female characters a voice. Balancing these two conflicting schools of feminist thought is difficult, and many texts and anthologies of Shakespearean feminist criticism ultimately have to choose one approach, rather than critically engage with the two opposing feminist perspectives. I describe examples of these two opposing ideologies as they are compiled and presented in opposition to each other.

Juliet Dusinberre's *Shakespeare and the Nature of Women* (1975) serves as an early investigation of the use of feminist approaches to gender and the Early Modern Period, closely analyzing the representation of women and authority, women as property, and issues of the feminine and masculine. Dusinberre explores how women are represented as the objects of men, investigating the ways that society dictates the institution of marriage (among other social identities). While Dusinberre's analysis is very advanced for her time, she falls dangerously close to claiming that the play-texts are meant to be representative of social realities of the period. As Germaine Greer writes, Dusinberre "accumulates inconclusive and fragmentary information, marshals it under arbitrary heads, and extrapolates a thesis which certainly cannot be proved by such a mountainous collection of piecemeal evidence and probably could never be proved at all" (Greer 1978: 335). Futhermore, "Dusinberre's book illustrates the dangers inherent in sweeping historical survey. […] She has culled passages relating to women and assigned them to a series of concepts - chastity as mystique, woman as property, and so forth - withlittle or no regard for contexts" (Holm 1978: 111) This idea of normalized patriarchical ideology that Dusinberre identifies created the need for a study of literature through a feminist slant.

These studies need to be careful of their implicit assumptions which mistake literary realities for social realties. Two anthologies present collections of feminist criticism: one as a result of the first-wave feminist movement, the second as a result of the third-wave feminist movement. Each has their strengths, and certainly the later text (Callaghan 2000) builds off of the ideas presented in the first (Lenz et al. 1983), but the issue of conflated social realities is a recurrent problem in feminist literary criticism.

Lenz et al. (1983) present a compilation of feminist criticisms of Shakespeare in their book *The Woman's Part: Feminist Criticism of Shakespeare*, addressing issues of women's identity as it is presented through the play-texts: from issues of rape to the role of sexism (and, as applicable, racism) as embodied by other characters. Other sections of this anthology address the social role of intimate conversation between women in Shakespeare's plays, female characters as

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actors (agents) and audience (experiencers), and the role of chastity in the plays. While Lenz's

compilation of articles is comprehensive, covering many issues of gender representation in the

play-texts, it is rather outdated. Callaghan's anthology *A Feminist Companion to Shakespeare*

(2000) picks up where Lenz has left off, offering feminist readings of Shakespeare from the late

1990s, illustrating a form of "feminist visibility" (2000: xv) through the study of textual history,

the history of feminist criticism as applied to Shakespeare and ways that language can be used to

create and enact a matrix of social inequality. Callaghan's text is grouped into categories

including text and language, social economics, race and colonialism, performing sexuality and

religion; each category addresses several different plays each. The analyses culled here

encompass both socio-historical and socio-cultural elements, truly serving as a more

comprehensive update to Lenz et al.'s earlier anthology.

Levin (1988) takes an opposing critical approach to the studies collated by Lenz et al.

(1983), Dusinberre (1975), and presumably Callaghan (2000), saying that

> Except for *Antony and Cleopatra* (which many of these critics treat separately), the tragic
> actions all take place in societies dominated by males and male attitudes and could not
> have taken place in a society that was matriarchal or androgynous or egalitarian, because
> gender relations are an essential aspect of the "world" of each play, and this "world" is
> built into the author's dramatic conception so that it is inseparable from the characters
> and actions, as they are far from it. (1988: 127)

The fundamental problem Levin has with these feminist criticisms is that they are exclusively

limited to the social framework of the play-text. Because the play-texts are a form of fiction,

their representations of social realities are exclusive to the play-texts. While Levin is correct in

saying that "the tragic actions could not have taken place in a society that was matriarchal or

androgynous or egalitarian", the dramatic conception and cognitive actions of reading and/or

observing of the play-texts depends upon adopting such a patriarchical social world-view.

Characters in the tragedies share this male-dominated world-view, and by entering the dramatic

world of the play-text, the reader or audience must also adopt this worldview. Thus a well-

executed, careful feminist criticism is both valid and necessary. The social problems presented in

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the tragedies are not simply consequences of a patriarchical society; these social issues are to be interpreted as issues of the play-text's worldspace which we also must occupy, albeit temporarily. Though Levin is aware of the difference between the social and literary realities of the play-texts, he is too ready to dismiss these conceptual differences: the manifestation of a patriarchical structure is an issue to be addressed, not absolutely ignored as Levin does in his analysis.

Howard and Rackin (1997) take a different approach entirely to Shakespeare's histories, exploring gender specifically as it is presented in the history plays. Their study addresses the things that female characters do that are considered "untraditional": that is, actions such as being "generals leading victorious armies on the battlefield and as political actors who exercise significant power in the conduct of state affairs" (1997: 24). Based on the social histories presented above, these would be considered wildly unfeasible. Yet other Shakespearean plays – histories or otherwise – will often show "the few female characters who appear on stage are typically confined to domestic settings and domestic roles – as wife, prospective wife, mother, widow, lady-in-waiting" (ibid). Their study is successful in one sense, in that they remain carefully conscious of social realities – especially as noted in the quote above, that such actions on the part of female characters would be "untraditional". Their weakness is in their contrast of such an untraditional social role for women with more socially acceptable roles, presenting a more acceptable social role as being "traditional". Howard and Rankin's study of the histories constructs an open feminist dialogue between these extraordinary and ordinary women and Shakespeare's portrayal of their relationships to other characters in the history plays, presenting an example of a successful literary study using a feminist framework of criticism.

Of course, feminist literary studies such as these have roots in critical discourse analysis, which combines aspects of social theory and philosophy and applies these theories to stylistic studies to qualitatively study "abuse, dominance, and inequality" as they are "enacted, reproduced, and resisted by text" (Van Dijk 2003: 352). Discourse analysis scholars are

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interested in the representation of language and power, using texts such as Halliday's *An Introduction to Functional Grammar* (1985) and Foucault's *The Archeology of Knowledge* (1972) as the basis for a linguistically driven analysis. Such a theoretical framework was predictably well-received by critics, but was especially embraced by feminist stylistic scholars (Mills 1995, 1989, Mills 1992d; Mills & Mullany 2011; Cameron 2006; Lakoff 1973; Bauer & McKrinsty 1991). After all, "with respect to gender, stylistics and critical discourse analysis have considerable overlap, and it is not always easy to separate the two approaches" (Bucholtz 2003: 71), as "feminist work has become paradigmatic for much discourse analysis, especially since much of this work explicitly deals with social inequality and domination" (van Dijk 2001: 359). These critics appear to "understand the meaning of a linguistic message solely on the basis of the words and structures of the sentences(s) used to convey that message" and note that as discourse analysts "we certainly rely on syntactic structure and lexical items used in a linguistic message to arrive at an interpretation" (Brown & Yule 1983: 223), though "there are discursive constraints on the roles that women characters are supposed to play in texts" (Mills, 1995: 170). These stylistic studies center their argument around social identities as they are constructed through a system of power and privilege, an idea lifted directly from critical discourse analysis.

Michel Foucault's book, *The Archeology of Knowledge* (1972), is a key text in discourse analysis, as it explores how language is set up to create this system of power and privilege. He begins by identifying features of discourse and language use, saying that "discourse is constituted by a group of sequences of signs, in so far as they are statements, that is, in so far as they can be assigned particular modalities of existence" (Foucault 1972:107). Language is a system in which specific meanings are encoded; as users of language, we must decide how these meanings are used to construct a hierarchy of discursive formality. Foucault's argument centers on the history of knowledge, the history of ideas, and the archeology of both knowledge and ideas: who has them, how are they manifested, how they are attributed to individuals and what apparent contradictions are present. These "discourses as practice" are used to "define types of

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rules that run through individual oeuvres, sometimes govern them entirely, and dominates them to such an extent that nothing eludes them" (1972: 140). In his study of "discourses as practice", he presents the ways that individuals are grouped according to different identities and how we ascribe power (or the lack thereof) to a group. The framework of discourse analysis is profoundly gendered, and Foucault's book serves to present a way to identify and investigate a power struggle as it is presented through linguistically-encoded markers, through the identification of staging, thematic elements, and information structure.

Other scholars have taken aspects of Foucaultian analysis of power as it is constructed through knowledge and the representation of such knowledge and applied further sociolinguistic approaches to discourse analysis. It is not terribly far-fetched, then, for feminist stylistics to continue the work of critical discourse analysis. Stylistics, as I have illustrated, is interested in the way we construct meanings from written language. Critical discourse analysis investigates how power is manifested in language. Combining the two fields into a study of power and privilege as it is manifested in the language of literature and how we thus derive meanings of power and privilege creates feminist stylistics.

Feminist criticisms, as we have established above, have assumed women to exist in an oppressed sector of society. Bauer and McKrinstry's 1992 collection about feminism and Bakhtin's dialogic imagination presents a series of readings which elaborate on the political aspects of style and how they are manifested through a dialogue of Bakhtin's approach to sociolinguistics as it applies to feminist literary and cultural studies. Bakhtin paired a stylistic analysis of literary language to sociolinguistics in *The Dialogic Imagination* (1975), outlining a heteroglossic approach to language, wherein multiple characters present multiple ideologies from different social positions, but are framed by the author's personal social identities: a male writer will present female characters differently than a female writer will present female characters. Baktin does not draw on any female writers in his analysis, but his social Marxism opens the dialogue of heteroglossia as it is applied to female identity as it is represented in literary texts,

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and his approach to style as a sociolinguistic phenomenon is certainly applicable to a feminist approach to stylistics.

Bauer and McKinstry's anthology functions as the feminist response to Bakhtin's theory of heteroglossia and sociolinguistic style, compiling feminist critiques of style as it appears in a variety of textual circumstances. In this anthology, Donovan (1972: 85-95) describes the novel, using Bakhtin's framework, as "the locus of a counterhegemoinc resistance to the centralized authority of official disciplines" (85-86). Similarly, Herndl (1972: 7-25) summarizes Baktin's argument nicely, saying that a male writer constructing female characters is writing from "the place of the other" and will produce a marked difference in the way that women in these texts will use language (1992: 10). Bauer and McKinstry's compilation critically engages with these concepts through an analysis of ecofeminism, gender theory in novelistic discourse, and representations of power through a stylistic study, among others. Feminist stylistics is clearly a way to combine sociocultural studies with literary interpretation, and others have followed in the footsteps of this book, including the authors discussed below.

Perhaps most notably, Sara Mills' *Feminist Stylistics* (1995) presents an outline of how such a stylistic approach to language can be applied to discourse analysis, and synthesizes them into a study of social power as they appear in a variety of contexts. While stylistics explores the way we derive meanings from a text, feminist stylistics explores how we derive issues of gender identity and structure a through a critical close reading to relate "the language of texts to extra-textual political processes" as they appear in a sociocultural context (Mills 1992: 10) while remaining conscious of issues of race, gender, and class as it is encoded in the linguistic features of a text. She outlines a methodology for addressing issues of feminist concern and applies it to a wide range of texts, illuminating how the representation of features of gender, class and race can be identified, interpreted and presented to an audience. The interpretations she presents cover a variety of mediums, including advertising, television, and literary texts.

Lakoff's article "Language and Women's Place" (1973) serves as an early approach to the issue of men's and women's language through an analysis of normalized gender differences as they are perceived by others. She investigates what is supposed to be characteristic of men's and women's language, and how the social identities encoded in gender identity are unfaltering. Women can exhibit a form of social gain, adopting features of so-called 'male speech', but men cannot drop register and use features of 'women's language' without having their sexuality and masculinity questioned. This is problematic, as it constructs masculinity as unreachable by women, but something that must be upheld by men: "This fact points indeed to a more general conclusion. These words aren't, basically, 'feminine'; rather, they signal 'uninvolved', or 'out of power'. Any group in a society to which these labels are applicable may presumably use these words; they are often considered 'feminine', 'unmasculine', because women are the 'uninvolved', 'out of power' group par excellence" (Lakoff 1973: 53). This idea of power groups – later recast as discourse communities (see Chapter 2) – resurfaces in feminist stylistics and sociolinguistic studies of language and gender.

Deborah Cameron's compendium *On Language and Sexual Politics* (2006) uses Mills' approach to feminist interpretations of stylistic features and builds on Lakoff's concept of power groups, addressing different ways that language encodes for patterns of gender identity and how they are applied under different circumstances. Articles such as "Is there any ketchup, Vera: Gender, Power and Pragmatics", "Verbal Hygiene for Women: Linguistics misapplied" both address issues of gender as it is represented through language use. Cameron studies these issues of social gender identity through semantic and pragmatic frameworks, investigating the ways that language is a way of manifesting a power struggle between the perceived dominant group and the perceived subordinate group.

In "Is there any ketchup, Vera: Gender, Power, and Pragmatics" Cameron addresses the possible interpretations of the question 'is there any ketchup, Vera?', as it is said by different social groups. Cameron walks us through a variety of different of instances that this question

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could be uttered in, and presents several possible interpretations of the question 'Is there any X, Vera'. These interpretations, briefly summarized, can be read in one of two ways:

a)   an ambiguous request for Vera to get X, or

b)   as a request of 'do we have X'.

In both parsings of this request, the sex of the speaker is relevant, as the person making the request is asking Vera to get something. A man asking a woman to get X puts himself in a position of power, requesting that Vera gets X for him; a woman asking another woman (or a man asking another man) this same question would be parsed as the second meaning of 'do we have X', which nullifies the power discrepancy of 'can you get X for me'. The sex of the speaker and the sex of the listener are relevant features in our parsing and interpretation of the power dynamics of a request.

Cameron's study of social differences as they are manifested through pragmatic and semantic interpretations of social identities as it is applied to a set of opposing social groups, constructed through oppositional identities. "Verbal Hygiene for Women" is critical of so-called communication training and 'women's language' as compared to 'men's language': "the field of language and gender studies has been plagued from its inception with premature generalizations that have turned out on investigation to be false or simplistic […] there is no subject […] about which people are so desperate to generalize as the difference between men and women." (2006: 110). The sex of speakers and listeners is extremely relevant to the interpretation of a spoken or written utterance. Applying this to play-texts, performativity of gender would have an effect on the derivational implications from (written) utterances of characters.

However, the synthesis of corpus stylistics and discourse analysis is not unheard of: Baker et al.'s study of discourse markers as they appear in a UK news corpus (2008) did this, examining synchronic and diachronic features of the discursive presentations of refugees, asylum seekers, immigrants and migrants in a ten-year period of British news texts while balancing corpus linguistics and critical discourse analysis. Their approach to linguistic markers of

refugees, asylum seekers, immigrants and migrants through an analysis of grammatical features to isolate and recognize lexical patterns through a collocational analysis while remaining conscious of "social, political, historical and cultural contexts" (2008: 293) surrounding their data. While they do not explicitly identify literary meanings of their data, thus making their study not strictly a literary-stylistic one, Baker et al. are successful in their synthesis of corpus linguistics and critical discourse analysis to identify relevant linguistic features of discourse markers in a corpus: they illustrate that it is possible to isolate both salient (gender) and non-salient (race, ethnicity, and class) discourse markers of power using corpus methodology.

With the exception of Baker et al.'s study (2008), a strictly feminist stylistic and discourse analytic approach is often constrained by the roles that a woman could or should play rather than roles women do fulfill. Instead of addressing linguistic issues ingrained in text, these criticisms are wholly dependent upon a predetermined sociocultural context and texts are then analyzed accordingly. The stylistician or discourse analyst will often decide which aspects of the text they want to investigate, and read the text in search of these linguistic features. So how do we eliminate this bias?

1.1.3 A digital approach to stylistics

Introducing stylistics to a digitally quantitative analysis presents a new approach to stylistic and critical discourse studies. Unlike other methodologies, a corpus linguistic method presents a digital analysis of very large bodies of texts, designed to find quantitative results of particular linguistic forms. A digital analysis of a text will therefore be more comprehensive and "more productively indifferent to linear reading and the powerful directionality of human attention" (Hope and Witmore 2010: 359). A human reader might not notice specific recurring patterns, but a computer will - without any prior knowledge or expectations of the text – compile all of them for our perusal. After all, computers cannot read, but they can follow commands.

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These patterns, though always present in a text, might not be easily identified by linear readers, as Hope and Witmore suggest. As Argamon et al. point out, "literary scholars work almost exclusively with well-elaborated methods of semantic analysis, developed with all the strengths and limitations posed by a book-only, eye-centered, subjectivity-dependent research context" (2006: 4). A computer analysis can help a reader detect and keep track of patterns of a narrative – patterns such as individual words, related phrases or image clusters, and the association of specific phrases with figures or events (Burgess 1999: 20). But a corpus stylistic analysis does not end here: "while the computer can produce a concordance of a word, drawing meaningful conclusions about the word requires a careful qualitative analysis of the contents of that concordance" (Gregory and Hardie, 2011: 299). Where corpus linguistics is more quantitative than other linguistic methodologies, concerned mostly with repetitive and otherwise typical uses, a corpus stylistic approach relies on aspects both quantitative and qualitative techniques. Statistical and frequency calculations will always be quantitative, while the literary interpretation of a text still requires qualitative processing (Gregory and Hardie 2011: 299, Biber et al. 1998: 4). Adopting techniques of corpus studies and applying them to literary texts creates the opportunity for a close study of specific linguistic features as they appear in a literary context. A list of relevant search terms can be compiled using a statistical analysis as an initial investigation, and the secondary application of a concordance to show these search terms in collocation within the context of the input text (Sinclair 1991: 32) highlights specific lexical and syntactic patterns which might be otherwise unnoticeable to the human reader of a text. However, once the data is compiled, the interpretation of these patterns is now open to the human researcher. A corpus stylistic approach presents an opportunity in literary linguistic research which uses both quantitative and qualitative data in an analysis – a less subjective approach to interpreting sociological features of the play-texts

To me, the ability to digitally highlight and compile a list of every example of a specific linguistic feature as they appear in the context of a line is an exciting prospect, and the

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possibilities of analysis through the identification of patterns within these isolated examples adds a new dimension to the practice of close reading typical of literary study. Shakespeare's use of language has been under close scrutiny for years; new aspects of Early Modern culture, society and politics keep emerging under each successive analysis. I approached this study by asking whether or not a corpus stylistic study of the lexical representation of gender would match the commonly-accepted feminist responses to female representation in Shakespearean play-texts, and how that will affect our understanding of female and male identities in the Early Modern period. In this dissertation I will illustrate that a corpus stylistics approach is a useful methodology for the identification and analysis of gender-specific representation across two play-texts.

1.1.4 Definitions used in this study.

This study is corpus-based rather than corpus-driven. This distinction is important, as outlined in this discussion of various corpus methodologies:

> In the former approach, i.e. corpus-based investigations, corpora are used as sources of empirical data (linguistic, socio-cultural, textual) against which intuitions […] are tested or preliminary findings from smaller data sets are validated. In the latter, i.e. corpus driven research, corpora themselves are the data from which […] language uses are uncovered (Vo and Carter 2010: 310, summarizing Tognini-Bonelli 2001: 65-100).

A corpus-based study such as mine is based on empirical data. In other words, a corpus-based study is inclusive of corpus methodology and theory but allows for secondary interpretation of the data. The observation of statistically significant keywords is a cornerstone of corpus studies. A corpus-driven study might stop an analysis at statistically significant lexical items, but identifying keywords in a literary document will only tell us so much about the text – after all, as Mullender says, "statistics cannot replace literary criticism, but they can substantiate its insights" (2011: 35). A keyword calculation will only find words which are in some way outliers – lexical items which appear much more often in one text compared to another. Words which are not outliers, but could still be of interest to the corpus stylistics researcher, might not be identified – a limitation of remaining strictly corpus-driven. Identifying keywords in a literary document will only tell us so much about the text. Words which are not outliers, but could still be of interest to the corpus stylistics researcher, might not be identified – a limitation of remaining strictly corpus-driven. Corpus stylistics allows the identification of linguistic features of a literary text to be the starting point of an analysis, rather than the bulk of analysis itself. Furthermore, it allows for the adoption of certain techniques from corpus methodology as the stylistician sees fit.

As this study investigates linguistic features as they appear in a specific literary context, addressing issues of literary language therefore depends upon the adoption of certain real-world implications into the content domain of a specific text (Vigliocco et al., 2005) by the audience, as Culpeper and Demmen have implied. Literary language is theorized to not function in the same way as natural language does, which is a formal linguistic constraint of working with literary

texts. While this is a controversial claim (cf. Fabb 2009; Thoms 2011), I follow the approach

taken by Fabb and Thoms, who both state that literary language is in some way representative of

a specific form of speech act. In my study, this specific way of representing such a speech act is

exclusive to the form and structure of Early Modern play-texts.

I have elected to keep my analysis within clauses rather than sentences. Mullander, in her

2011 PhD thesis, points out that

> even if punctuation is discarded as a guide, Shakespeare's syntax is often dense and
> convoluted, and (as in Present Day English) phrases and clauses are frequently embedded
> at different levels, often resulting in a lack of clarity as to where word groups start and
> the counting practicable. (2011: 87)

In an attempt to regularize my data, as it is all derived from this convoluted syntactic system,

each example from the play-texts will be addressed within the nearest clause rather than the

nearest sentence. Examples are cited by the character who said the line and the line number

assigned to this example using the numeration system produced by my concordance system.

(Appendix A). Citations for the purposes of a literary discussion are from the Open Source

Shakespeare texts and follow the Open Source Shakespeare Through-Line Numbering system.

Following conventions of other corpus stylistic studies, the below definitions and

conventions apply to this study. The "play-text" discussed is the data under consideration, "to

emphasize I am discussing a written form of the plays, not a performed form" (Culpeper and

McIntyre 2006: 775). This study is uninterested in performed versions of the plays and deals

exclusively with the written editions of the plays, where the language is presented as

orthographic symbols rather than spoken utterances. Where relevant, I use the phrase "search

term" to define the lexical items of interest rather than "keyword", as a keyword is a statistically

important lexical item in corpus studies. All examples from the play-texts will be in inverted

commas (" "), and relevant information within these quotes will be in italics; titles of a play-text

are also italicized.

1.1.5 Concluding thoughts and dissertation outline.

With these definitions and conventions in place, I now present an outline of this dissertation. This project is a study of the lexical representation of gender in two contrastive Shakespearean plays, using a corpus stylistic methodology to identify ways that gender is represented in these two play-texts. I conduct two analyses: first, I investigate whether male pronouns are more likely to appear in a subject, rather than object position; in doing so I also investigate if the feminist literary critics are correct in assuming that women are more likely to appear as objects. With this information, I then conduct a close reading of a specific pattern of possession as ascribed to male and female characters. The methodology I use for this analysis is outlined in detail in Chapter 2. The results produced from my corpus are combined with a close reading and interpretation of linguistic structures presenting possession as they appear in the text in Chapter 3. The results and analysis of this project raise questions for further research; these questions are discussed in Chapter 4. A corpus stylistic study of gender in the Early Modern period examines ways that meaning is encoded using literary language through the use of several available tools for digital analysis. I describe these tools and the results they produce in the chapters that follow.

Chapter 2: Methodology

This project is a corpus-based study of gender-specific grammatical possession in two Shakespearean play-texts. This chapter begins with the theoretical background of literary and linguistic gender as it is understood in the Early Modern Period and moves into an overview of the analysis of digital texts, addressing issues of software, methodology and techniques of identifying patterns of lexical representation in a corpus stylistic study.

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Part I. Theoretical Approaches to Literary and Linguistic Gender

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2.1.1 Gender in play-texts.

This dissertation addresses issues of gender, which is manifested in language as a sociocultural discourse marker, as it appears in written language. To conduct the analysis I present here, I first must differentiate between sex and gender. Biological sex is presented in contrast to the social construction of male and female as conceptual, binary understandings of gender as represented by characters in the play-texts. The social construction of gender encompasses both biological and psychological features, whereas sex is applied exclusively to biological characteristics. My study represents characters of different binary sexes through a dialog-based discourse analysis in order to identify patterns of gender within the play-texts. Following Culpeper (2001: 12), "gender is a fundamental social category which people use in making sense of others". And as Demmen wisely points out, "it is reasonable to suppose that the kinds of language men and women in the plays use statistically frequently will have some relationship with an early modern audience's understanding of what is possible and appropriate behavior in real life, and in dramatic worlds" (2009: 13) Furthermore,

> the study of sex and gender in literary texts is typically approached in one of two ways: one, some scholars attempt to determine male and female authorial styles based on their sex; two, others examine the representation of characters of different sex, through their dialog and/or the ways they are described (Livia 2003: 142)

My study applies Livia's (2003) approach of representing characters of different binary sexes through a dialog-based discourse analysis to identify patterns of gender within the play-texts. But it is important to remember that a play-text is not representative of the real world, though it will incorporate aspects of real-world interaction. Interactions set up as dialog between the

genders, but all of the circumstances of a play-text are not entirely possible in the real world.[3] There are certain aspects of language in the real-world which will remain applicable, regardless of the literary usage of linguistic features, in a play-text. Some of these aspects of language in the real-world are still relevant in literary texts, especially sociolinguistic factors.

Sociolinguists Deborah Cameron and Penelope Eckert make an important distinction about gender in the real-world, which must be kept in mind throughout this study. Sociolinguistic features of language are relevant in the real-world and are re-presented in the social space of the play-texts, but the social space of the play-texts can only be informed by social realities rather than be strictly representative. Literary language invokes features of the real-world, but are not strictly dependent upon it. However, gender is a feature of language which remains static both in the real-world and in the fictionalized world of play-text.

Cameron and Eckert both stress the following: Lexical items coded as markers of gender retain a choice in linguistic representation that lexical items coded as markers of ethnicity or race, for example, do not. "Whether or not the author considers gender an important variable, the structure of language makes it required information. The same is not true of race [….] there is a [linguistic] category for gender which must be filled" (Livia 2001:36-7). Similarly, social class is not encoded in a language in the same way that gender is. Avoiding gendered pronouns in discourse is awkward-sounding, as repetition of the proper name, lexical substitution and the use of deverbal noun phrases simply draw attention to the lack of pronouns (Livia 2001:38); furthermore this approach requires lots of effort on the part of the reader (Livia 2001: Chapter 2). A literary text can avoid discussing race or ethnicity without much difficulty, whereas gender is viewed as a fundamental fact in characterization.

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[3] For instance, both the faeries and Nick Bottom's transformation into a donkey in *A Midsummer Night's Dream* are not plausible things to happen in the real-world, but the gender roles which these characters inhabit and uphold without being strictly human is still applicable within the realm of the real world.

Gendered terms and their usages are therefore presented as a struggle for power between the sexes, as Cameron suggests. If the gender category of 'female' occupies a subordinated social space, their movement into a place of power is more notable, but also more difficult: this presents a "degree of risk consequently involved in their [a woman] being assertive […] assertive behavior is not neutral with respect to gender but flouts gender norms" (1994: 108). The assertion of power, then, is closely tied to the presentation of gender: "femininity is a culturally defined form of mitigation or denial of power, whereas masculinity is the affirmation of power" (Eckert 1990: 250); similar ideas are explored in Butler (1990, 1993). What makes the study of gender interesting is that the power struggle between male and female is in some way quantifiable in a way that other socio-cultural features are not, as Eckert illustrates: "If one were to think of variables as social markers, then, one might expect gender markers to behave quite differently from markers of class or ethnicity […] to the extent that masculine or feminine behavior marks gender, its use by males and females respectively is more a device for competing with others in the same category and creating solidarity with those in the other category" (Eckert 1990: 249). While gender in a play-text is not directly the issue at hand, it is the manifestation of power struggles - following Butler (1990, 1993), discussed below in 2.1.2 - as it is presented in the linguistic structures of the play-text which is the focus of this study. For these reasons, I elect to structure my analysis around gender representation in two Shakespearean plays.

2.1.2 Addressing gender as a literary-linguistic, sociohistorical feature.

When selecting search terms for the investigation of gender in the Early Modern Period, I decided that they must be prototypically "male" or "female" in some sense, categorized as having the binary categorical feature [± male] or [± female]. The social construction of gender, rather than using strictly biological features to collate and identify groups, is explored in Judith Butler's 1990 and 1993 texts. Thus the gender binary is not strictly based on biological sex but the presentation of gender identities. Studies which follow this convention of defining gender

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using binary features as it is socially presented rather than biologically indicated include Eckert & McConnell-Ginet (1992), Cameron (1990, 2006); Culpeper (2001); Demmen (2009); and Livia (2001, 2003). It is clear that this has been a well-established convention in sociological and sociolinguistic studies in the past 20 years.

Butler's groundbreaking work (1990, 1993) addresses how gender identity is entirely a social construct rather than a biological issue. In *Gender Trouble* (2000) she begins a systematic breakdown of sex binaries, outlining a post-structural approach to gender not as a compulsory heterosexual binary identity but as a system of features which are in perpetual motion rather than strictly categorized and uncompromising. Through a theory of gender performativity as it appears in the stylistization and presentation of a body, Butler presents ways to subvert the need for a hegemonic system of binary identities through a series of previously unquestioned social politics. She presents ways in which the previously stable concepts of woman and man can be deconstructed through the act of gender performativity and its relationship to biological sex (or the lack of a relationship thereof). The body is a social construct, sex the normalized view of 'male' and 'female', and gender is the cultural construct of both the body and sex. *Gender Trouble* presents this argument in contrast to traditional discourses of gender theory, which was based exclusively on biological features.

This concept is furthered in her book, *Bodies That Matter: On the Discursive Limits of Sex* (1993). Butler continues her argument of gendered performativity and the material limitations of the body as a socio-political construct. She argues that the materiality of the body itself is a discourse of power. *Gender Trouble* sets the framework for her later work by presenting a spectrum of deviation through performativity; *Bodies That Matter* discusses sexual morphology as it is perceived within this spectrum of deviation, and how this spectrum of deviation through performativity is enacted through external discourse and internal ontology.

Eckert and McConnell-Ginet (1992) present the divisions of social groups around the construction of difference and power as it is manifested through what they call "communities of

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practice", building on groups which have been identified through a Bulterian construction of gender identity, and can be identified through discourse power groups. Their study presents issues of gender construction through dominance and power-structures through an analysis of

> some of the ways that gender difference helps create hierarchical and other kinds of gender relations; and we indicate how those power relations in turn help construct "women", "men", and their language. Not only are difference and dominance both involved in gender, but they are also jointly constructed and prove ultimately inseparable (1992: 462)

Eckert and McConnell-Ginet present their concept of communities-of-practice as grouped by features of a predominant social identity such as gender, race, ethnicity, or economic class. They test their theory of communities of practice in a study of linguistic variation on a group of male and female speakers, to identify whether there are "tendencies toward gender-differentiated practice that have implications for language" (1992: 470). The point of their study is not to show why generalizations are problematic, but to illustrate how gender is a form of identity which colors how we perceive other aspects of identity and interactional relations. Their study effectively presents a framework through which we can begin to investigate an easily identifiable and quantifiable feature of language as it is reproduced in usage, and how aspects of power and discourse can be presented through such a framework.

Eckert and McConnell-Ginet continue this argument in their book, *Language and Gender* (2003). Building off other studies and collections, including Butler (1990, 1993); Cameron (1990, 2006), Lakoff (1973), and other studies, they present a comprehensive overview of how sex and gender can be used to identify linguistic features of style, variation, and performativity. Through the construction of social identity, *Language and Gender* investigates how gender is not simply a feature someone has, but a feature of what people do and how they perform this aspect of 'having' in their daily lives, through the study of one's language.

Cameron's *The Feminist Critique of Language* is a survey of feminist criticisms of language through a sociolinguistic, literary-linguistic and discourse-analytic perspective as it applies to students of gender and feminist studies, sociolinguistics, and literary studies. Her

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wide-ranging collection of language as it applies to gender covers women's writing and sexism in language from the 1920s and 1930s (including an essay by Virginia Woolf and another by Luce Irigaray, among other philosophers and writers), presents a survey of sexism in language from the past 60 years. Cameron's collection is successful in that it shows the evolution of feminist approaches to language and literature and the evolution towards a more complex analysis of gender representation in language, and creates space for further studies. Her collection discusses feminine (and masculine) ideology as it occurs in linguistic determinism and the dangers of stereotyping gendered speech while isolating and highlighting the inadequacies of using strictly social contextualization for discourse analysis, rather than considering external social factors.

In Livia's studies of 20th Century modernist fictions (*Pronoun Envy,* 2001 and "*One Man in Two* is a Woman: Linguistic Approaches to Gender in Literary Texts", 2003), she addresses several texts which do not explicitly use gender, and she presents the problems this causes for the reader. While her studies are focused more on the way that gender is represented in literature than in everyday linguistic practices, she conducts her analysis by illustrating how features of discourse and power in texts is interpreted with and without gender markers: "Studies of gender in literary texts have not been confined to stylistic analysis but also include investigations into the representation of men and women and what these literary models can tell us about conversational expectations in the real world" (2003: 146). The texts without explicit gender are the texts which are the most interesting, as the assumptions implicitly made by the reader are more obvious, directly challenging the way we think about gender as it is presented in literary language.

With these studies in mind, I selected a set of lexical items which were representative of both biological sex and the social construction of gender. The use of a gender term would have to be automatically be ascribed to a character and implicitly understood by all characters in a play-text. Linguistic representation of gender is a salient sociolinguistic feature which is present in the

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play-texts; most importantly, the way that gender is ascribed does not require the performance of a play-text.

2.1.3 Selecting relevant gender-specific search terms for investigation.

Terms of interest included third-person gendered pronouns and some nouns which are semantically encoded as being inherently male or female. I began with selecting the most prototypical gendered lexical items – pronouns. From there, I looked at the Historical Thesaurus of the Oxford English Dictionary to find other gender-coded terms from the Early Modern Period, and then checked their representation using a log-likelihood process described below in 2.2.1. My initial search terms encompassed the third-person pronouns (*he/she, him/her, his/hers*), reflexive pronouns (*himself, herself*) and some nouns (*man, woman, women, wife*).

Like Modern English, Early Modern English does not mark for grammatical gender in the same way that other languages like French do (Livia 2000, 2003). Third-person gender-specific pronouns in English are very predictable as a purely semantic feature, showing membership in a specific community (Livia 2000: 29). Deviation from grammatically assigned case is not allowed, thus each pronoun retains specific lexical properties: nominative case is ascribed to subjects, whereas accusatives, datives, and genitives are ascribed to different kinds of grammatical objects. These are generally described as follows, inflected for both gender and case:

Table 1. Third-person gender-specific pronouns, organized by case			
Nominative	Accusative	Dative	Genitive
He	Him	Him	His
She	Her	Her	Hers

This study is loosely based upon aspects of Halliday's *An Introduction To Functional Grammar* (1985: Chapter 6), a text widely used in stylistic analysis, as it discusses ways that meaning is encoded in literary language. Halliday treats language as a feature of sociology and investigates

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ways that discourse works to convey a meaning. A functional grammar is unlike a formal grammar, which produces replicable rules; a functional grammar investigates the function of language by its users.

As this study focuses on the usage of already-generated language in a literary context (rather than how this language is generated), I elect to follow, broadly, Halliday's approach to grammar. The titles he has given to his structures of groupings and phrases, including Thing and Deictic, are applied to this study. I abbreviate them as N and D to be perfectly clear about their syntactic roles: the Deictic is a determiner; the Thing is a noun. I elect to use more these conventional titles of D and N where possible. [4] I begin my analysis with Huddleston's structural grammar of English, as the switch from a structural to a functional grammar works best when the definitions are consistent across both theoretical approaches.

The deictic (D) possessive pronouns *his* and *her* are of specific interest because they are variant in ways which I now address. Briefly stepping outside the framework of Systemic Functional Grammar and returning to a basic structural grammar – specifically, Huddleston (1984: 256-298) - of English, there are three pronouns which are considered as markers of possession which could be used in these examples.

   i.   As a pronominal genitive *his/her*

   ii.   As part of a D+N construction (*his/her* + noun)

   iii.   As pronominal accusative form, *him/her*

Her can function either as an accusative or as an attributive genitive, as outlined above. Unfortunately, this construction of possession does not map perfectly across the gender binary.[5]

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[4] The terminology of Thing and Deictic are adapted directly from Halliday (1985). This is a nontraditional use of the term deictic, but Halliday's phrase-building terminology is appropriate here to describe the effect of creating strings of words with the same functional properties. I apply the title D to Hallidayian deictics, more formally known as determiners, and N to Hallidayian Things, more formally known as nouns.

[5] Here I am referring exclusively to the difference between male and female third-person possessive, but not exclusively deictic pronouns.

Though *his* can appear as either an attributive or as an absolute, as shown in (1a) or as part of a

D+N construction, as shown in (1b)

> (1a) The red hat is *his*

> (1b) I called *his mother*

hers cannot be part of a D+N construction in the same way. It appears to be ungrammatical, as

shown in (1c), but is fine as a pronominal in (1d).

> (1c) The red hat is *hers*

> (1d) *I called *hers mother*

Because *hers* is only absolutive and *his* can be either attributive or absolutive, (1a) and (1b) are

acceptable; whereas only (1c) is grammatical; (1d) is not.

Hers does not appear in *Macbeth* or *Wives*. I therefore cannot comment on the

relationship between the general possessive *his* and the absolute possessive *hers*. However, *hers*

is not absent from the rest of the Shakespeare corpus; it occurs 55 times in 47 lines within 23

works.[6] Out of the 37 plays, 154 sonnets and 5 poems (and considered as 43 total works), adding

up to a total of 884,429 words, *hers* appears in the corpus with a raw frequency of 55, and

appears in 53% of the works – just over half of the Shakespeare corpus. *Hers* appears more

frequently in some plays compared to others (*Cymbeline,* for example, has 11 instances of *hers*

but *Titus Andronicus* only has one example). Unfortunately the scope of this study does not

allow for a full investigation of *hers* and its full representation in the Shakespeare corpus.

Instead, I focus my study on two play-texts and the representation of D+N constructions.

A second issue to address in study of the lexical representation of gender using socio-

historical data is the semantic overlap between *his* and *its*. Huddleston's grammar of Modern

English says that "*he* is used of males, *she* of females, and *it* elsewhere" (Huddleston 1984: 289).

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[6] These numbers are taken from the Open Source Shakespeare concordance, which includes all
of Shakespeare's poems and plays. Of these 23 works, *Passionate Pilgrim, Venus and Adonis*
and *Sonnet 41* are all cited as having one example each.

Huddleston's generalization is correct for a grammar of modern English. But as Nevalanien points out, in EModE *his* and *its* were synonymous and often used interchangeably:

> The problem that Early Modern English speakers had even after the leveling of object forms of *it* was the non-personal possessive *his* which coincided with the masculine possessive *his* [….] This clash between the personal and non-personal gender was resolved by the introduction of the new possessive form *its*, presumably by analogy with the genitive suffix –*s* (Nevalanien 2006: 81).

This creates the potential for conflation in the number of hits for *his*, as a number of these examples may not be perfectly representative of only male-specific referents. To avoid this confusion, I have eliminated any examples from my data-collection process which use *his* in a D+N construction but are not explicitly referring to a male-coded lexical item.

With some of the basic grammatical structures of Early Modern English pronominalization now in place, I now return to Systemic Functional Grammar as a framework for interpretation and analysis. This study focuses exclusively on D+N constructions using gender-specific deictic forms. I refer to these constructions as "D+N constructions", where D represents the possessive deictic *his/her* and N represents the [noun] Thing.

Though the Thing is "the semantic core of the nominal group" (Halliday 1985:167), the Thing is not obligatory in other constructions (Halliday 1985: 173), as we have seen above in examples (1a) and (1c). However, it is the textual meaning of a linguistic cluster that contains both a gender-specific deictic and a Thing that are the lexical clusters of interest in this study. Keeping this in mind, the relationship of the Head of the phrase to the Thing is not implicitly tied to the structure of a D+N construction. The Thing is not always the Head of the cluster – the deictic could also function as the Head of the cluster. Grammatical possession using a D+N cluster can present two different, but equally relevant, semantic interpretations of linguistic ownership, such as

(a) Her legs were cold.

(b) His wife's legs were cold.

where in (b) shows the Thing (wife's) as the head of the cluster and (a) shows the D (her) as the head of the cluster. Example 1 is parsed as 'the legs which belong to her were cold', whereas example (b) would be parsed 'the wife of him has cold legs'.

With the selection of search terms and a grammatical framework to study them in, I now select two complimentary yet contrastive play-texts using a statistical test. These two statistically selected play-texts will be used as the source for datamining relevant gender-specific lexical items using possessive D+N constructions.

Part II. Digital Play-Texts and Datamining

2.2.1 Selecting relevant play-texts using digital tools.

To select two play-texts for this study, I ran a log-likelihood test on each play in the whole of the Shakespeare corpus to identify which plays would have significantly more or less mention of feminine lexical items. The comparison of Set A (the text to be analyzed) to Set B (a reference text) to identify "distinctive features of something by comparing it with a relevant other"[7] produces statistically significant keywords in a text using chi-squares and logarithmic progressions to determine statistical significance which then illustrates how many more times more likely the data is to appear in Set A as compared to Set B.[8] Wordsmith (Scott 2011) will list a word as being key "if it is unusually frequent (or unusually infrequent) in comparison with what one would expect on the basis of the larger word-list" (Scott 2011). Words which are significant outliers – that is, very likely or very unlikely to appear in a text - uncover distinctive patterns of language use that may not have been otherwise apparent. The absence or remarkable presence of lemmata, especially common words like gender-specific pronouns, present significant differences between two texts. Ultimately, I chose to base my study on *Macbeth* and *The Merry Wives of Windsor* for the reasons I describe below.

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[7] Muller, M. 2011. http://wordhoard.northwestern.edu/userman/commonrare.html
[8] Unfortunately, I do not have the space in this dissertation to talk about the derivation of log likelihoods. For more about log likelihoods, please see Dunning 1993.

My initial interest in this project was how women in *Macbeth* were presented lexically. Lady Macbeth is often billed as a strong female character. As *Macbeth* is a tragic play, I wanted to compare it to a comedy – a genre which would be presented in opposition to tragedy. Where "tragedy ends in death", "comedy ends in marriage" (Whissle 2007: 178). Presumably, the topics and themes of a tragedy would be different than a comedy, and the lexical makeup of the play-texts would reflect this. Running a basic log likelihood test for *Macbeth* compared to the rest of the Shakespeare corpus in Wordhoard, produces the following results:

Figure 1.1 Log likelihood results for *Macbeth* vs Shakespeare Corpus

Comparing lemmata in "Macbeth" and "Shakespeare."

Comparing frequencies in "Macbeth" and "Shakespeare." 438 lemmata appeared at least 5 times in 1 work. "Macbeth" contains 2,634 distinct lemmata in 16,665 occurrences. "Shakespeare" contains 17,609 distinct lemmata in 865,185 occurrences. The significance levels for the log-likelihood values are adjusted for the number of comparisons.

Lemma	Relative use	Log likelihood	Analysis parts per 10,000	Reference parts per 10,000	Analysis count
thane	+	156.1 ****	18.00	0.35	30
hail	+	51.3 ****	10.20	0.82	17
knock	+	49.8 ****	11.40	1.17	19
cauldron	+	41.6 ****	4.80	0.09	8
our	+	41.5 ****	71.41	36.76	119
she	–	41.3 ****	21.00	53.05	35
the	+	41.0 ****	421.84	327.07	703
tyrant	+	40.2 ****	9.00	0.89	15
sleep	+	33.3 ****	9.60	1.38	16
weird	+	31.2 ****	3.60	0.07	6
i	–	28.6 ****	283.23	359.55	472
trouble	+	27.4 ****	5.40	0.43	9
dagger	+	26.3 ***	6.00	0.61	10
wood	+	25.9 ***	6.60	0.80	11
fear	+	24.5 ***	13.80	3.88	23
nature	+	23.1 ***	15.60	5.00	26
we	+	20.5 **	98.41	67.30	164
double	+	20.3 **	3.60	0.23	6
horror	+	20.3 **	3.60	0.23	6
you	–	19.8 **	127.81	171.26	213
which	+	17.5 *	48.00	28.71	80
upon	+	17.5 *	37.80	21.07	63
deed	+	17.0 *	10.80	3.32	18
new	+	16.7 *	10.20	3.05	17
castle	+	15.5 *	4.20	0.55	7
air	+	15.0 *	8.40	2.36	14
yet	+	14.9 *	34.20	19.41	57
bloody	+	14.8	9.00	2.68	15
time	+	14.8	28.80	15.50	48
strange	+	14.5	10.20	3.36	17
worthy	+	14.0	10.80	3.78	18
love	–	13.7	4.20	13.15	7
		13.5	144.01	181.24	240

☑ Compress log-likelihood value range in tag clouds

Cloud

A log likelihood test such as the one I conduct here presents lemma which are significantly more or less likely to appear in one text compared to a corpus: "The log-likelihood ratio measures the discrepancy of the observed word frequencies from the values which we would expect to see ithe word frequencies (by percentage) were the same in the two texts […] the log-likelihood value tells us how much more likely it is that the frequencies are different than that they are the same" (Muller 2011). This will tell us specific linguistic features of a play-text as they are likely (or unlikely) to appear. The results of a WordHoard log likelihood test presents this information,

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normalized data by presenting ratios out of ten thousand, and raw frequencies for the analysis

text and the reference corpus, as seen in a chart such as the one in Figure 1.1.

A log-likelihood test such as the one pictured above in Figure 1.1, from WordHoard,

shows which word-forms are significantly more or less likely to appear. The first column

presents a list of lemma. Lemma are the base form of a word, so that *run, running, runs* and *ran*

would all be counted under the category of 'run (verb)'. The second column of the table,

representing relative use, shows which lemma are significantly more or less likely to appear in

the analysis text as compared to the reference text. The other columns of this text show the

statistical results of a log-likelihood calculation. Column three presents the log likelihood

calculation itself; the more asterisk next to the calculation, the more statistically significant this

calculation is. The remainder of the columns show normalized frequencies (parts per ten

thousand) in the analysis text and the reference corpus and raw frequencies for the analysis and

reference texts. A log-likelihood test will allow us to check our intuitions about thematic

language, as well as show significant differences in the usage of lemma as they appear in a

collection of text. Most notably, a log-likelihood test will identify patterns lemma representation

which might not be immediately noticeable without conducting such a test.

Function words with a major absence or remarkable presence are not especially

noticeable. Content words with remarkable presence in a text, however, are very noticeable.

Thematic language is full of content, rather than function, words. The lemma with very high log

likelihoods in Macbeth include *tyrant, trouble, dagger, fear* and *horror* – all of these are content

words and thematic concerns of the play-text. But perhaps most notably, one function word – *she*

– appears significantly less frequently in *Macbeth* than compared to the rest of the Shakespeare

corpus. How would other play-texts compare?

I ultimately selected *Wives* as a contrastive play for analysis. As a comedy, *Wives* will be

remarkably different thematically than *Macbeth*: themes, motifs, and issues of importance which

will be discussed most frequently will presumably not be about murder and ascension to a

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throne. As we have seen, the language of *Macbeth* focuses on themes of danger. We should expect a different set of statistically frequent keywords, grouped around a secondary theme in *Wives*.

Running the same log-likelihood test on *Wives* as it compares to the rest of the Shakespeare corpus, we are presented with the following chart:

Figure 1.2 A comparative WordHoard log likelihood analysis for *Wives* vs Shakespeare Corpus

Comparing lemmata in "Merry Wives of Windsor" and "Shakespeare."

Comparing frequencies in "Merry Wives of Windsor" and "Shakespeare." 463 lemmata appeared at least 5 times in 1 work. "Merry Wives of Windsor" contains 2,669 distinct lemmata in 21,387 occurrences. "Shakespeare" contains 17,609 distinct lemmata in 865,185 occurrences. The significance levels for the log-likelihood values are adjusted for the number of comparisons.

Lemma	Relative use	Log likelihood	Analysis parts per 10,000	Reference parts per 10,000	Analysis count
master	+	384.7 ****	82.76	10.99	177
mistress	+	200.2 ****	40.68	4.98	87
brook	+	176.6 ****	19.64	0.71	42
gar	+	141.8 ****	14.03	0.35	30
doctor	+	126.1 ****	16.37	0.88	35
sir	+	120.5 ****	80.42	29.82	172
i	+	114.6 ****	509.19	359.55	1,089
host	+	107.2 ****	12.62	0.53	27
lord	–	100.5 ****	3.74	36.07	8
woman	+	90.1 ****	30.86	6.97	66
you	+	80.7 ****	259.04	171.26	554
basket	+	76.6 ****	7.95	0.23	17
will	+	73.6 ****	191.71	120.66	410
thou	–	66.8 ****	54.71	107.71	117
fairy	+	62.0 ****	9.82	0.80	21
husband	+	60.4 ****	19.64	4.22	42
wife	+	56.1 ****	23.85	6.50	51
she	+	54.3 ****	94.45	53.05	202
humour	+	52.4 ****	11.22	1.48	24
thy	–	50.7 ****	21.51	52.99	46
worship	+	50.0 ****	9.82	1.14	21
de	+	49.9 ****	10.75	1.43	23
garter	+	49.2 ****	6.08	0.29	13
forsooth	+	45.4 ****	7.01	0.54	15
knight	+	43.9 ****	11.69	2.03	25
parson	+	39.7 ****	4.68	0.20	10
good	+	39.2 ****	62.19	33.90	133
bully	+	38.9 ****	4.21	0.14	9
come	+	38.7 ****	75.28	43.77	161
search	+	36.9 ****	6.08	0.53	13
go	+	36.6 ****	56.58	30.56	121
warrant	+	35.9 ****	9.82	1.76	21

☑ Compress log-likelihood value range in tag clouds

(Cloud)

Where feminine lexical items were much statistically less likely to appear in *Macbeth* when compared to Shakespeare's entire corpus, we see that feminine lexical items are much more likely to appear in *Wives.* We see a pattern of both function and content words related to gender – that is, pronouns and nouns being marked as "relatively more frequent" in *Wives*. When

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normalized to parts-per-thousand, *mistress, wife,* and *she* all appear more frequently in *Wives* than in the Shakespeare corpus as a whole, and content words which are likely to appear in *Wives* include *garter, fairy, master* and *mistress.* Most importantly, *she* appears in *Wives* in 94.45 parts per ten thousand when compared to the entire Shakespeare corpus. In the Shakespeare corpus, *she* appears in 53.05 parts per ten thousand - the representation of *she* in *Wives* is almost double that of the representation of the Shakespeare corpus. Overall, *she* has a very high relative frequency in *Wives*, but a very low relative frequency in *Macbeth*.

It quickly becomes very apparent that *Wives* is fundamentally different than *Macbeth* in many ways, and serves a contrastive play-text worthy of further analysis. Where *Macbeth* is tragic, *Wives* is lighthearted. Where feminine lexical items were significantly less likely to appear in *Macbeth*, feminine lexical items were much more likely to appear in *Wives*. Based upon our intuitions of the themes of comedy and tragedy, combining the log-likelihood results with my initial interest in the representation of gender-specific lexical items in play-texts lead to a hypothesis that feminine identity in *Wives* might be a much more important feature than feminine identity in *Macbeth*. Furthermore, the representations of this gender-specific identity using D+N possession would be similar across two contrastive genres because of available socio-historical surveys of men and women in the Early Modern Period, as outlined in Chapter 1.1.2.

2.2.2 Compiling digital editions of the play-texts.

Electronic editions of the texts often do not cite their source texts. Andrew Murphy points out in his study of three available Internet editions (2010) that although many are based on late 19th and early 20th century editions of the texts (2010: 410), Internet editions are

> essentially a disposable text, with no indication of who had carried out the editing (or when the editing had been done). If you want free Shakespeare on the Internet, perhaps you have to put up with texts that are, similarly, somewhat unsatisfactory in one way or another, and (to a greater or lesser extent) out of date, uneven, or incomplete (2010: 413).

Like physical, print editions of the play-texts, editorial decisions are made from one publisher to another; similar problems arise in digital editions, as "different editions of the texts compete for authenticity" (Mullender 2011: 44). There is no 'definitive' digital edition of Shakespeare's works, given the breadth of available Internet editions of Shakespeare, including the Moby Shakespeare, The Nameless Shakespeare and Open Source Shakespeare (among others). Although the fully-parsed Nameless Shakespeare texts are included in the WordHoard software package, they are inaccessible outside of the program. While Wordhoard presents very powerful capabilities, the aim of this study was to be inclusive of as many available programs, combining their strengths for a multi-dimensional analysis which might not be evident using just one software package.

I decided to begin with a digital text that contained all 37 Shakespeare plays and the sonnets contained in one text file, rather than already being separated into individual plays. A file containing all the play-texts would serve two purposes: I could manually split the larger file into individual text files without difficulty, and I could retain the larger file with all the play-texts as a whole reference corpus. Each file would be edited to remove all non-literary material (such as headers, punctuation, and scene markers).

I settled on the Project Gutenberg *The Complete Works of William Shakespeare* e-text. This e-text is readily available online and contains complete editions of the plays and sonnets with a modernized orthography, in a machine-readable, annotatable format. The Project Gutenberg *Complete Works of William Shakespeare* e-text is adapted from the World Library's Library of the Future CD-ROM (1993), but does not cite a printed source edition. This would guarantee a certain level of consistency in that they all have come from the same original source. Unfortunately, this period in time was before text-encoding initiatives strongly encouraged citing a printed-edition source in distributable digital texts.

Certainly, as Murphy has pointed out, there is no perfect digital text. The Project Gutenberg e-text is no exception: it is far from perfect. Errors and editorial choices found in

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Project Gutenberg's text are not excusable by any means. But there are different editorial choices in every edition of a Shakespearean play-text, and digital editions are not exceptions to this rule. While we may never know exactly which printed edition The Word Library has used for their source text, we do know that the World Library edition was at one point a widely circulated text. But we cannot guarantee that it was at any point ever considered a standard e-text edition of the plays.

This is simultaneously the danger and benefit of using a play-text as found a mass-market e-text website: the text is not a scholarly edition, but is a text which is widely read and distributed by those interested in reading Shakespeare electronically, but are not interested in minute editorial details. However, the benefit of using such a mass-market e-text is that this text is accessible to anyone interested in simply reading Shakespeare's complete works. Mass-market e-texts are likely to contain some of the most commonly accepted editorial choices.[9]

2.2.3. Selecting Software and Creating A Concordance

Thus far I have completed a statistical analysis of the text. A simple concordance and database as a means to aggregate and organize patterns of gender-specific lexical representation primes for further stylistic interpretation, giving the researcher what Demmen accurately calls "the best of both worlds" (2009: 20). A statistical analysis will present lexical items which might be interesting to investigate further. A concordance allows the researcher to compile lists of immediate collocations and contextualization of lexical items of interest.

Allowing for the combination of many tools for the larger goal of identifying specific lexical patterns which create an aesthetic (or otherwise literary effect) to be identified and investigated in ways that were previously unavailable, a corpus stylistic study allows the researcher to pick and choose the aspects of corpus studies to include. Unlike a human reader of

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[9] Commonly accepted editorial choices include issues of Folio/Quarto editions, orthographic variations, and other textual irregularities which may arise in different critical editions of the play-texts.

a text, a computer cannot differentiate between different genres of text on its own; a computer will have absolutely zero preconceived notions about the texts it is analyzing. If we treat a literary text as a series of as a series of typographical keystrokes[10] which have been organized in a specific order, a computer could find every instance of a string of keystrokes in a specific order for us. These strings could represent a morpheme, a word, a phrase, or an entire sentence – all meaningful units of language. This is the benefit of a corpus methodology: without any preconceived notions of the text or expectations of results, a computer can find patterns for us. They can find very easily find very example of a specified character search string and compile it for a researcher; a person will then be able to identify and interpret patterns within the results.

While other software programs designed for concordancing exist (see Anagnostou & Weir 2006 for an overview of some available concordance programs), I elect to take a slightly different approach. The lightweight text editor AlphaX, a shareware program designed for computer programming, searches for regular expressions following character-strings and presents them, annotated by line number in a separate window, using a matching line and regular expression (RegExp) function. Adapting the principle behind a RegExp search as a concordance search to find relevant search terms in context, a user is able to identify every example of a specified character string (hereafter referred to as the search term) in a specified text, organized chronologically into a concordance, which will open in a new window. This allows us to find patterns of gender-specific lexical items within a number of contexts: within a line, a clause, a sentence, a speech, a scene, an act, or the entire play itself without being limited by Keyword In Context (KWIC) formatting. Most available concordancing software follows KWIC formatting, providing a five-word span before and after a word of interest as a "window" (Seretan and Wehrli 2007: 75, Hunston 2010) to identify syntactically related tokens (Gregory and Hardie

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[10] In this chapter, I refer to characters in the computing sense of typographic alpha-numeric keystrokes in a specific sequence rather than the literary sense. For more about digital character encoding, please see Wittern (2008) in *A Companion to Digital Literary Studies*. I return to conventional literary understandings of 'character' in Chapter 3.

2011). While this is helpful to identify patterns of collocation, it can be harder to visualize the location of each example within the context of the dramatic structure (Freytag 1968) of a play-text. That said, a RegExp search functions much like a KWIC, but the two-window format allows an aspect of flexibility unavailable in other corpus tools when compiling results into an external database, as I discuss in Appendix A. Concordance techniques present "a collection of the occurrences of a word-form, each in its own textual environment. In its simplest form it is an index. Each word-form is indexed and a reference is given to the place of occurrence in a text" (Sinclair 1991: 32).

By using a program that was not originally designed for corpus studies, but retains many of the same concepts of successful concordancing (as highlighted by Tribble 2010), I can compile a simple concordance which is both comprehensive and not limited to a specific window of collocations, with or without specific annotations or markup, thus adding a level of flexibility to a corpus study. I now outline the role of AlphaX in my study.

As a concordance tool, AlphaX allows the researcher to retain formatting which is likely to be presented in print editions of the texts so that each concordance example follows printed-text conventions such as line divisions. When run through AlphaX, the system of line divisions in the play-texts functions most like Open Source Shakespeare Through-Line Numbering system.[11] Because each RegExp search opens in a new window, the researcher can move between these contexts with ease, and identify the full passage containing a match within the linear plot of a literary text. Though other concordancing programs – including WordHoard and WordSmith – offer similar features of contextualizing lines, AlphaX allows a researcher to adapt their concordance data into an external database. Appendix A presents an outline of how to compile a simple concordance using AlphaX.

Upon compiling an external database of concordance data found using gender-specific

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[11] Read more about TLN at http://www.opensourceshakespeare.org/info/technicaldetails.php

RegExps in AlphaX and annotated with relevant information (the line number containing the example, the play-text character saying the line, their gender and the part of speech the RegExp fulfils), an analysis of specific linguistic structures can be conducted within a literary text. Frequencies derived from this aggregated data can then be checked in a distributional concordance plot using AntConc, which will highlight specific parts of the play-texts where a specific lexical item is most or least frequent, contextualizing and allowing for visualizations of each RegExp search result within the linear plot structure of the play-text.

2.2.4 Further thoughts

Although a number of corpus tools are available and are useful for analysis of large textual objects such as plays or literature, these programs are not always ideal for a close study of stylistic features in a strictly literary environment., as they present only immediate collocations in a specified space – many which cannot go beyond five words in either direction using KWIC concordancing. KWIC concordancing is useful for identifying regular patterns of regular usage in a corpus. However, a stylistic study is also looks for irregular or otherwise specific usages of a search term.

By presenting a specific space based on an established pattern (in this case, after a full line of iambic pentameter as said by one character; this could be modified to match the lineation of a printed text edition of a literary text which is not a play), AlphaX's approach to concordancing is useful in that it will show search terms in a variety of contexts. The two-window approach to a play-text allows the researcher to see a concordance of the search term within the context of an immediate collocation, a line, a character's soliloquy, a rapid exchange between two or more characters to determine comedic effect using puns, within a scene, an act, or within the whole dramatic structure of the play-text.

However, a compilation of several available tools – including those not explicitly designed for linguistic research – will uncover linguistic patterns which may not be readily found using

just one corpus tool. This project uses WordHoard, AlphaX, and AntConc to identify different aspects of relevant stylistic features for analysis. After all, "corpus approaches to literature and literary style are only in an early stage of development," recognizes Mahlberg. "The full potential of corpus linguistic methodology for literary stylistics is yet to be exploited" (2007: 2). My project starts to explore the potential of stylistics and corpus studies in a study of literary-linguistic features as identified by adapting several corpus methodologies: statistical, concordancing, and distributional visualization. In Chapter 3 I take these computer-isolated examples and conduct a close linguistic and literary analysis of grammatical possession.

Chapter 3: Results and Analysis

       In this chapter I present how male and female are represented in *Macbeth* and *Wives,* beginning with our expectations and the realities of the play-texts. I then move into a distributional analysis of two gender-specific pronouns – *his* and *her* - to illustrate how grammatical possession using a determiner + noun (*his/her* + noun) construction is presented in *Macbeth* and *Wives*, and how this is presented in contrast to our expectations of gender representation in these two texts. I begin my analysis of possession as it is ascribed to male characters in *Macbeth* and *Wives*, and then conduct a similar analysis of possession as ascribed to female characters in *Macbeth* and *Wives*. The results I present are adapted from a corpus-based study of gender-specific lexical representation. This chapter focuses exclusively on results that construct a contrast between the expectations of male and female characters and how they are linguistically represented in the play-texts through the analysis of immediate collocations.

Part I. Gender representation in the play-texts

3.1.1 Expectations

       Briefly shifting away from computer "reading" or counting, in this section I briefly return

to linear reading; then I will return to quantitative aspects of this study. The human reader -

specifically a modern, non-objective reader of the play-texts - may assume that male characters

will have certain social roles, and that these male characters will present them within the social

world of the play-texts. It seems reasonable to assume that male characters might be more likely

to appear in these two Early Modern play-texts with significantly larger speaking roles. Women

are commonly understood as being socially disadvantaged in the Early Modern period, based on

twenty years of pervasive feminist literary criticism (Lenz et al. 1983, Callaghan 2000), so they

should be saying and doing much less than male characters say and do in the play-texts. Yet if a

play-text is meant to be representative of social realities of a period - as Eric Dunnam argues in

his 2009 dissertation - 51% of the play's population should be female, and these female

characters should be speaking 51% of the time. Based on the actual number of male and female

characters in the play-texts and the frequencies at which they speak, it is dangerous consider the

play-texts as an accurate reflection of a specific subset of society: clearly, the figures shown

below do not match a 51% female, 49% male division found in society.

Table 2. Breakdown of characters by gender in *Macbeth* and *Wives*				
Characters by gender in *Macbeth*			Characters by gender in *Wives*	
MALE	29/39 characters (74%)		MALE	22/26 Characters (85%)
FEMALE	7/39 characters (18%)		FEMALE	4/26 characters (15%)
NOT SPECIFIED	3/39 characters (8%)		NOT SPECIFIED	0/26 characters (0%)

The numerical representations of men and women in *Macbeth* and *Wives* appear in ways which are different than our social expectations of their artistic representations.

If the play-texts were to present an accurate numerical representation of gender and sex then we would have 51 female and 49 male characters – but we do not. According our intuitions about proportions, we might expect that given the populations of these two play-texts men would speak 49% of the time and women would be speaking 51% of the time. This would make the division of lines to characters in the play-texts exactly the same as the percentages of male and female characters.

But as I have illustrated, the play-texts do not show either of these features. In *Macbeth*, male characters should speak about 74% of the time. The remaining 26% of *Macbeth* should be spoken by female characters. Similarly, male characters in *Wives* should speak about 85% of the time, and female characters should be speaking the remaining 15% of the play. Table 3 shows that the percentage of lines said by gender do not correlate perfectly with the number of male and female characters. Investigating the number of lines ascribed to male and female characters will show a feature of female and male representation in the play-texts.

Women are not entirely unrepresented in *Macbeth*: the witches' prophecy is the rising action of the play-text ("All hail Macbeth, thou shalt be king hereafter!" 1.iii.151), and Lady Macbeth is commonly understood as one of Shakespeare's strongest female characters. The power she so desperately desires is, to a certain extent, already available to her:

> And, to be more than what you were, you would
> Be so much more the man. Nor time nor place
> Did then adhere, and yet you would make both:
> They have made themselves, and that their fitness now
> Does unmake you. I have given suck, and know
> How tender 'tis to love the babe that milks me:

I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this. (Lady Macbeth, I.vii. 529-538)

Lady Macbeth's perception of herself within the social space of the play-text is one of

dominance, and she is consistent in her occupation of such a space. By calling her husband's

masculinity into question - "you would be so much more the man" (I.vii.530) - she has put

herself in a position of power; the violent imagery later in this speech ("have pluck'd my nipple

from his boneless gums, / and dash'd the brains out") further constructs Lady Macbeth's position

of power rather than subordination. Though as a female character she should be subordinate,

having "given suck" and "love[d] the babe that milks [her]" (533-534), Lady Macbeth occupies a

much more masculine identity through her projection of power and dominance. "Lady Macbeth

consciously attempts to reject her feminine sensibility and adopt a male mentality" (Asp 1981:

153). Men clearly control *Macbeth*'s Scotland: their "society equates feminine qualities with

weakness" (Asp 1981: 153). Similarly, Waith notes that "To be courageous is to be 'manly'"

(Waith 1950: 265) and later on the same page decrees, "not to be a man is to be effeminate"

(1950: 265). In *Macbeth*, masculinity is considered a very positive trait, and female characters

strive to inhabit a masculine identity wherever possible. Harding addresses these issues of

masculinity and femininity in *Macbeth* in his aptly titled article *Women's Fantasy of Manhood*:

"The nature of manliness is a question running all through the play, manliness as lived by the

man and manliness seen in the distorting fantasy of the woman. [….] To the wife, who has

largely to secure her worldly ends indirectly through her husband's effort's, his opportunities

seem vastly greater than hers" (Harding 1969: 245-7). In this passage, Harding is specifically

discussing the relationship female characters have to male characters. If women occupied the

same social status of men, the "fantasy of the woman" to inhabit such a masculine space would

not be a necessary plot device. Lady Macbeth would not have her "unsex me here" speech,

because she would have the agency to kill Duncan herself, rather than making her husband do so.

Asp puts it quite simply: "women are subordinate to men" (1981: 158). As a result, Asp argues, female characters must rely upon male characters, because they are not ascribed the agency necessary to complete their actions. We see that the expectation of feminine lexical items appearing only under certain circumstances is not an unfounded assumption by a feminist scholar. Based on this knowledge, we might assume that female characters will not want to be reminded of their feminine identities in such a context. This would lower the number of references to women and feminine-specific lexical items. However, female characters can appear as objects in ways other than pronominal forms which I have highlighted here.

We might have expected *Wives* to follow the same pattern of lexical representation and gender roles that *Macbeth* presents, based on the fact that it is also an Early Modern play written by the same author, under similar circumstances. It is possible, as derived from the title of the play-text, it might be expected that male characters will be more likely to be speaking to each other about women (who we would assume are the Merry Wives). The Merry Wives could represent a very high number of female characters in the play-text, though perhaps these women will not say very much to each other. But this is not the reality of the play. Although *Wives* is a play with proportionally few female characters, the action centers around the social roles of women, but without ignoring the male characters.

However, we see that the numbers of lines ascribed to male and female characters also is not consistent with the divisions of the play by gender. Table 3 presents a breakdown of the number of lines by gender in *Macbeth* and *Wives*.

Table 3. A comparison of lines spoken by each gender in each play					
Lines by gender in *Macbeth*			Lines by gender in *Wives*		
MALE	494/640 (77%)		MALE	739/1018 (72%)	
FEMALE	142/640 (22%)		FEMALE	279/1018 (27%)	
NOT SPECIFIED	4/640 (1%)		NOT SPECIFIED	0/1018 (0%)	
ALL	0/640 (0%)		ALL	1/1018 (1%)	

Not only are the play-texts inaccurately portraying the division of male and female in the real world, but male and female language is not presented in proportion to the number of characters,

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either. The actual proportion of lines ascribed to female characters in both *Macbeth* and *Wives* is more than the proportion of female characters in each play, and female characters in *Wives* say significantly more than we would expect. It is surprising to find that *Wives* has fewer female characters than *Macbeth*, yet the female characters of *Wives* say more than the female characters of *Macbeth*. In fact, "*Wives* is argued as giving the most authentic portrayal of social life out of all the plays" (Demmen: 2009: 113 citing Boyce 1990: 424-425). Women in this play talk about each other (and to each other) much more than women of *Macbeth* will – women in *Macbeth* barely interact with each other. Where this does not occur in *Macbeth,* we see that female characters in *Wives* frequently have very quick back-and-forth discussions, such as the following, as found in III.i.1566-1585:

> Mistress Page. Is there not a double excellency in this?
>
> Mistress Ford. I know not which pleases me better, that my husband
> is deceived, or Sir John.
>
> Mistress Page. What a taking was he in when your husband asked who
> was in the basket!
>
> Mistress Ford. I am half afraid he will have need of washing; so
> throwing him into the water will do him a benefit.
>
> Mistress Page. Hang him, dishonest rascal! I would all of the same
> strain were in the same distress.
>
> Mistress Ford. I think my husband hath some special suspicion of
> Falstaff's being here; for I never saw him so gross
> in his jealousy till now.
>
> Mistress Page. I will lay a plot to try that; and we will yet have
> more tricks with Falstaff: his dissolute disease will
> scarce obey this medicine.
>
> Mistress Ford. Shall we send that foolish carrion, Mistress
> Quickly, to him, and excuse his throwing into the
> water; and give him another hope, to betray him to
> another punishment?
>
> Mistress Page. We will do it: let him be sent for to-morrow,
> eight o'clock, to have amends.

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Such a conversation between two female characters, wherein they discuss a plan which invokes the participation of the other female character, would not appear in *Macbeth*. Female characters in *Macbeth*, as we have outlined above, rarely speak, and it would be difficult to find a passage in *Macbeth* where two women speak to each other[12]. The percentages of lines ascribed to female characters is much higher than the percentage of female characters in the play-text. Because of this marked difference in social representation based on frequency alone, the construction and presentation of social roles, I argue that the representation of men and women in these two play-texts are quite different.

This study opens with a quantitative investigation of lines by gender and how they do not correspond to an idealized social reality. I also illustrate that the disproportionate representation of lines ascribed to male characters and lines ascribed to female characters in the two play-texts are remarkably inconsistent with our expectations. I now continue my analysis with a quantitative study of subject and object positions using gender-specific third person pronouns to investigate how male and female characters are represented in the plays.

3.1.2. Subjects and objects

A typical English sentence follows Subject/Verb/Object structure, but permutations of this structure are common in verse; regardless of grammatical organization of a sentence, subjects are obligatory in English, whereas predicates are not.[13] As we have established in 2.1.3, third-person pronouns are organized by case and conceptualized gender. Deviation from grammatically assigned case is not allowed, retaining specific lexical properties: nominatives are subjects, whereas accusatives, datives, and genitives are objects. Syntactic relationships can change within poetic language, as the rules of syntax can be broken in poetic verse. Feminist

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[12] Although The Witches speak in quick succession to each other, the gender identity of the witches is not perfectly clear – an issue I address in Section 2, part II of this chapter.

[13] For example: "I swam" is a grammatical sentence, whereas *"Swam the ocean" is not. Subjects can be null but implied, as seen in imperative sentences, such as "Go home".

literary critics often assume female characters will always appear as objects rather than subjects. Such a presupposition will ultimately color their critical reading of the play-texts. In this section I investigate whether the feminist literary critics are correctly assuming these grammatical roles.

I begin my analysis by comparing the nominative third-person pronouns *he* and *she* in *Macbeth* and *Wives*.

Table 4. Nominative pronouns.	
He in *Macbeth* f = 108 (86%)	*He* in *Wives* f = 184 (74%)
She in *Macbeth* f = 17 (14%)	*She* in *Wives* f = 64 (26%)
Where f = relative frequency of search term *X* in each text, and percentage has been calculated out of total nominative pronouns in the play-texts.	

The total number of nominative pronouns in *Macbeth* is 125; *Wives* has 248 nominative pronouns. Upon calculating the statistical probability of *he* and *she* appearing in *Macbeth* and *Wives,* we see that this chart appears to support feminist theory. Male characters will appear much more frequently as nominatives than female characters will. Furthermore, the proportions presented in this chart correlate nicely to the number of male characters in *Macbeth*. However, this is not true of *Wives*: the ratio of female characters to examples of *she* in the play-text, feminine nominatives appear with a much higher frequency than in *Macbeth*. From a strictly quantitative viewpoint, *he* is much more likely to appear in both play-texts. Though it is apparent that female nominative pronouns do appear in the subject position, they are much less likely to appear as subjects when compared to male nominative pronouns.

I continue this analysis with an investigation of the non-nominative pronouns *his, him, her* and *hers* in the two play-texts.

Table 5. Non-nominative pronouns.	
His in *Macbeth* f = 141 (54%)	*His* in *Wives* f = 117 (29%)
Him in *Macbeth* f = 85 (33%)	*Him* in *Wives* f = 134 (34%)
Her in *Macbeth* f = 35 (13%)	*Her* in *Wives* f = 146 (37%)
Where f = relative frequency of search term *X* in each text, and percentage has been calculated out of total non-nominative pronouns in the play-texts.	

Non-nominative pronouns occur a total of 261 times in *Macbeth* and 397 times in *Wives*. Based on the proportions of text ascribed male and female characters, as illustrated in Table 2 and Table 3 above, this is not very surprising. More male characters in the dramatis personae, who have more lines ascribed to them, must use a nominative pronoun more frequently than female characters who have proportionally fewer lines. If there are more male characters in the play-text, they are more likely to be talked about compared to than female characters. This is very clear from our quantitative analysis of *Macbeth*. Female characters in *Macbeth* are not more likely to appear as objects than subjects; instead, we see that references to male and female characters in both subject and object positions appear in proportion to the dramatis personae outlined in Tables 2 and 3. However, *Wives* does not present such a proportional usage of male and female pronouns. Despite evidence implying that *him* and *his* would have higher frequencies, we see instead that *her* is the most likely pronoun out of our list of non-nominatives to appear. What is happening here?

Although there are only four female characters in *Wives*, they speak substantially more than the women of *Macbeth*, as seen in Table 3. But this does not account for the fact that *her* has a very high frequency in *Wives* – higher than both *his* and *him.* Presumably, because female characters in *Wives* do have more lines, there is more of an opportunity for other characters to talk about them. Because it is awkward – in both writing and spoken language - to constantly refer to another being using their name or otherwise avoiding pronouns (Livia 2001: 38), we use pronouns to make our language less clumsy. Perhaps it is not that female characters appear more often as objects in *Wives,* but that they have already appeared as nominatives or through the use of proper nouns and now for cohesive purposes, the characters of the play-text use *her* more frequently. Indeed, although female pronouns are more proportionally more likely to appear in the object position, female pronouns in *Wives* were also proportionally are more likely to appear in the subject position, too. The numbers presented in *Wives* show that female characters are not entirely insignificant in plays written during the Early Modern period: the disproportionate

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representation of *her* to the number of women does not account for this skewing. The use of third person gender pronouns should proportionally match the number of lines spoken by gender and based upon the quantity of male and female characters, as they do in *Macbeth*. In *Macbeth*, it is overwhelmingly clear that male pronouns are more likely to appear than female pronouns, but this proves to be reflective of male and female character proportions, and not indicative of a preference. We have seen that male characters might be more likely to appear in Early Modern plays as characters and have significantly larger speaking roles. As a result, the total number of male lexical items will be higher in the play-texts overall than the total number of female lexical items, and I do not find male and female pronouns appearing exclusively either as subjects or as objects.

Keeping this in mind, I conduct a second analysis to explore the use of grammatical possession as constructed through use of *his* and *her* as it is immediately collocated to a noun in the two play-texts. This analysis will serve two purposes: first, it will present a close reading of the play-texts; second, it will investigate a specific linguistic feature as it appears contextually within *Macbeth* and *Wives*. Grammatical possession is a salient linguistic feature which can be easily identified, and serve as a study of gender-specific agency towards other objects as it is presented in the play-texts. Because the two play-texts occupy different genres, with different themes, I will be able to draw several comparisons between them. I will be able to identify how an aspect of gender relationships in the Early Modern Period is constructed and represented in a sociohistorical context, and how these features of grammatical possession compare to a feminist criticism of gendered possession in the play-texts. To conduct this analysis, I investigate whether or not linguistic constructions of possession is different as it is ascribed to male and female characters, or if grammatical features of possession are consistent across these two play-texts.

3.1.3 Ownership and the Early Modern Period

I now shift my analysis to investigate patterns of possession and ownership as it has been encoded in the play-texts. However, grammatical possession does not always implicate legal ownership. Legally speaking, "a married woman in Renaissance England forfeited both agency and identity: […] according to the law, in sum, the married woman did not exist" (Rose 1991: 293). Indeed, "the bride's portion was exchanged for her maintenance during marriage, for the groom's responsibility for her [the wife's] contracts (since without property she could not contract) […] a woman had no legal remedy" (Erickson 1993: 100). While this addresses the legal status of married women (Mistress Quickly, Mistress Page, Mistress Ford, Lady Macbeth, and Lady Macduff), unmarried women (such as The Witches and female characters of marriage age, such as Anne Page) had a different legal status and sometimes would be grouped with widows, as their social circumstances are similar (Erickson 1993: 48). While single women and widows in the Renaissance retained some legal rights, as long as a male figure such as a father or husband would be able to preside, their rights would be nullified: "as the wife was subject to her husband, children and servants were subject to the couple that headed the household" (Amussen 1988: 95). However, an object can be ascribed to a volitional being without their legal ownership of the object. This is a strictly conceptual, rather than legal, type of ownership (Murphy 2002), and can be extended from volitional beings in the real-world to characters within a play-text.

There are some grammatical constructs that present aspects of ownership using grammatical structures of possession, regardless of the legal status of men and women in the Early Modern Period and whether or not the play-texts are accurate representations of legal and social realities of the period. One such example can be found in a reference to one's own body and body parts. A person, regardless of gender or real-world legal status, inherently owns one's own body and body parts. If a social group divided according to gender - a "community of practice" according to Eckert & McConnell-Ginet (1992: 462) – shows variation in ownership of external-to-the-body objects, differences between male and female possession within the play-texts can be identified and examined.

Part II. Distributional frequencies in *Macbeth* and *Wives.*

3.2.1 Distributional frequencies as a way to identify patterns of lexical representation.

I present these examples of ownership and possession through the use of a phrase consisting of a determiner and a noun, which I abbreviate as D+N. *His/her* can function as determiners and will appear in a noun phrase as such. Additionally, *his* has a second role of denoting possession in the sense of 'it is his'. *Her* has a separate sense 'the noun of her', the equivalent construction would be 'it is hers'. For the purposes of this study, I focus exclusively on these D+N clusters which create a phrase which represents a single semantic unit of possession.

Before addressing the linguistic detail of the play-texts below, I first illustrate the linguistic distributions of *his* and *her* in *Macbeth* and *Wives*, using AntConc. Rather than presenting simple frequencies, a distribution allows us to visualize the location of these lexical items in the text. While not all of these hits are representative of D+N constructions, this will show an aspect of possession as it appears throughout the play-texts. The distributional analysis I show is a broader view of *his* and *her* than simply looking at D+N possession, but it includes every result found in a RegExp search. These examples are reproduced in full in Appendix B and C.

There are 141 examples of *his* in *Macbeth*, and they appear in the text with the following distribution, as illustrated below in Figure 2.1a.

Figure 2.1a: Concordance plot for *his* in *Macbeth*
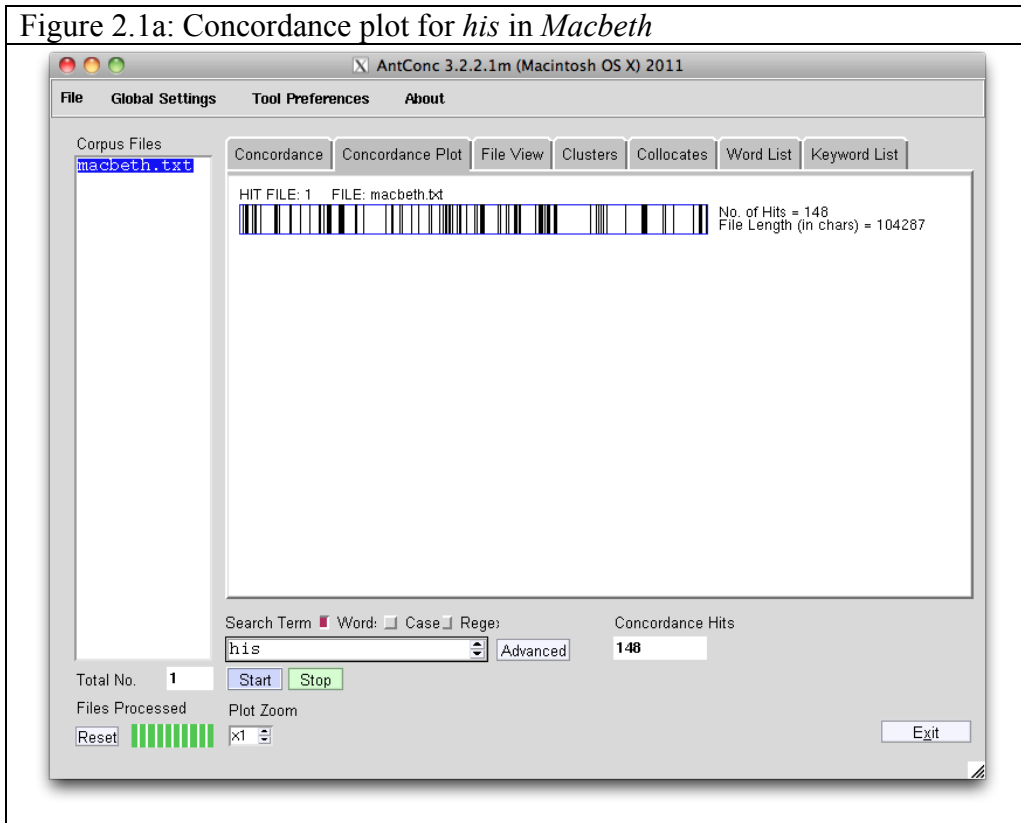
The distribution for *her* in *Macbeth* looks drastically different. There are a total of 35 examples

of *her* in *Macbeth,* and a majority of these examples are visible in very small clumps as

illustrated in Fig. 2.1b, below:

Fig 2.1b: Concordance plot for *her* in *Macbeth*.
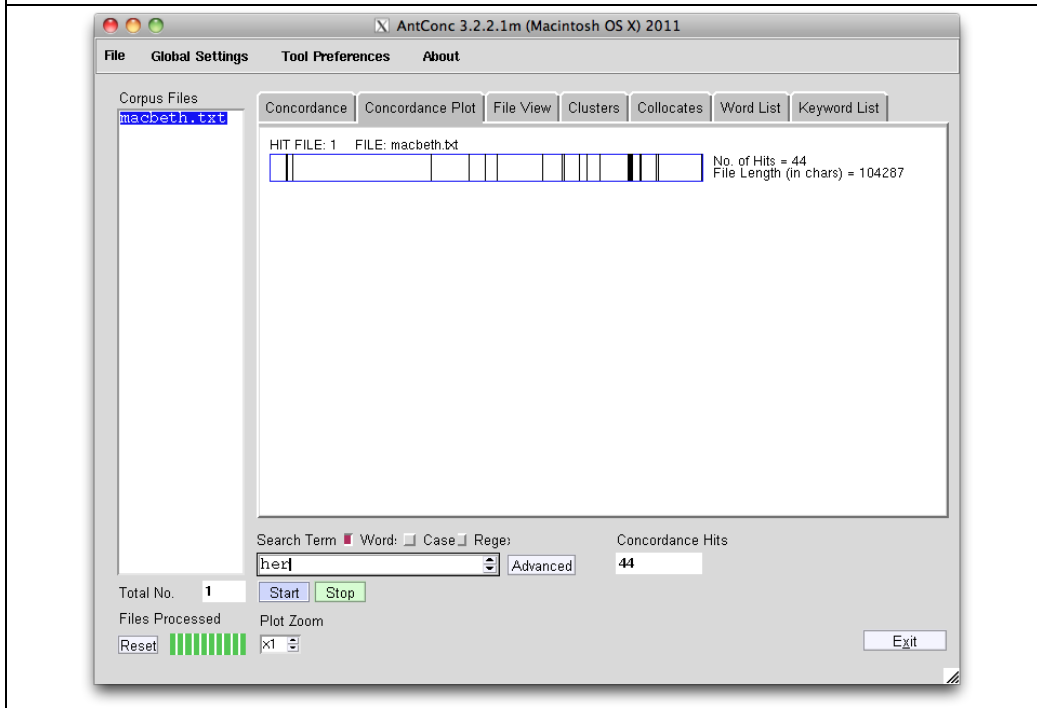
There is a distinct difference visible between *his* and *her* as they appear in the text of *Macbeth*.

His is much more widespread than *her*. Given the frequencies of *his* and *her* in *Macbeth*, as

described above, this is to be expected. We can identify the darkest clump for *her* as

representative of Act 5, Scene 1, where the Doctor and the Gentlewoman discuss Lady

Macbeth's sudden, strange illness. In doing so, they refer to Lady Macbeth using third-person

feminine pronouns with a sudden, consistent frequency in comparison to the rest of the play-text.

I will discuss this scene in greater detail in my analysis of *her*+N below; almost all the examples

I cite are taken from this scene. Act 5, Scene I is especially important, as it presents an instance

wherein a female character is truly the focal point of the other characters, and I discuss the

representation of *her*+N below in 3.3.2 of this chapter. The distribution in Figure 1.1b shows

one specific point where characters suddenly use *her* with an extremely high frequency

compared to the rest of the play. What is happening in this scene that makes it so different from

all the other scenes?

Lady Macbeth's role as a tragic character is cemented in this scene while the Doctor and

the Gentlewoman observe and comment upon her strange behavior. Lines 2126-2205 are full of

examples of *her* (the feminine object form) and *she* (the feminine subject form) as said by the Doctor and the Gentlewoman - these examples are reproduced in full in Appendix B and discussed in 3.3.2, in this chapter. Based merely on the rapid-fire mentions of *her* in these lines, we see that a female character is the focus of others' attention. This is contrasted with many rapid exchanges of *his* throughout the entire play-text of *Macbeth*, as identified by the dark distributional clusters found throughout Figure 1.1a. *His* appears almost uniformly in *Macbeth; her* barely appears by contrast.

Act 5 Scene 1 presents a paradigm which is unavoidable: women in *Macbeth* are as not insignificant or entirely ignored as one might assume. Here is a scene which is entirely about a female character, where two external characters – one male, one female - discuss a second female character in depth, with lots of repetition of gender-specific third person pronouns. Despite the number of female characters in *Macbeth,* such a scene does not happen anywhere else in this play.

Macbeth is in direct contrast to distributional patterns found in *Wives*. Compared to *Macbeth, Wives* presents entirely opposing distributions. *His* appears with a raw frequency of 117 times, and is fairly consistently spread throughout the play, as illustrated in Figure 2.2a, below:

Fig 2.2a. Concordance plot for *his* in *Wives*.
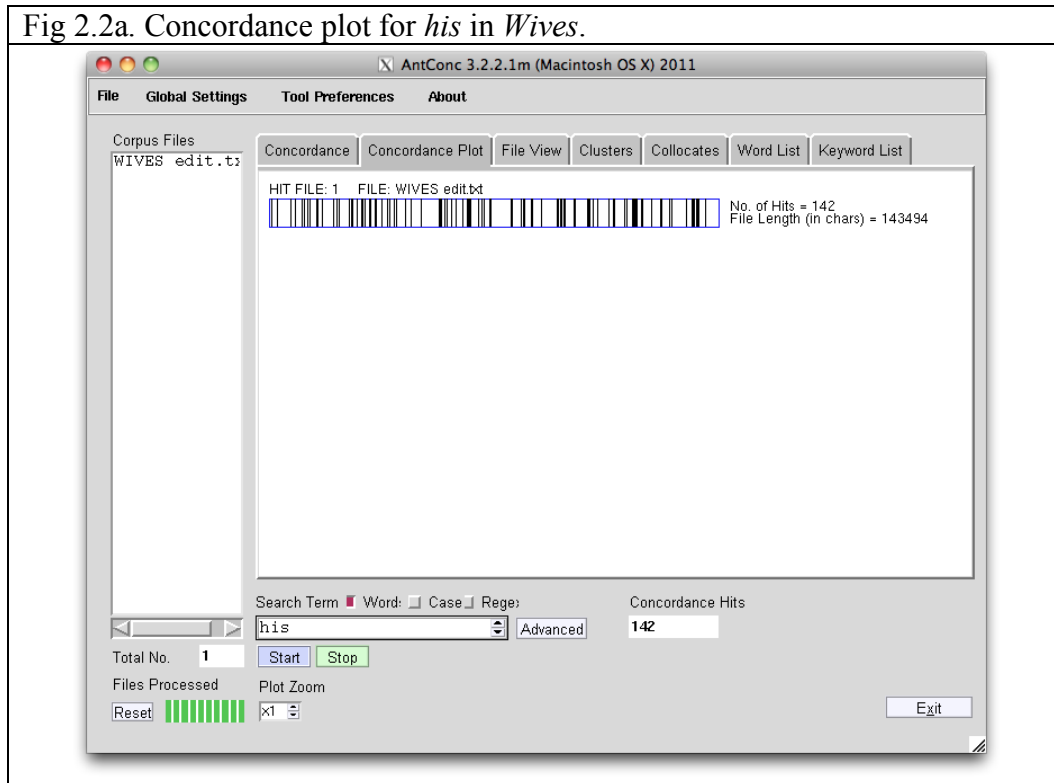
Unlike the frequency and distribution of *her* in *Macbeth*, where I have illustrated that *her* appears

very rarely, and only in a few specific parts of the play, the opposite pattern is true of *Wives*. *Her*

appears much more frequently in *Wives*, with a raw frequency of 146 times, as illustrated in the

distribution shown in Figure 2.2b, below.

Fig 2.2b Concordance plot for *her* in *Wives*.
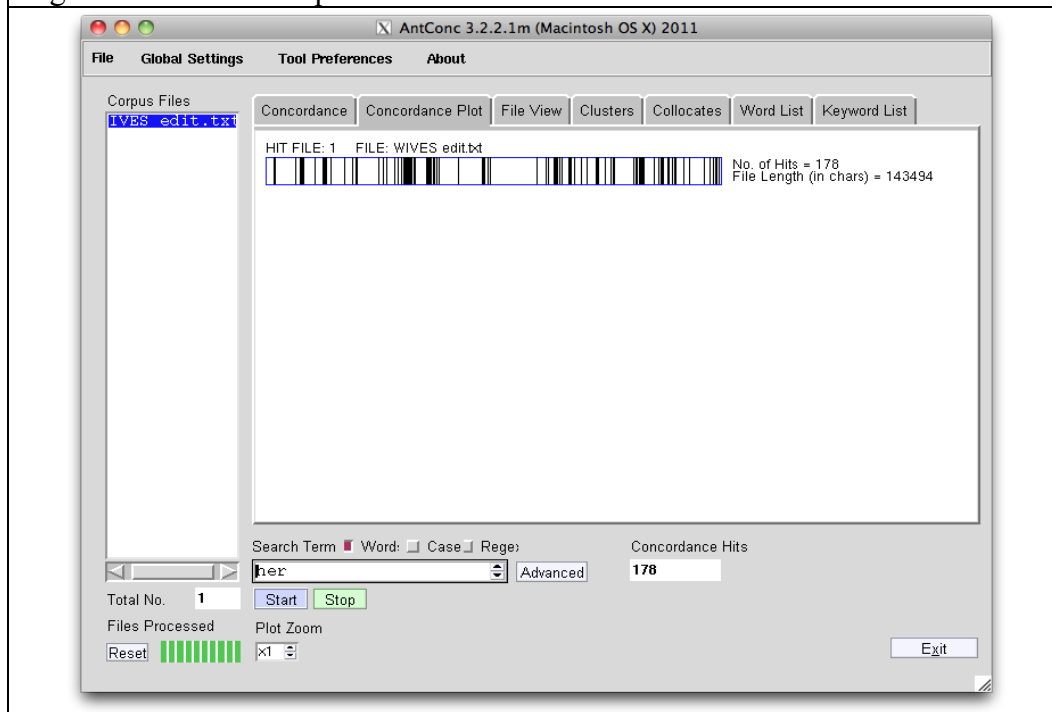
Referring back to our simple frequencies, we can expect such a distribution. *Her* is much more frequent compared to *his* in *Wives*. It is perhaps easier to see where women are not mentioned in the play-text rather than where they are. This is very much in opposition to our expectations of gender representations in an Early Modern play-text, and in direct contrast to the lexical representation of *his* and *hers* in *Macbeth*. *Her* is used much more frequently (178 hits) compared to *his* (148 hits) in *Wives*, and certainly *her* appears much more often in *Wives* than in *Macbeth* - *her* appears much less frequently in *Macbeth* (44 hits) compared to *his* (148 hits).

There are 23 scenes in *Wives*; *his* and *her* appear in 20 and 19 scenes each, respectively. However, there is only one scene where *his* and *hers* both do not appear; this in Act IV, scene 3: this is a remarkably short scene of 20 lines, where Bardolph and Host talk to each other about meeting a duke to talk about Germans who are stealing horses (and use *him*). Again in Act V, scenes 3 and 4, *his* is conspicuously absent again. These are both very short scenes: Act V Scene 3 is 27 lines long, and Act V Scene 4 is four lines long. In Act V Scene 4, there are no third-person pronouns, but in Act V Scene 3 there are examples of *him* and *he* – but no examples of *his*. Thus it comes as no surprise that *her* does not appear in Act IV scene 3 and Act V Scene 4

either. But curiously, *her* also does not appear in Act III Scenes 1 and 3. Only male characters (Evans, Simple, Shallow, Page, Doctor Caius, Slender and Host) appear Act III Scene 1, and they discuss each other. Though Doctor Caius briefly mentions Anne Page, he names her directly rather than using pronouns. Yet Act III Scene 3 is mixed: male and female characters do talk to each other about each other – but do not use *her*. However, they do use *she* in this scene. Based on this information, we can safely assume the typical scene of *Wives* is likely to have both male and female gender-specific pronouns; and as we have seen, *her* is more likely to appear than *his*. Unlike *Macbeth*, where women are rarely the focus of conversation between characters, we see that female characters are very frequently discussed, and under a variety of different circumstances.

These visualizations show that two gender-specific pronouns have entirely different distributional frequencies which represent the broad usage of *his* and *her* in these two opposing play-texts. I now take these distributional frequencies and focus my analysis on examples of possessive D+N constructions as they appear in the play-texts. These examples have been identified in the concordancing aspect of my study (2.2.3) and are reproduced in full in Appendix B and C. I highlight a pattern I have found in the concordance data, and conduct a literary-linguistic analysis of these D+N constructions encompassing both a literary, close reading of the examples and a linguistic analysis of these D+N constructions.

I have already discussed the broad distributions of *his* and *her* as they appear in *Macbeth* and *Wives*. I now shift from broad distributional frequencies of these two search terms into a close analysis of patterns of possession using D+N clusters. The remainder of this chapter will discuss relevant D+N constructions from the play-texts and conduct a close-reading analysis of them. I begin my analysis with the representations of *his*+noun in *Macbeth* and *Wives* for the purpose of contrasting their results with patterns of *her*+noun constructions as found in the two play-texts.

Part III. Grammatical Possession in the Play-texts

3.3.1 *His*+N constructions in *Macbeth* and *Wives*.

I begin with constructions featuring *his*+N. A noun in the D+N constructions presented below will be syntactically ascribed to *his* through complement structures. I begin with examples of male possession in *Macbeth*:

(1) "And fix'd *his head* upon our battlements" (Sargeant, 1.ii.42)

(2) "To *his home* before us" (Duncan, 1.vi.461)

(3) "Those of *his chamber*, as it seem'd, had done't" (Lennox, II.iii.887)

(4) "Lays blame upon *his promise*" (Ross, III.iv.1328)

(5) "Whether it was *his wisdom* or *his fear*" (Ross, IV.ii.1745)

(6) "The devil to *his fellow* and delight" (Macduff, IV.iii.1988)

(7) "Nothing in love now does he feel *his title*" (Angus, V.ii.2229)

(8) "That struts and frets *his hour* upon the stage" (Macbeth, V.v. 2383)

(9) "*His secret murderers* sticking on *his hands*" (Angus, V.ii.2226)

What do men own? Male characters in *Macbeth* retain possession of conceptual, external, and corporeal objects. Similarly, *his home* and *his chamber* are his property which he lives in and presumably retains ownership of. *His hour* is his conceptual property – the time belonging to him. *His secret murderers* are a group of people that he (a male character) is in charge of. *His wisdom, his promise* and *his fear* are both conceptual, non-tangible qualities that he has ascribed to him. And, men retain ownership of their own body parts, such as in *his hands, his head, his eyes,* and *his heart*. Male characters do have possession of conceptual and physical objects external to their bodies as well as their body parts.

Much like the male characters of *Macbeth*, male characters of *Wives* also retain ownership of conceptual, physical and corporeal objects, as shown in examples (10) through (20):

(10) "It is a shallenge: I will cut *his troat [throat]* in de park" (Caius I.iv.510)

(11) "Cut all *his two stones*, by gar he shall not have a stone" (Caius, I.iv.513-514)

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(12) "Were they *his men*" (Ford, II.i.734)

(13) "Wives are a yoke of *his discarded men* very rouges now" (Page, II.i.730)

(14) "He is not show *his face*" (Caius, II.iii.1129-30)

(15) "The prologue of our comedy and at *his heels* a rabble of his companions

(Falstaff, III.v.1815-16)

(16) "Blessing of *his heart*" (Mistress Quickly, IV.i.1903)

(17) "Methinks *his flesh* is punish'd" (Evans, IV.iv. 2218)

(18) "In the manner of *his nurse* or *his dry nurse*, or *his cook*, or *his laundry*, *his*

washer, and his wringer" (Evans, I.ii.292-5)

(19) "And I will deliver *his wife* into your hand" (Falstaff, V.i.2508-9)

(20) "*His horses* are arrested for it, Master Brook" (Ford, V.v.2689-90)

An important man such as Falstaff in *Wives* will have a servant or two (Pistol and Nym), while

looking for a wife (which, by the Renaissance legal system, he will also be in possession of).

This collocation should be unavailable to women in the same way, as women in *Wives* would be

unable to retain ownership of another human being. Judith Butler notes that legal identity of a

single individual as the "property holder [....] is a figure of disembodiment, but one which is

nevertheless a figure of a body, a body forth of a masculinized rationality, the figure of a male

body", in contrast with the "way that the feminine is 'always' the outside, and the outside is

'always' the feminine" (Butler 1993: 48-9). A female character in these play-texts would not

retain the proprietary ownership of another person in the same way that a male character in these

play-texts would.

All men are not equal, however. Male characters embody a gradient system of

masculinity: while men do retain features of specific kinds of power which is inherently

unavailable to female characters, some men (such as Falstaff and Lennox) are considered by

critics to be more masculine than others (Bardolph, Rugby, the Servant, Donalbain), creating a

hierarchy of maleness based on a series of features:

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concepts of manhood coincided with patriarchal principles that both privileged males over females, and favoured particular men above others. Patriarchial manhood endorsed a gender hierarchy that exalted maleness as a cultural category by ranking men generally above women. This was patriarchy in a feminist sense. In its early modern sense, however, it most frequently served the interests of middle-aged, householding men [....] Strength, thrift, industry, self-sufficiency, honesty, authority, autonomy, self-government, moderation, reason, wisdom, and wit were all claimed for patriarchical manhood, either as the duties expected of men occupying patriarchal positions or as the justification for their associated privileges. (Shepard 2003: 247)

Self-sufficiency, autonomy, and self-government are all features of corporeal ownership - body parts in the Renaissance "have individuated functions, locations and differentiations to the body as a whole, they can become concentrated sites where meaning is invested" (Hillman & Mazzio 1997: xii) Hillman and Mazzio go on to describe how the "influential natural philosophers […] went so far as to argue that parts were individuated not only lexically and physiologically but also ontologically: to the isolated organs belonged what were termed ideae sigularum partium […] imparting integrity and spiritual significance to each part of the body." (1997: xviii). Body parts are often ascribed symbolic status in literary studies; for this reason it is unsurprising that Caius refers to *his stones* as symbolic of another male character's masculine identity. The possession of one's own body parts would therefore construct a specific kind of autonomous, inherent power: these are your personal objects which you control, and function differently than conceptual or external-to-the body objects.

I now address what female characters are ascribed. If male characters are ascribed ownership of physical, conceptual, and corporeal nouns in D+N constructions, what are female characters ascribed in the same constructions?

3.3.2 *Her*+N Constructions in *Macbeth* and *Wives*.

I repeat my analysis using *his*+noun using examples of D+Ns which contain *her* as the determiner. As before, noun in the D+N constructions presented will be syntactically ascribed to *her* through complement structures. Example (21), from *Macbeth*, illustrates the difference between D+N clustering and pronominal D perfectly:

(21)   "Rise from *her bed* throw *her nightgown* upon *her*" (Gentlewoman,V.i.2131)

In this example, *her bed* and *her nightgown* are objects that are ascribed to *her,* referring to Lady

Macbeth: these are Lady Macbeth's objects. The nouns in the D+N constructions presented,

"bed" and "nightgown", are syntactically ascribed to *her* through complement structures; these

are objects that are syntactically possessed by a woman. *Her* appears as a pronominal at the end

of this line, as well, to further illustrate the semantic and syntactic differences between a

pronominal and a D+N construction. The following pattern of a woman's body parts as the noun

of a D+N construction begins to emerge:

(22)   "A sailor's wife had chestnuts in *her lap*" (1st Witch, 1.iii.101)

(23)   "By each at once *her choppy finger* laying" (Banquo, I.iii.144)

(24)   "What is it that she does now? Look how she rubs *her hands*" (Doctor, V.i.2152)

(25)   "Upon *her skinny lips*: you should be women" (Banquo, 1.iii.145)

(26)   "Remains in danger of *her former tooth*" (Macbeth, 1312)

(27)   "You see, *her eyes* are open" (Doctor, V.i.2150)

(28)   "Oftener upon *her knees* than on *her feet*" (Macduff, IV.iii.1968)

Example (21) is actually a rare occurrence of a woman retaining ownership of something

external to her own body, as seen in contrast to examples (22) though (28). Similarly, the

example provided in (21) is a rare example of an external object belonging to *her*; many of the

other examples found are collocates to a body part (tooth, feet, eyes, hands). Women in *Macbeth*

do not generally possess – or own – anything outside of their own body. Following Butler's

analysis of property ownership as a masculine feature, as described above – namely "a figure in a

crisis", whereas "the feminine, strictly speaking, has no morphe, no morphology, no contour […]

it is itself undifferentiated without boundary" (1993: 48-9). Furthermore, using Butler's earlier

(1990) framework for gender, "if sex does not limit gender, then perhaps there are genders, ways

of culturally interpreting the sexed body that are in no way restricted by the apparent duality of

sex […] if gender is something that one becomes – but can never be –then gender is itself a kind

of becoming or activity" (1990: 153). Merely being ascribed a masculine character-role is not enough to be inherently masculine – one must enact maleness in order to fully inhabit a male identity. We begin to construct feminine possession in *Macbeth* as a masculine feature, as ownership of clearly corporeal boundaries is ascribed to female characters adheres to the masculine construction of ownership.

Recalling that there are only 35 total instances of *her* in *Macbeth*, there are also very few examples of *her*+N to be found within the play-text. Figure 1.1b illustrated that the distribution of *her* is already very limited, and most of the examples of *her*+noun are cited above in examples (22)-(28). Of these examples, almost all of the relevant constructions cited above are in reference to Lady Macbeth, most often occurring in Act 5, Scene 1. While there are other female characters in *Macbeth,* including the three Weird Sisters and Lady Macduff, they are not discussed with much frequency in the play-text. While these characters are present on stage and have lines, other characters do not refer to them very often using pronouns. The Weird Sisters are a supernatural phenomenon representing the Three Fates – and they may not be considered female. Banquo identifies this confusion for us: "Upon your skinny lips you should be women, and yet your beards forbid me to interpret so" (I.3.145). While the title 'witches' is socially feminine in connotation, "the link between bearded women and witchcraft seems to be firmly embedded into the cultural consciousness of Early Modern England" (Hirsch 2008: 94). A bearded woman is not inherently feminine – nor is such a figure inherently masculine. As Will Fisher's study of beards in the Renaissance concludes, "the beard (or lack thereof) did not absolutely determine gendered identity" (2001: 190). Thus it is arguable - and as I will argue here – that the witches of *Macbeth* are supernatural beings and therefore not exactly female, though they count as non-masculine entities[14]. This claim is furthered by the reluctance of other

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[14] The witches, or Weird Sisters, are in some way both feminine and masculine: As "sisters" and " [bearded] women" they are in some way feminine, but as "bearded women" they would also exist somewhere along the masculine spectrum.

characters to ascribe pronouns to the Witches, yet other characters refer to Lady Macbeth and Lady Macduff as *she* and *her*. To see the results in full, please see Appendix B.

In contrast, male characters of these play-texts remain masculine, even when their masculinity is called into question (as is the case with Macbeth). Male characters are not occupying such a gender-flexible space. Masculine identity is "constructed and constrained by a patriarchal culture – infused with patriarchal assumptions about power, privilege, sexual desire, the body" – there is a "broad and powerful discourse that assumed a divinely ordained basis for authority based on gender and status" (Breitenberg 1996: 1). But despite this, a female character such as Lady Macbeth can be ascribed a masculine identity in this way, thus moving "up" the social hierarchy, referring to "female's failed maleness, not in terms of male's originary femaleness" (Adelman 1999: 40). Male characters, it seems, cannot move down the social hierarchy – though they may be referred to as effeminate or appear otherwise emasculated, they are not ascribed the category of womanhood in the same way that Lady Macbeth can be ascribed masculinity. In order for women to have this social mobility afforded to them, female characters need to dress and act as men (like Viola in *Twelfth Night* and Portia in *Merchant of Venice*) but male characters do not have the same need to present as female – they only do so for strictly comedic purposes. Contrast this with Francis Flute in *A Midsummer Night's Dream*, whose feminine identity is comical on the basis that he could not possibly be a (biological) woman- he is forced to shave his beard and raise his voice to play the part.

Yet social gender-bending does occur in *Wives*: Falstaff disguises himself as a woman, albeit a "a woman [who] has a great beard" (IV.ii.2149). While Falstaff is – however temporarily – portrayed as female, he will continue to be referenced using male pronouns. Thus Falstaff will still be ascribed corporeal objects using D+N construction – a form of possession which is available to characters who are somehow categorized as masculine, regardless of their gender presentation. When dressed as a woman, Falstaff has the noun *woman* applied to him but still retains male pronouns – *he*, *his, him*, as illustrated in this exchange (IV.ii.21245-2169):

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Mistress Page. Are you not ashamed? I think you have killed the
poor woman.

Mistress Ford. Nay, he will do it. 'Tis a goodly credit for you.

Ford. Hang her, witch!

Evans. By the yea and no, I think the 'oman is a witch
indeed: I like not when a 'oman has a great peard;
I spy a great peard under his muffler.

Ford. Will you follow, gentlemen? I beseech you, follow;
see but the issue of my jealousy: if I cry out thus
upon no trail, never trust me when I open again.

Page. Let's obey his humour a little further: come,
gentlemen.

[Exeunt FORD, PAGE, SHALLOW, DOCTOR CAIUS, and SIR HUGH EVANS]

Mistress Page. Trust me, he beat him most pitifully.

Mistress Ford. Nay, by the mass, that he did not; he beat him most
unpitifully, methought.

Mistress Page. I'll have the cudgel hallowed and hung o'er the
altar; it hath done meritorious service.

Mistress Ford. What think you? may we, with the warrant of
womanhood and the witness of a good conscience,
pursue him with any further revenge?

Mistress Page. The spirit of wantonness is, sure, scared out of
him: if the devil have him not in fee-simple, with
fine and recovery, he will never, I think, in the
way of waste, attempt us again.

Mistress Ford. Shall we tell our husbands how we have served him?

Falstaff, who is dressed as a woman, is described as a "poor woman" by Mistress Page, but only

Ford uses a female pronoun to describe the effeminized Falstaff. Mistress Ford, Evans, and Page

all continue to ascribe male-specific pronouns to Falstaff, and even Mistress Page returns to

using male lexical items by line 2166. Evans' line (2150) has a curious note in Melchiori's

Arden Shakespeare edition of *Wives*. Melchiori makes a note about *his muffler*: the Folio edition

of *Wives* reads *his*, but the Quarto edition read "*her* muffler". This line would have ascribed a

feminine identity to Falstaff at one point, but it is no longer read this way. What has happened in this passage?

If we are to assume that *her* is the correct pronoun here, we see that there are two possibilities. This "may be Evans' confusion, but more likely Shakespeare's slip or a printer's misreading of 'hir', an alternative spelling of *her*" (2000: 253). Halliwell's edition (1854, reprinted 1970) reads "her muffler", but attaches the following note: "earlier editions read, by mistake, *his muffler*" (1970: 434). But turning to other critical editions of the text, including Wells, Taylor & Salmon 1986's Original Spelling edition (1986:565), based upon the Folio edition, and Kokeritz's facsimile edition of the First Folio (1954:55) both read *his muffler*. It seems less likely that *his muffler* is the mistake, but rather that *her muffler* is the error.

We have identified an editorial decision upon which my entire argument can hang: If it is indeed *her muffler*, as Halliwell and the Quartos state, Falstaff has successfully constructed himself, albeit temporarily, as a female character. Furthermore, Evans is so convinced by this disguise, he can only refer to Falstaff as a woman. But Falstaff could not possibly be ascribed a feminine identity here, and Evans himself is unconvinced of this, calling Falstaff "a witch". As we have already established in *Macbeth*, the gender of witches in the Early Modern period is questionable, but we can be certain from this passage that "a witch" and "a woman" are different social identities: "I think the woman is a witch" (line 2148). A witch is perhaps more likely to have masculine features (such as a beard, cf. Fisher 2001), but we will not mistake a witch for a man, either. A beard is certainly a feature of masculinity; if Falstaff is to be perceived as a woman, his beard cannot be visible. But his beard is visible, Falstaff is considered a witch rather than a 'true' woman, *her* is effectively removed as a conceivable pronoun option in this scene. Furthermore, the repeated references to third-person male pronouns used to describe Falstaff in this passage (*his* honor, he beat *him*, pursue *him*, if the devil have *him, he* will never) continue refute the use of *her* as the appropriate pronoun under these circumstances.

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Dressing Falstaff as a woman effectively should strip him of his patriarchical privileges, yet he retains a male identity through other characters' application of male pronouns towards him. It is clear that the Folio emendation from *her* to *his* was necessary, and that *his* is in fact the correct pronoun to be using in this circumstance. Textual emendations such as these are not frequently issues in digital texts, because the editorial decisions have already been made and applied prior to digitization. Because the emended Folio edition of the text is widely used as the basis for publications of *Wives*, most – if not all – digital editions will allow Falstaff to retain his male identity. These digitalized texts will also continue to uphold the conceptualization of gender identity in this scene as I have presented here.

We see that biological, rather than social, constructions of sex are much more prevalent for the male characters of *Wives*. I now turn my investigation away from issues of masculinity to address issues of feminine representation using D+N structures of possession. We have seen that male representation of possession is consistent across *Macbeth* and *Wives*. Assuming that *Macbeth* is representative of feminine possession in the same way that it was for patterns of masculine possession, similar patterns of feminine ownership should be found in *Wives* – that is, women should have possession of their bodies and not much else.

This is not the result. A different kind of possession is identified in examples (29) through (35):

(29)   "Did *her grandsire* leave her seven hundred pound" (Shallow, I.i.54)

(30)   "*Her father* will be angry" (Mrs Page, III.iv.1725)

(31)   "*Her husband* goes this morning a-birding" (Mrs Quickly, III.v.1786-7)

(32)   "The jealous fool to *her husband* I suspect without cause" (Mrs Ford IV.ii.2090)

(33)   "*Her husband* has a marvelous infection to the little page" (Mrs Quickly, II.ii.905)

(34)   "*Her father* hath commanded her to slip" (Fenton, IV.vi.2445)

(35)   "Poor old woman. That same knave Ford, *her husband*, hath" (Falstaff, V.i.2495)

Instead of body parts, the recurring pattern of D+N constructions containing *her* in *Wives* is one of familial relationships: women in this play seem to be constantly referred to using their relationship to other (often male) characters.

Of the 146 examples of *her* in *Wives*, we have a much larger sample size to draw *her*+N constructions from. While the full results for *her* in *Wives* can be found in Appendix C, the examples I cite here are representative of the immediately recognizable pattern in the examples of *her*+N constructions in *Wives*. Female characters in this play are correlated directly to a patrilineal system of husbands, fathers and grandfathers. Based on our understanding of Early Modern culture, we are to understand that women in *Wives* are the property of the men in their lives – their husbands, their fathers, and their grandfathers. This constructs a hierarchy of patriarchical possession of women within the social realm of the play-text. As Stallybrass notes, "'woman', unlike man, is produced as a property category. The conceptualization of woman as land or possession has, of course, a long history [….] In early modern England 'woman' was articulated as property not only in legal discourse but in economic and political discourse" (Stallybrass 1986: 127). Within examples (29)-(35), a second pattern of collocation is visible in the responses of Mrs Page, Mrs Quickly, and Mrs Ford: one of jealousy and anger. The response to feminine identity within this framework is concerned with how other male characters who are immediately connected to those being discussed, will respond to their actions. Words such as "jealous" and "angry" imply that the male characters will be displeased with an errant female character that does not follow the patrilineal expectations set forward by Early Modern Society.

Furthermore, *wife* and *woman* are synonymous in the Early Modern period.[15] It is not entirely surprising that the social relationships ascribed to women are accurate within the historical context of woman-as-property, as they are semantically constructed as the object of another person. A wife is the woman who belongs to a man; thus a male character would retain

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[15] See wife, n. 1a in the OED and HTOED under the category of the external world > the living world > people > person > woman.

power over his wife and daughters; similarly, grandfathers would also retain power over their granddaughters. However, it is important to note that these D+N constructions in *Wives* using *her* do not exclusively refer to men as the N. There are three examples of *her mother* in the play-text, all said by Fenton and found in the same speech in Act IV, scene 6:

(36)   "*Her mother*, even strong against that match" (Fenton, IV.vi.2448)

(37)   "Straight marry her. To this *her mother's* plot" (Fenton, IV.vi.2453)

(38)   "She shall go with him *her mother* hath intended" (Fenton, IV.vi.2459)

In this scene, Fenton is explaining Anne Page and Slender's plan to elope to the Host. Mistress Page disapproves of this match, preferring Doctor Caius as a husband over Slender. Anne's mother, Mistress Page is elevated, but only slightly, in the social hierarchy; Anne and Slender's elopement is an act of rebellion against this familial decree. As Fenton's speech illustrates, mothers in *Wives* retain a form of social mobility. While female characters are limited in their social identities, women retain power over their children that would be unavailable to single or unmarried women according to Stallybrass and other scholars of social order in the Renaissance. This feature is especially prevalent in *Macbeth* as well, though the use the phrase *wife and babes* (See Appendix B). As children are physical extensions of a woman's body, mothers retain a certain amount of power over them.

Female characters of *Wives* are ascribed a specific kind of ownership which appears to be unavailable to female characters of *Macbeth*. Most notably, there is a reversal of the pattern of gender presentation as first patterned in *Macbeth*: in *Wives,* it is the men – not the women, as found in *Macbeth* - who are described in these D+N patterns as having possession of body parts. Examples such as *her husband* appears to denote the same sort of direct possession of another human being – yet the women are the possessed, not the possessor in such examples. Based on social histories, women would still be constituents of their husbands – it is their husbands, not

them, who retains the power in this construction.[16] *Wives* presents some interesting patterns of ownership which were not present in *Macbeth*. While other people are collocated to *her* in a D+N construction in *Wives*, *his*+N collocates appear to function in a different way.

Indeed, it is apparent that there is a notable difference between the relationships constructed using *his*+N and *her*+N in these two play-texts. The masculine construction implies ownership of the N, whereas the feminine construction implies that the N owns the D.

(39)　"Worship that *her husband* is seldom from home" (Mistress Quickly II.ii.893-895)

(40)　"Even as you came into me, *her assistant*" (Falstaff II.ii.1047)

(41)　"Took off *her life*; this, and what needful else" (Malcolm V.viii.2561)

(42)　"Remains in danger of *her former tooth*" (Macbeth, III.ii.1186)

(43)　"Those of *his chamber*, as it seem'd had done't" (Lennox II.iii.887)

(44)　"*His wife, his babes*, and all unfortunate souls" (Macbeth IV.i.1732)

(45)　"Be beholding to *his friend* for a man" (Slender I.i.253-254)

(46)　"There is either liquor in *his pate* or money in *his purse*" (Page II.ii.746)

In these examples, the feminine *her*+N are parsed as 'N belonging to D' – 'the husband of her' (39), 'the assistant of her' (40), 'the life of her' (41) and the 'the tooth which was formerly hers' (42). However, in examples (43) through (46), a different parsing is required: Instead of being read 'the N of D', the masculine construction is read as 'D of the N'. Example (43) should be read as 'the chamber which is his'; (44) should be parsed as 'the wife and babes which are his', and (46) should be read as 'the pate that is his' and 'the purse which is his'. The feminine examples present a passive construction, whereas the masculine constructions present a more active voice.

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[16] See also the tomb inscription cited on page 110 (and surrounding discussion pp 108-111) in Belsey, Catherine. *Shakespeare and the Loss of Eden: The Construction of Family Values in Early Modern Culture*. Basingstroke: Palgrave. 1999.

Returning to the examples of social ownership outlined above in *Wives*, this presents a form of constituency within the D+N grouping. Syntactically, the N is attributed as the object of the D within this unit, but semantically the N belongs to the D. But, in these examples, it is the other way around: the N is the head word, not the D. For example, in *her husband*, the *husband* is the head of the attributive phrase which refers to *her*. We understand *her husband* to mean 'the husband of her' or 'the husband who belongs to her'. In both understandings of this phrase we see that the husband-relationship is attributed to her. But following Halliday's Functional Grammar (1985: 173) "the Thing, however, is not the measure word but the thing being measured". In our example of *her husband*, *husband* is the Thing being measured by *her*. Thus we see that a woman, in these examples, is still grammatically governed by the Thing (*husband, father, grandsire* etc), and thus makes the second interpretation ('the husband who belongs to her') not applicable. If the example had been *his wife* ('the wife of him', 'the wife who belongs to him'), *his* would be the headword of the phrase, modifying *wife*. This is a linguistic feature which reflects the patriarchal nature of Early Modern society. Halliday's approach to measurability shows that in examples featuring *her*+patrilinial discourse marker, the patrilineal discourse marker is the focus of the phrase, whereas in examples of *his*+feminine discourse marker, the male pronoun will be the focus of the phrase rather than the feminine discourse marker.

The familial possessions presented by the semantic constructions of *her husband* and *her father* are not uncharacteristic of the social realities of the period: Men (and by extension, male characters) would be the head of the family. A sufficient metaphor for familial relationships in the Early Modern period would be as follows: the patriarch of a family would be analogous to a king; the rest of the family could be considered his subjects, but with some agency: "Wives and children had different rights and responsibilities within the family. Their independence was limited, but they were not slaves" (Amussen 1988: 60). This rhetoric of family-as-kingdom, man-as-king is not impossible in the early modern period: "James I regularly described his

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relationship to his kingdom in familiar terms. His 1597 treatise on kingship […] is characterized by patriarchal arguments [….] If James's subjects were his children, his kingdom was his wife." (Goldberg 1986: 1). Despite this metaphor, wives and children would retain some rights against their husbands and fathers; women and children in higher-class families would retain more rights than those in lower-class families. Therefore, to understand daughters and wives as a form of conceptual property of their fathers and husbands is not a stretch. Goldberg describes familial relationships as a microcosm of society, saying that "society is an extended family" (1986: 2). A woman is in some way bound to others; she does not exist autonomously. Social relationships are meant to be reflective of familial realities, so it is not a stretch to make "the claim […] that the wives, being embodiments precisely of the sex-gender system that regulates female desire to marital propriety, seek to protect their reputations against Falstaff's unwanted approaches and do so by exercising their domestic powers" (Goldberg 2009: 369). In other words, the female characters of *Wives* - who are in some way representative of women in the real-world of the early modern period - are following the sociocultural ideology of the Renaissance. The female characters of *Wives* therefore use their familial relationships to their advantage, employing these relationships as a linguistic method of rejecting suitors without having to do so outright. When Mistress Page and Mistress Ford refer to their husbands, they are linguistically and socially rejecting Falstaff's advances. The effect here constructs a form of social possession which is impenetrable to Falstaff, an outsider to this familial structure.

Social courtship (or the avoidance thereof) is not an issue in *Macbeth*, as the characters are in established relationships, or their familial relationships are generally unimportant to the plot of the text, and thus do not bear repeating as a reminder of social strata. Linguistic patterns of grammatical possession of women by men to avoid (or encourage) marriage in *Wives* would be authentic to the Early Modern period and are considered a feature of the comedic genre. This linguistic feature would not be available to the characters of *Macbeth*: because weddings are not the driving force in tragedies, the reference to familial relationships for the purpose of

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perpetuating or avoiding a courtship would not be an issue to be addressed in *Macbeth*. I argue that female characters described through corporeal relationships are features of male language, and that this feature is much likely to appear in a tragedy than in a comedy. This sets up a distinct linguistic difference between the play-text genres of tragedy and comedy and the representation of gender within each genre.

We do not see the same pattern of corporeal ownership for women in *Wives* but rather a pattern of familial relationships. It is through the familial relationships which I describe as a feature of feminine ownership, where female characters are governed by male characters, that are unavailable to women in *Macbeth*. The relationship between women and other (male) family members found in *Wives* shows that women are referenced according to a patriarchical hierarchy of husbands, fathers and grandfathers. I argue that possessives in the Early Modern period containing a body part can construct a form of masculine identity, and such a masculine identity appears unavailable to a traditionally feminine female character such as Lady Macduff, Mistress Quickly, Mistress Ford, Mistress Page, and other women in *Wives*. But this masculine identity is apparently available to Lady Macbeth, the 'unsexed woman' and male characters in *Wives*.

This is a form of social masculinity and femininity is a social construction of gender, as presented in the linguistic features of the play-texts. Women in *Macbeth* and *Wives* are reduced to bodies and familial relationships, respectively. Interestingly, this feature is not exclusive to Early Modern texts: Anna Livia finds this pattern of women-as-bodies retained in 20th century French fiction, and notes that "the assertion that women are bodies is a little puzzling. Are women […] more corporeal than men?" (Livia 2003: 147). While Livia's analysis remains true for *Macbeth*, it is the male characters who are more corporeal than female characters in *Wives*. Where has this reversal come from? Rather than claiming that women are more corporeal than men, as Livia wants to, I suggest that corporeality is a linguistic feature of masculinity, which happens to be manifested in these texts. I suggest that perhaps female characters in tragedy are more masculine than feminine – despite their gender identity, their social identity within the

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realm of this genre is more flexible, and furthermore, the distinct communities of practice based around binary gender distinctions suggested by Eckert and McConnell-Ginet functioning as the underlying framework of my study of gender in the Early Modern Period is much more fluid than originally anticipated.

Chapter 4. Conclusions.

4.1.1 Summary.

This is a study of gender in the early modern period, looking at the representations of men and women using a combination of corpus linguistic tools. This dissertation serves as a pilot study, proving that such a methodology is a valuable and relevant way to approach the lexical representation of gender in two complimentary yet contrastive plays using aspects of corpus linguistics for a strictly stylistic purpose, and in this dissertation I argue for the benefits of a corpus-based approach to stylistics as a multi-faceted approach to the lexical representation of third-person gender-specific pronouns in Shakespeare. Briefly recapping the aims of this study, I was initially interested in the actual linguistic representation of male and female characters, and how their actual lexical representation in the play-texts compares to what feminist scholars believe to be true. I then wanted to see how a study of social identities, a very subjective field of study with regards to historical data, could be made more objective. The representation of gender in a play-text, which I address in Chapter 2.1.1, is quantifiable in ways which other aspects of social identity is not, and is therefore well-suited to the analysis I conduct. In order to conduct such an analysis, however, I would need to compile tools to ensure that my study would retain a careful balance of qualitative and quantitative data and analysis.

I have identified a feature of social identity which is both countable and interpreted in a number of ways. This is a particularly effective approach to sociohistorical stylistic features of literary texts, as it presents the following features:

i) how a specific group of characters will apply an aspect of language to themselves and each other

ii) what makes these literary characters different than real people

iii) and the dangers of assuming that gender representation as presented in a play-text represents gender representation in the real-world.

I began my analysis by addressing reasons why a play-text is not representative of gender representation in the real-world: The number of male and female characters in each play is not reflective of the number of male and female people in the Early Modern Period, nor is the number of lines said by each gender consistent with the likely percentages of speech produced by men and women in the early modern period (Chapter 3.1.1). While other studies of gender representation in Shakespeare's play-texts (and other literary texts) certainly do exist, they do not take this issue into account, presuming that a literary text is in some way reflective of the social realities of the period (Chapter 1.1.2).

My results showed several four major aspects of gender representation in *Macbeth* and *Wives*. The way that male and female possession using a third-person D+N construction is presented in the play-texts is exclusively limited to the assignment of gender identities to characters in the play-texts (Chapter 2.1.2). Based on speculations of grammatical gender representation provided by feminist critics, I investigate whether gender-specific pronouns appear with a preference towards subject/object grammatical structures. I find in Chapter 3.1.2 that gendered pronouns do not prefer one grammatical position over another - that is, I do not find that male pronouns only occur as subjects and female pronouns only appear as objects. Secondly, while features of female possession are different across the two play-texts, male possession is consistent for the two play-texts. This suggests that feminine possession is presented differently in different genres, whereas male possession will remain consistent across genre (Chapter 3.2.1). Thirdly, I find that corporeality is a feature of male ownership rather than feminine ownership, and female characters who are consistently described in the context of possessing their body parts – such as Lady Macbeth – are linguistically ascribed a more masculine, rather than feminine, social identity within the realm of these play-texts (Chapter 3.3.2). Additionally, I show that the female identity in *Wives* is presented within the context of a familial infrastructure (Chapter 3.3.2). As my results have shown, it is possible to use a corpus methodology and apply it to stylistic and discourse features of play-texts and that such a

methodology is an incredibly productive way to identify and isolate these features of literary texts in context. Building on several previous corpus stylistic studies of Shakespeare, my research fills a void in lexical markers of gender, a feature which combines both quantifiable and qualifiable data. Such an analysis could not be conducted without making a subjective analysis more objective, as I have successfully done (Chapter 2.2.2-3 and Appendix A).

4.1.2 Looking ahead.

This project is not without its flaws. My study would have benefited greatly from natural language processing and annotation of the play-texts for features such as gender and part-of-speech tagging; such annotations would have been useful in the compilation of many more gender-specific lexical items beyond just the use of pronouns in the two play-texts. My study ultimately became limited to the lexical representation of gender-specific pronouns, where it could have possibly included a complete analysis of gender-specific nouns and pronouns, compiled using a concordance search based on gender-markers in XML annotation. The use of XML annotation and metadata in corpus linguistics would allow for a much larger sample size, and I would have been able to make larger claims about gender representation in a larger subset of play-texts.

Rather than using the Project Gutenberg *The Complete Works of William Shakespeare* text, I could have used a different set of fully parsed play-texts, such as The Nameless Shakespeare (Muller 2009), or I could have tagged the texts myself using a part-of-speech tagger and marked the text manually for features of gender, but I would have been able to identity the same features as I do in this study, just perhaps on a larger scale.

But as it stands, this study is a successful pilot study for corpus stylistic investigation of two specific features of gender representation as it appears in two play-texts using syntactic and grammatical structures of third-person pronouns in the Early Modern Period. This dissertation argues convincingly for a corpus stylistic approach to investigating salient features of discourse

markers using a trio of corpus stylistic tools for a multi-faceted analysis of gender representation, and proves that patterns of gender representation in *Macbeth* and *Wives* do not always match the expectations set forth by feminist scholars and literary critics of Shakespeare and the early modern period.

The representation of gender-specific possession in these two play-texts certainly primes for further study. This approach to coded markers of gender is not limited to play-texts; indeed, this approach to lexically-coded features of gender-specific possession in texts is applicable to other literary (and non-literary – an idea I will return to in a moment) texts. Several unresolved questions arose in my study: How would gender representation in Shakespeare's corpus compare to a corpus of other printed Early Modern texts, such as a corpus derived from Early English Books On-line? The two texts I examined represented different genres: are these patterns consistent across our common genre divisions? Can we use the representation of gender-specific possession as presented in D+N clusters as a new criteria by which we determine genre divisions – do all tragedies, for example, present their female characters as linguistically male? Do all comedies present female characters as the constituents of a predominantly male family member? Do gender-specific titles (*mistress, master, lord, lady,* etc) present similar patterns? Other questions arise: How are these D+N clusters represented in *Hamlet* compared to Beckett's *Rosencrantz and Guildenstern Are Dead*? Is there a shift in gender-specific possession from the early plays to the later plays? These questions and more can be answered with further corpus stylistic studies of Early Modern English.

Stepping outside of Shakespeare and the Early Modern period, similar questions could be raised using equivalently large corpora of literary language, by applying the corpus stylistic methodology I outline in Chapter 2. Lexical representation of gender and gender-specific possession is applicable elsewhere in literary studies, and would ultimately present new interpretations of familiar texts. How are constructions of possession involving female characters and male characters represented in the Romantic or Victorian eras? Is 20th century women's

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writing different from 20th century men's writing in its representations of pronouns? How do African-American writers use pronouns in contrast to their white American contemporaries? Are British writers using gendered pronouns in a different way than American or Australian writers?

My secondary investigation of whether or not the use of different corpus tools in combination with each other – rather than limiting myself to just one software program - would be beneficial to the study of stylistic and discourse features as a form of a social identity was clearly a productive one. This dissertation highlights the strengths of WordHoard, AlphaX and AntConc and combines them into an effective methodology to highlight several aspects of one discourse marker for stylistic investigation. The investigation of one discourse marker under several different methodologies presents a multi-dimensional view of this feature in the play-texts, which tells us much more about its usage than just one of these methodologies would have.

Reviewing the benefits of these three programs in combination with each other, we find that while a statistical analysis is a good starting point for identifying relevant features of a play-text, it does not say everything about the representation of coded social features as they appear in the text. A log likelihood test represents a good starting point for analysis by presenting conceptual and function words which appear more or less frequently. With this information, a list of semantically related search terms can be identified (as shown in Chapter 2.2.3) for further investigation. Is the significant absence of a specific lexical item a paradigm of the text, or is it just a coincidence? Are similarly coded lexical items represented in similar ways? To investigate this further, I compiled a list of relevant terms for investigation (Chapter 2.1.3 and Chapter 2.2.3), and used a text editor to create a simple concordance to isolate immediate collocations of each search term within the context of a line of a play-text. Thus far I have used two tools: one is a statistical test which is widely common in corpus linguistics, and the other is a simplified approach to a common corpus linguistic technique. I then isolated a single grammatical item and used a third tool, AntConc, to produce a distribution of where these lexical items appeared in the

texts, to align the clusters of results with the act and scene divisions (Chapter 3.2.1), thus making the results easier to interpret.

While this approach was clearly successful, there are ways to speed up this process, addressed above. The use of three separate programs ultimately makes my claims stronger, as each is perfectly suited for the analysis it conducts. While AlphaX presented an efficient, easy way to compile the concordance data, this project ultimately was limited to a two-play comparison, as the compilation of each concordance was all done manually and had to be checked repeatedly for errors. Due to time constraints on this project, I was only able to complete this process on two texts. However, through the use of natural language processing and XML markup, every relevant discourse marker – for example, every gender-specific pronoun – could be automatically annotated as a "gender marker" with the distinction of "male" or "female" using a parser. While a human will still have to double-check the work of a computerized part-of-speech tagger, it would be less time consuming than manually isolating every example from a text like I have done here. Because a part of speech tagger will label grammatical parts of speech, isolating all pronouns and then identifying and annotating them as gender-specific or not would not be an arduous process. A fully-tagged text could thus be marked for every instance of a lexical item - either pronoun or noun - which is coded as being gender-specific and could be searched by mark-up tag rather than specific keywords. This would provide a more complete view of gender representation in the play-texts than my study has. While my study investigates third-person pronouns only (Appendix B and C), and limits its analysis to third person possession using D+N clusters (Chapter 3.3.1-2), other constructions such as Noun's (i.e. *women's, men's, lord's, lady's, husband's,* etc) might illustrate more features of male- and female- specific possession. Providing a computer with word-lists which denote male- and female- gender-specific lexical items, a simple code can be written to annotate the texts for such features using secondary tags. As a result, a concordance similar to the one outlined in Chapter

2.1.3 and Appendix B and C could be compiled using the tags to identify lexical items which have been explicitly marked for gender.

While some time would be devoted to ensuring that the tagger would be able to address spelling variants and non-standard Modern English found in Shakespeare's Early Modern English writing, the use of pre-parser tools designed explicitly to deal with variants in Early Modern English such as VARD 2 (Baron and Rayson, 2008) could be used to prepare the texts for a part of speech tagger. Most available taggers are designed for Modern English. Issues of natural language processing, especially when dealing with Early Modern texts, present questions for programmers and computational linguists alike: Computers only understand what we tell them. Can computers determine semantic relationships in variant linguistic environments? Would it be possible to develop a tagger designed exclusively which will correctly (up to 90% accuracy) parse Early Modern English texts? Fully tagged texts of Shakespeare, such as the Nameless Shakespeare (Mueller 2009) exist – how can we test the accuracy of these tagged texts, and how can we replicate this with other non-variant historical language data such as Chaucer's *Canterbury Tales*? A majority of work in natural language processing is exclusive to Modern English. Could linguistic change be identified through the use of historical parsers? What other, similar linguistic features can be identified using XML markup and annotation in a concordance technique as it is applied to Shakespearean play-texts?

These questions are not explicitly relevant to literary and non-literary texts as run through computers. Sociolinguists working with natural language could conduct further studies informed by this research. While this dissertation addressed how fictional characters from the past retain and present their social identities, how does this compare to actual people inhabiting the same social identities - in what ways do men and women use pronouns naturally? What makes play-text language different than natural spoken language? Are the examples produced by this study still common constructions and patterns in Modern English? How do different communities of

practice, use gender-specific lexical items? These are just a sampling of questions this dissertation has introduced.

4.1.3 Final thoughts.

Corpus stylistic studies of power as it is manifested in pronoun usage through a sociolinguistic discourse marker are becoming more popular. As the digital humanities movement progresses through more text-coding initiatives and more written works become available as e-texts, much more can be discovered about the stylistic and literary-linguistic features of a specific text or a group of texts from a specific period using a variety of statistical, concordancing, and other corpus linguistic approaches. As more software, computational tools, and texts become available, the possibilities of a corpus stylistic study of gender and other (socio)linguistic features become more apparent.

As I finished this dissertation, Pennebaker's 2011 monograph *The Secret Lives of Pronouns: What Our Words Say About Us* was published. Pennebaker's book begins to explore pronoun usage in contemporary modern culture, addressing pronoun usage in everything from an e-mail corpus to public speeches such as Guiliani's speeches in spring 2000, making his studies inclusive of both literary and non-literary language, and covering many of the same issues of linguistic representation in discourse that my study has. Much remains to be said about the use of pronouns in written and spoken language using corpora, but Pennebaker's book begins to address some of questions about pronoun usage in modern culture which I have identified above, using many of the approaches and methodologies I have outlined here.

My study serves to only illuminate a small feature of linguistic representation as it appears in literary language. I have successfully shown that computer technology is an interesting and otherwise relevant approach to investigating aspects of several major disciplines, including but certainly not limited literary studies, gender studies, sociohistorical studies, linguistic studies, and digital approaches to the humanities. As a pilot study, this dissertation

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shows that the combination of critical discourse analysis, literary studies and sociohistorical linguistics with corpus studies will present interesting patterns of language use, but there is room for much improvement, and there is much more to be said about the lexical representation of gender in the Early Modern Period beyond the scope of this study.

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Appendices.

Appendix A. Building a concordance with AlphaX.

AlphaX is an open-source text editor designed for computer programming which runs on Mac OSX 10.4 or later. It searches for strings of typographical characters in a specific order, using a Regular Expression (RegExp) search and a Matching Lines function to produce a concordance of these typographical characters in the specified order. A RegExp "describes strings of characters. It's a pattern that matches certain strings and doesn't match others" (Sinclair 1991: 41). In other words, it finds every example of that exact search string – including spaces: according to a computer, "a 'word' is any string of characters with a word space on either side" (Sinclair 1991: 41). Thus a RegExp can be used to identify a specific lexical item.

For example, the lexical item *he*, when entered into a computer, is represented as [space]he[space] keystrokes. The character strings of in a RegExp search must match the keystrokes used to make the characters appear on-screen. This will find every example of the word *he*, but no examples of the letters *h* and *e* which happen to be next to each other (cf. *they, when, mother, orchestra,* etc). Each keystroke representing white space (the space bar) must be included on both sides of a single lexical item, as computers identify individual words in terms of white spaces between alphabetical keystrokes (Adolphs 2006: 47). To avoid issues of punctuation which may appear, all punctuation has been edited out of the play-texts.

A RegExp search in AlphaX is conducted through a Matching Lines search. Matching Lines will find all examples of lines in the play-texts. This creates a concordance of all examples of the search term found in the text, labeled chronologically, as shown below. An [enter] keystroke produces a new line of text, and each new string of typographical characters until the next [enter] keystroke is assigned a chronological number. The Matching Lines function will produce all examples containing the search term and their AlphaX-assigned linear number. In Figures 3.1 and 3.2 I show how a RegExp and Matching Lines search can be used to build a simple concordance.

Figure 3.1 Conducting a Matching Lines Search using RegExp to build a simple concordance
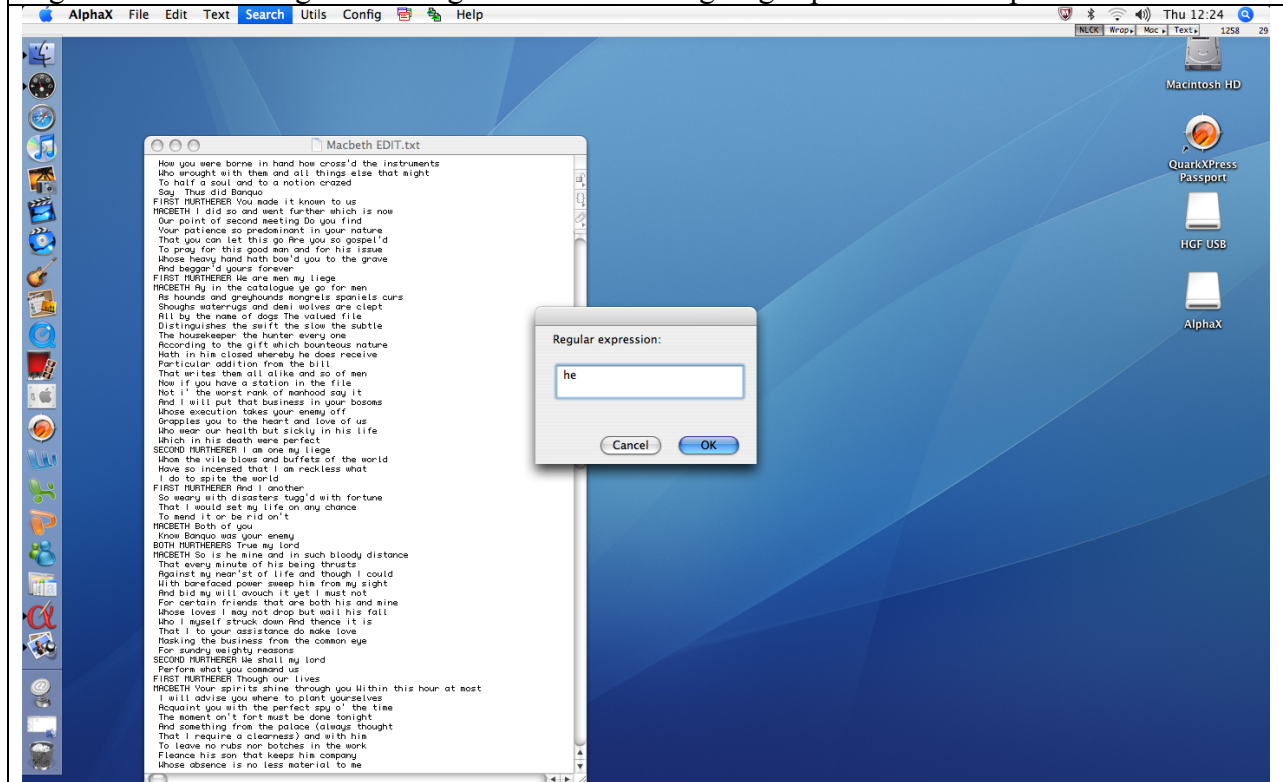
Figure 3.2 Conducting a Matching Lines Search using RegExp to build a simple concordance
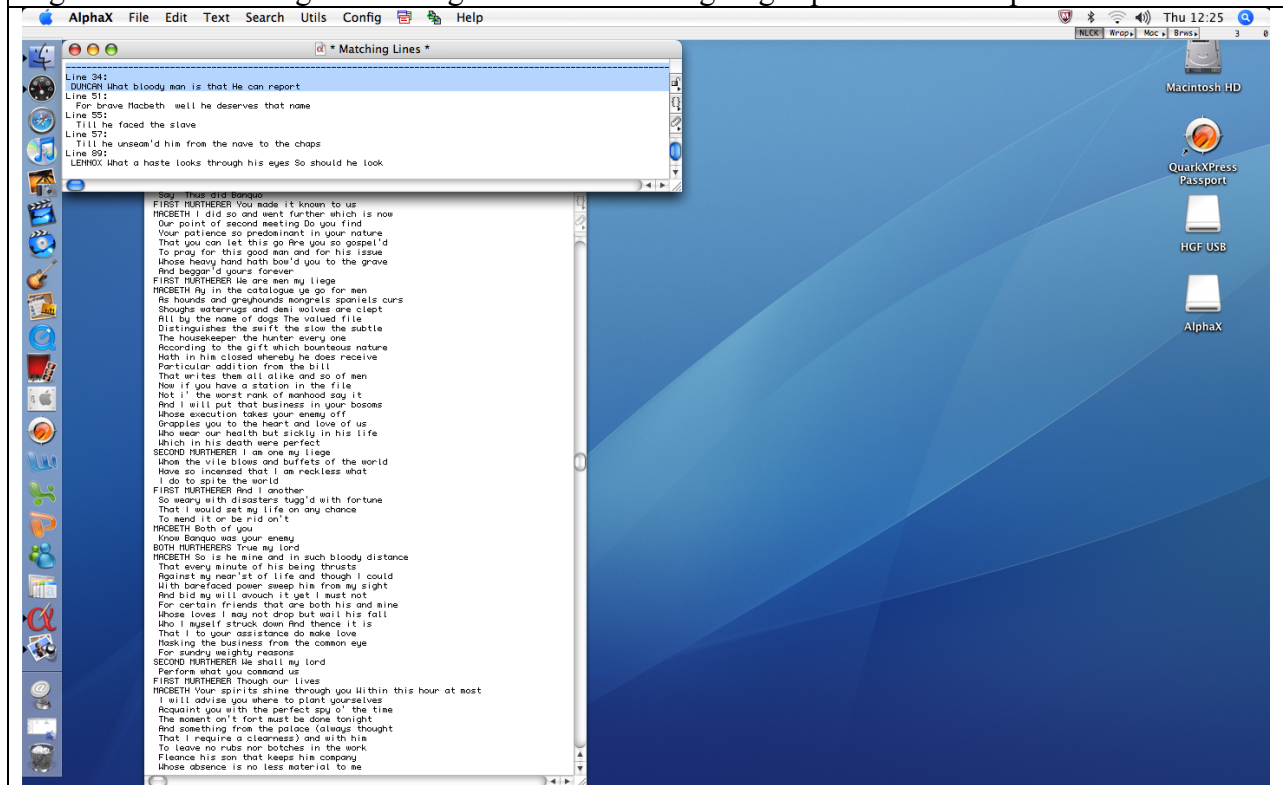
This process produces a list of examples from the play-text in a new Matching Lines window. In this new Matching Lines window, the chronological AlphaX-assigned line number is produced, along with the full string of typographical characters which contain the specified RegExp.

A second Matching Lines and RegExp search will identify the exact location of a specific line of text within the play-text (or any other literary text). Using a second RegExp search, a full line of characters (as found by our original RegExp search in 3.2 above) can then be used as a second search term to be identified within a larger context, such as its location in a specific scene, act, chapter, section or other literary division in the text. This feature allows for allows a larger contextualization of a line within the dramatic story arc than software designed as a concordance program.

In Figures 3.3-3.5 below I show how this process works.

Figure 3.3 Finding a line in context using a second RegExp
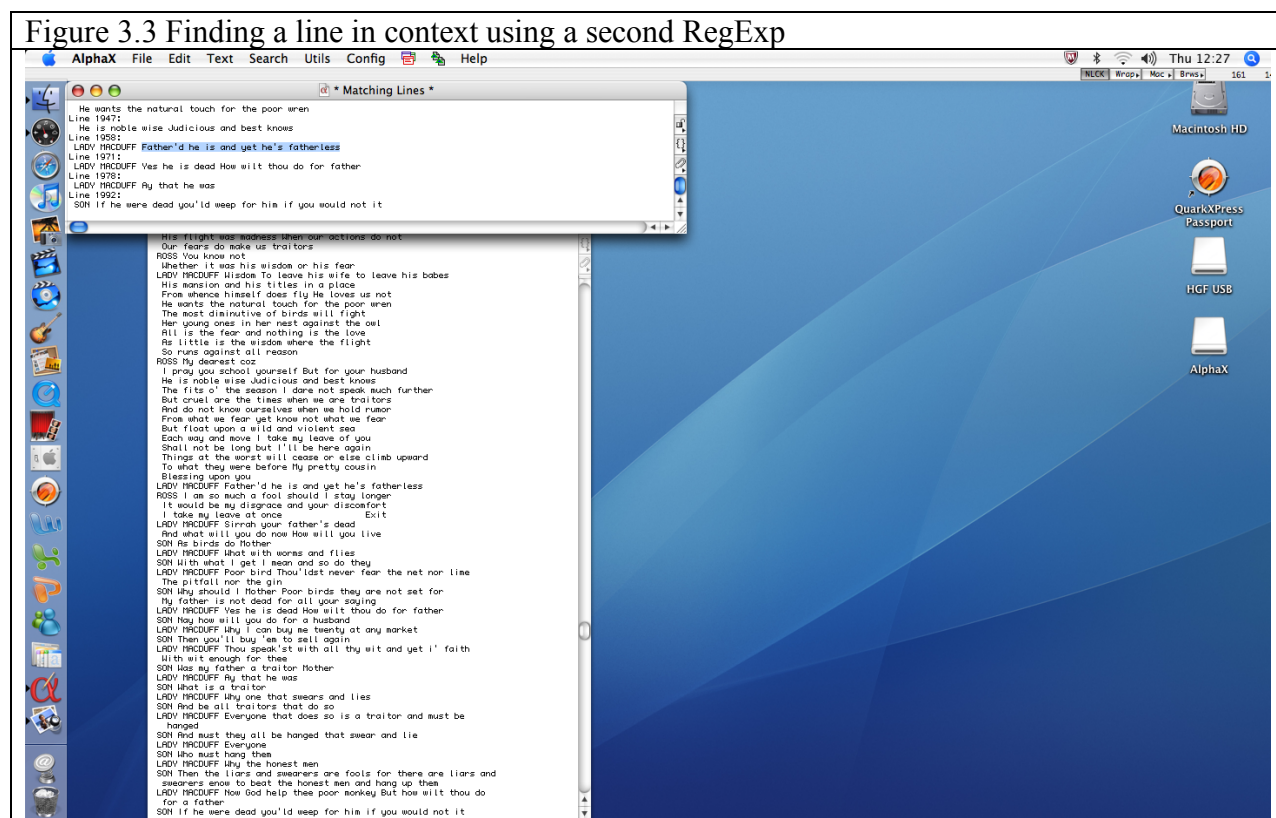
Figure 3.4 Finding a line in context using a second RegExp
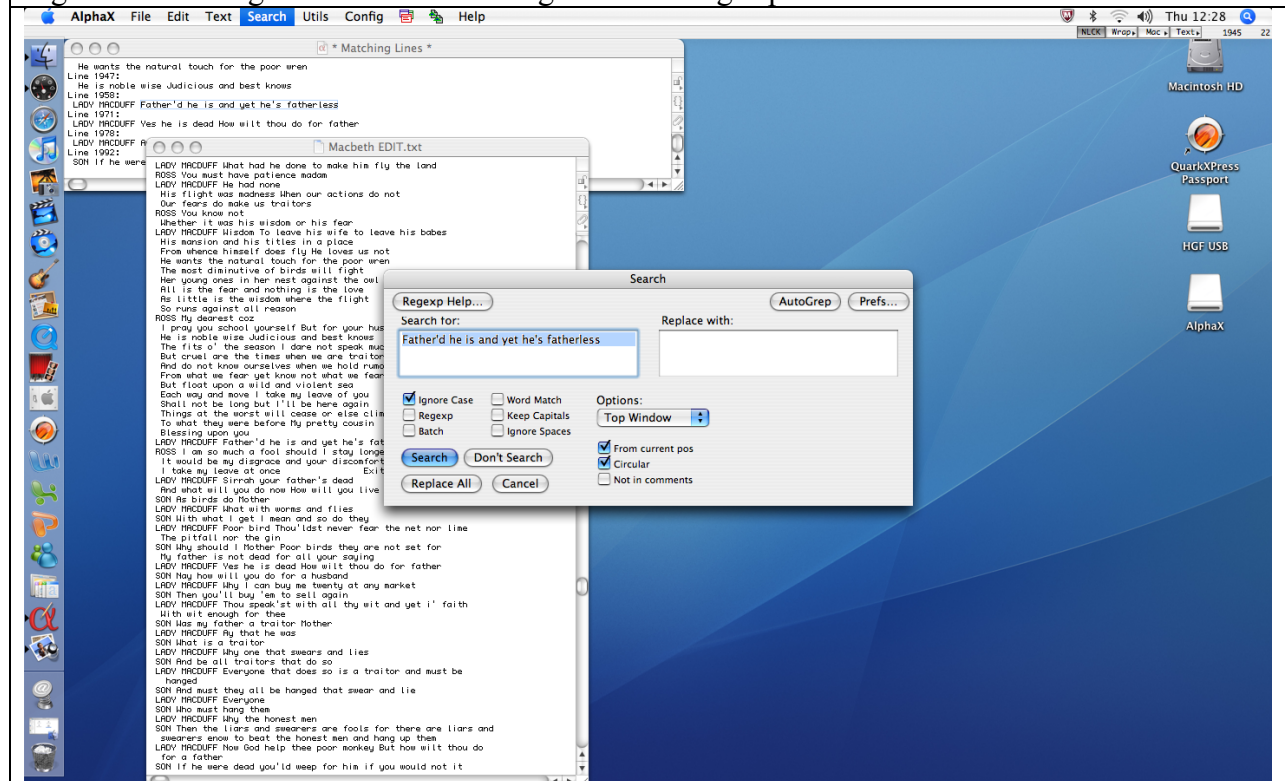
This identifies the line as it appears in the context of the play-text, as illustrated in Figure 3.5

below:

Figure 3.5 Finding a line in context using a second RegExp
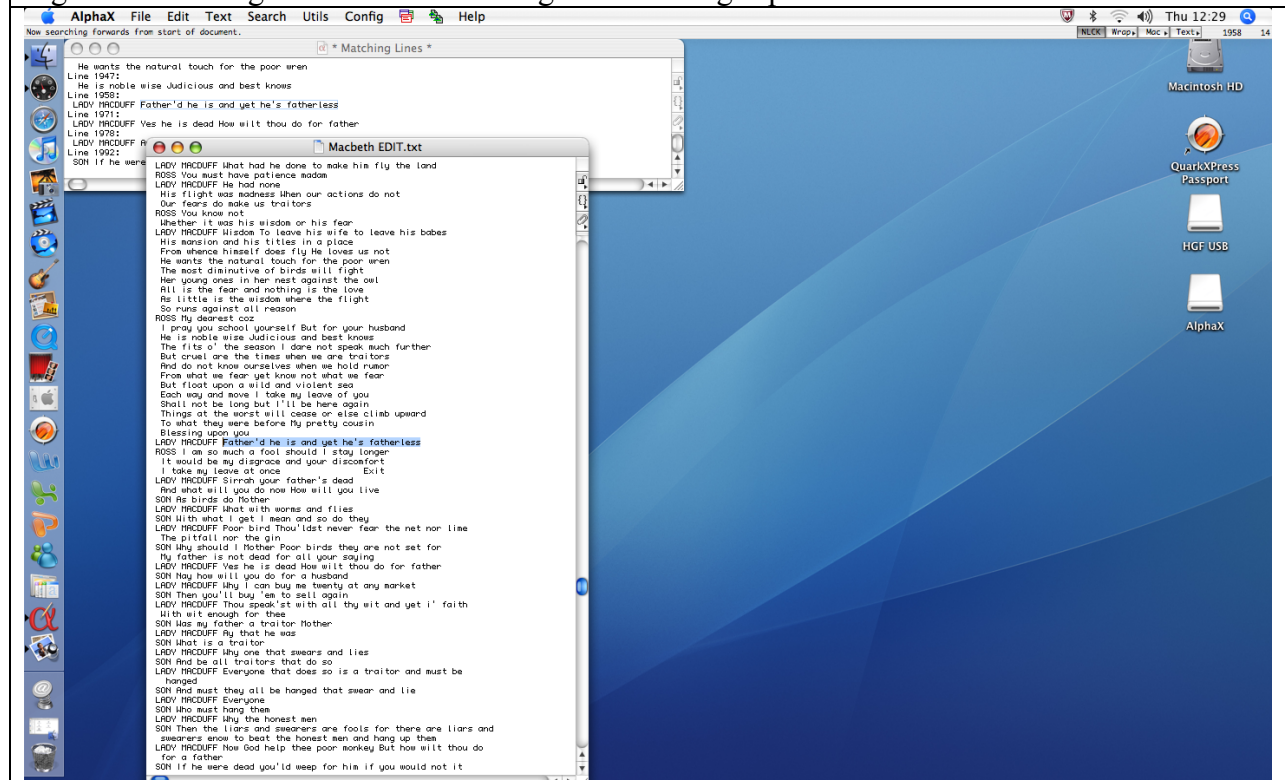
A second RegExp Matching Lines search is extremely useful for locating the line within the larger literary context of the play. This allows us to see features of the play-text, such as who is saying the line, under what circumstances, to whom, and who (or what) the referents refer to. This ability to search with ease within the sample population is especially useful.

The information compiled through AlphaX's simple concordances can be organized into a database using Excel. The databases used in this study have been replicated in full as Appendix B (*Macbeth*) and Appendix C (*Wives*) and inventory the following information: the example number, the line number as assigned by AlphaX, the character who is saying the line, the line itself, and the grammatical role the search term has within the clause. This information creates an annotated, yet simple concordance of each individual search term within the context of a line.

Appendix B. Concordance Database for Macbeth

In Appendix B I present the full concordance database for *Macbeth*.

Line numbers cited in this database are derived from the AlphaX line numeration, as described in Appendix A.

HE

Line #	Character		Line	POS
1	34	DUNCAN	m	What bloody man is that? **He** can report	S, S
2	52	SARGEANT	m	For brave Macbeth -well **he** deserves that name	S
3	55	SARGEANT	m	Till **he** faced the slave	
S4	57	SARGEANT	m	Till **he** unseam'd him from the nave to the chaps,	S
5	89	LENNOX	m	What a haste looks through his eyes! So should **he** look	S
6	108	ROSS	m	Till **he** disbursed, at Saint Colme's Inch	S
7	114	DUNCAN	m	What **he** hath lost, noble Macbeth hath won.	S
8	145	1ST WITCH	f	**He** shall live a man forbid	
9	147	1ST WITCH	f	Shall **he** dwindle, peak, and pine;	S
10	153	1ST WITCH	f	Wreck'd as homeward **he** did come.	S
11	185	BANQUO	m	That **he** seems rapt withal. To me you speak not.	S
12	223	ROSS	m	The news of thy success; and when **he** reads	S
13	228	ROSS	m	**He** finds thee in the stout Norweyan ranks	S
14	239	ROSS	m	**He** bade me, from him, call thee Thane of Cawdor.	S
15	247	ANGUS	m	Which **he** deserves to lose. Whether **he** was combined	S
16	250	ANGUS	m	**He** labor'd in his country's wreck, I know not;	S
17	316	MALCOLM	m	That very frankly **he** confess'd his treasons,	S
18	319	MALCOLM	m	Became him like the leaving it; **he** died	S, S
19	321	MALCOLM	m	To throw away the dearest thing **he** owed	S
20	325	DUNCAN	m	**He** was a gentleman on whom I built	S
21	374	DUNCAN	m	True, worthy Banquo! **He** is full so valiant	S
22	430	L. MACBETH	f	**He** brings great news	S
23	459	MACBETH	m	Tomorrow, as **he** purposes.	S
24	466	L. MACBETH	f	But be the serpent under it. **He** that's coming	S
25	513	DUNCAN	m	To be his purveyor; but **he** rides well,	S
26	567	L. MACBETH	f	**He** has almost supp'd. Why have you left the chamber?	S
27	568	MACBETH	m	Hath **he** ask'd for me?	S
28	569	L. MACBETH	f	Know you not **he** has?	S
29	571	MACBETH	m	**He** hath honor'd me of late, and I have bought	S
30	668	BANQUO	m	**He** hath been in unusual pleasure and	S
31	670	BANQUO	m	This diamond **he** greets your wife withal	S

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32	722	MACBETH	m	Which now suits with it. Whiles I threat, **he** lives	S
33	740	L. MACBETH	f	Which gives the stern'st good night. **He** is about it:	S
34	749	L. MACBETH	f	**He** could not miss 'em. Had **he** not resembled	S, S
35	750	L. MACBETH	f	My father as **he** slept, I had done't.	S
36	806	L. MACBETH	f	That fears a painted devil. If **he** do bleed,	S
37	842	PORTER	m	Gate, **he** should have old turning the key	S
38	878	PORTER	m	**he** took up my legs sometime, yet I made shift to cast him.	S
39	883	MACDUFF	m	Our knocking has awaked him; here **he** comes	S
40	888	MACDUFF	m	**He** did command me to call timely on him;	S
41	898	MACBETH	m	**He** does; **he** did appoint so	S
42	1082	MACDUFF	m	**He** is already named, and gone to Scone	S
43	1133	L. MACBETH	f	If **he** had been forgotten,	S
44	1177	MACBETH	m	Reigns that which would be fear'd. 'Tis much **he** dares,	S
45	1179	MACBETH	m	**He** hath a wisdom that doth guide his valor	S
46	1183	MACBETH	m	Mark Antony's was by Caesar. **He** chid the sisters	S
47	1208	MACBETH	m	That it was **he** in the times past which held you	S
48	1232	MACBETH	m	Hath in him closed, whereby **he** does receive	S
49	1253	MACBETH	m	So is **he** mine, and in such bloody distance	S
50	1320	MACBETH 2nd	m	After life's fitful fever **he** sleeps well	S
51	1368	MURDERER 2nd	m	**He** needs not our mistrust, since **he** delivers	S, S
52	1378	MURDERER 3rd	m	Then 'tis **he** the rest	S
53	1382	MURDERER 3rd	m	Almost a mile, but **he** does usually-	S
54	1389	MURDERER	m	Then 'tis **he**	S
55	1430	MACBETH	m	'Tis better thee without than **he** within.	S
56	1431	MACBETH	m	Is **he** dispatch'd?	S
57	1431	MURTHERER	m	Ay, my good lord. Safe in a ditch **he** bides,	S
58	1484	L. MACBETH	f	**He** will again be well. If much you note him,	S
59	1524	MACBETH	m	Would **he** were here! To all and him we thirst,	S
60	1558	L. MACBETH	f	I pray you, speak not; **he** grows worse and worse	S
61	1628	HECATE	f	**He** shall spurn fate, scorn death, and bear	S
62	1650	LENNOX	m	Was pitied of Macbeth; marry, **he** was dead.	S

63	1657	LENNOX	m	How it did grieve Macbeth! Did **he** not straight,	S
64	1663	LENNOX	m	**He** has borne all things well; and I do think	S
65	1664	LENNOX	m	That, had **he** Duncan's sons under his key-	S
66	1665	LENNOX	m	As, an't please heaven, **he** shall not -they should find	S
67	1667	LENNOX	m	But, peace! For from broad words, and 'cause **he** fail'd	S
68	1670	LENNOX	m	Where **he** bestows himself?	S
69	1687	LENNOX	m	Sent **he** to Macduff?	S
70	1688	LORD	m	**He** did, and with an absolute "Sir, not I,"	S
71	1696	LENNOX	m	His message ere **he** come, that a swift blessing	S
72	1806	1ST WITCH	f	**He** knows thy thought	S
73	1813	1ST WITCH	f	**He** will not be commanded. Here's another	S
74	1920	L. MACDUFF	f	What had **he** done, to make him fly the land?	S
75	1931	L. MACDUFF	f	**He** had none;	S
76	1938	L. MACDUFF	f	From whence himself does fly? **He** loves us not;	S
77	1939	L. MACDUFF	f	**He** wants the natural touch; for the poor wren	S
78	1947	ROSS	m	**He** is noble, wise, Judicious, and best knows	S
79	1958	L. MACDUFF	f	Father'd **he** is, and yet **he**'s fatherless	S
80	1971	L. MACDUFF	f	Yes, **he** is dead. How wilt thou do for father?	S
81	1978	L. MACDUFF	f	Ay, that **he** was	S
82	1992	SON	m	If **he** were dead, you'd weep for him; if you would not, it	S
83	2025	SON	m	**He** has kill'd me, Mother.	S
84	2053	MALCOLM	m	**He** hath not touch'd you yet. I am young, but something	S
85	2093	MACDUFF	m	What should **he** be?	S
86	2202	MACDUFF	m	What's the disease **he** means?	S
87	2206	MALCOLM	m	I have seen him do. How **he** solicits heaven,	S
88	2209	MALCOLM	m	The mere despair of surgery, **he** cures	S
89	2278	MALCOLM	m	To the succeeding royalty **he** leaves	S
90	2214	MALCOLM	m	**He** hath a heavenly gift of prophecy,	S
91	2295	MACDUFF	m	**He** has no children. All my pretty ones?	S
92	2295	MACDUFF	m	Within my sword's length set him; if **he** 'scape,	S
93	2314	L. MACBETH	f	pale. I tell you yet again, Banquo's buried; **he** cannot come out	S
94	2397	LENNOX	m	For certain, sir, **he** is not; I have a file	S
95	2434	CAITHNESS	m	Great Dunsinane **he** strongly fortifies.	S

	Line #	Character		Line	
96	2442	CAITHNESS	m	**He** cannot buckle his distemper'd cause	S
97	2444	ANGUS	m	Now does **he** feel	S
98	2447	ANGUS	m	Those **he** commands move only in command	S
99	2448	ANGUS	m	Nothing in love. Now does **he** feel his title	S
100	2475	MACBETH	m	Was **he** not born of woman? The spirits that know	S
101	2653	MACBETH	m	If this which **he** avouches does appear,	S
102	2802	ROSS	m	**He** only lived but till **he** was a man,	S
103	2804	ROSS	m	In the unshrinking station where **he** fought,	S
104	2805	ROSS	m	But like a man **he** died.	S
105	2806	SIWARD	m	Then **he** is dead?	S
107	2810	SIWARD	m	Had **he** his hurts before?	S
108	2812	SIWARD	m	Why then God's soldier be **he**	S
109	2819	SIWARD	m	They say **he** parted well and paid his score	S

SHE

	Line #	Character	Line	
1	653	BANQUO	And **she** goes down at twelve	S
2	694	MACBETH	**She** strike upon the bell Get thee to bed	S
3	2162	MACDUFF	Died every day **she** lived Fare thee well	S
4	2343	DOCTOR	truth in your report When was it **she** last walked	S
5	2360	GENTLEWOMAN	Lo you here **she** comes This is her very guise and upon my	S
6	2362	DOCTOR	How came **she** by that light	S
7	2363	GENTLEWOMAN	Why it stood by her **She** has light by her	S
8	2367	DOCTOR	What is it **she** does now Look how **she** rubs her hands	S, S

	Line #	Character		Line		
9	2372	DOCTOR		Hark **she** speaks I will set down what comes from her to	S	
10	2380	L. MACBETH		The Thane of Fife had a wife where is **she** now What	S	
11	2384	GENTLEWOM AN		**She** has spoke what **she** should not I am sure of that	S	
		GENTLEWOM			S	
12	2385	AN		Heaven knows what **she** has known		
13	2404	DOCTOR		Will **she** go now to bed	S	
14	2409	DOCTOR		More needs **she** the divine than the physician	S	
15	2413	DOCTOR		My mind **she** has mated and amazed my sight	S	
16	2521	DOCTOR		As **she** is troubled with thick coming fancies	S	
17	2617	MACBETH		**She** should have died hereafter	S	

HIM

	Line #	Character		Line		
1	47	SARGEANT	m	Do swarm upon **him** -from the Western Isles	DO	
2	56	SARGEANT	m	Which ne'er shook hands nor bade farewell to **him**	PP	
3	57	SARGEANT	m	Till he unseam'd **him** from the nave to the chaps,		DO
4	82	DUNCAN	m	They smack of honor both. Go get **him** surgeons.		DO
5	100	ROSS	m	Confronted **him** with self-comparisons		DO
6	107	ROSS	m	Nor would we deign **him** burial of his men		DO
7	142	1st WITCH	f	I will drain **him** dry as hay		DO
8	233	ROSS	m	And pour'd them down before **him**		PP
9	239	ROSS	m	He bade me from **him** call thee Thane of Cawdor		PP
10	252	ANGUS	m	Have overthrown **him**		PP
11	287	BANQUO	m	New honors come upon **him**		PP
12	315	MALCOLM	m	With one that saw **him** die, who did report		DO
13	319	MALCOLM	m	Became **him** like the leaving it; he died		PP
14	359	DUNCAN	m	Not unaccompanied invest **him** only		DO
15	495	L. MACBETH	f	Give **him** tending;	DO	
16	376	DUNCAN	m	It is a banquet to me Let's after **him**		PP
17	423	L. MACBETH	f	Is not thy master with **him** who were't so		PP

18	426	MESSENGER	m	One of my fellows had the speed of **him**	PP
19	512	DUNCAN	m	We coursed **him** at the heels and had a purpose	DO
20	514	DUNCAN	m	And his great love sharp as his spur hath holp **him**	DO
21	522	DUNCAN	m	Conduct me to mine host. We love **him** highly	DO
22	523	DUNCAN	m	And shall continue our graces towards **him**	PP
23	607	L. MACBETH	f	Soundly invite **him** his two chamberlains	DO
24	871	PORTER	m	equivocator with lechery it makes **him** and it mars **him** it sets	DO, DO
25	872	PORTER	m	him on, and it takes **him** off; it persuades **him** and disheartens	DO, DO
26	872	PORTER	m	him; makes **him** stand to and not stand to; in conclusion, equivocates **him** in a sleep, and giving **him** the lie, leaves	DO
27	874	PORTER	m	**him**.	DO
28	877	PORTER	m	him for his lie, and, I think, being too strong for **him**, though	PP
29	878	PORTER	m	he took up my legs sometime yet I made shift to cast **him**	DO
30	883	MACDUFF	m	Our knocking has awaked **him** here he comes	DO
31	888	MACDUFF	m	He did command me to call timely on **him**	PP
32	890	MACBETH	m	I'll bring you to **him**	PP
33	1181	MACBETH	m	Whose being I do fear and under **him**	PP
34	1185	MACBETH	m	And bade them speak to **him** then prophet like	PP
35	1186	MACBETH	m	They hail'd **him** father to a line of kings.	DO
36	1232	MACBETH	m	Hath in **him** closed, whereby he does receive	PP
37	1256	MACBETH	m	With barefaced power sweep **him** from my sight	DO
38	1272	MACBETH	m	That I require a clearness) and with **him**	PP
39	1274	MACBETH	m	Fleance his son, that keeps **him** company,	DO
40	1323	MACBETH	m	Can touch **him** further.	DO
41	1329	MACBETH	m	Present **him** eminence, both with eye and tongue:	DO
42	1432	MURTHERER	m	My lord his throat is cut that I did for **him**	PP
43	1484	L. MACBETH	f	He will again be well If much you note **him**	DO

44	1485	L. MACBETH	f	You shall offend **him** and extend his passion.	DO
45	1486	L. MACBETH	f	Feed, and regard **him** not-Are you a man?	DO
46	1504	MACBETH	m	If I stand here I saw **him**	DO
47	1524	MACBETH	m	Would he were here To all and **him** we thirst	PP
48	1559	L. MACBETH	f	Question enrages **him** At once good night	DO
49	1574	L. MACBETH	f	Did you send to **him** sir	PP
50	1524	MACBETH	m	Would he were here! To all and **him** we thirst,	PP
51	16 27	HECATE	f	Shall draw **him** on to his confusion.	DO
53	1679	LORD	m	That by the help of these, with **Him** above	PP
54	1693	LENNOX	m	Advise **him** to a caution, to hold what distance	DO
55	1699	LORD	m	I'll send my prayers with **him**	PP
56	1841	3rd APPARITION	m	Shall come against **him**	PP
57	1916	MACBETH	m	That trace **him** in his line. No boasting like a fool;	DO
58	1929	L. MACDUFF	f	What had he done, to make **him** fly the land?	DO
60	1992	SON	m	If he were dead you'd weep for **him** if you would not it	PP
61	2019	L. MACDUFF	f	Where such as thou mayst find **him**	PP
62	2052	MALCOLM	m	Was once thought honest. You have loved **him** well;	DO
63	2054	MALCOLM	m	You may deserve of **him** through me, and wisdom	PP
64	2092	MALCOLM	m	By **him** that shall succeed.	PP
65	2098	MALCOLM	m	Esteem **him** as a lamb, being compared	DO
66	2103	MALCOLM	m	I grant **him** bloody,	DO
67	2206	MALCOLM	m	I have seen **him** do. How he solicits heaven	DO
68	2216	MALCOLM	m	That speak **him** full of grace.	DO
69	2221	MALCOLM	m	My countryman, but yet I know **him** not.	DO
70	2223	MALCOLM	m	I know **him** now. Good God, betimes remove	DO
71	2314	MACDUFF	m	Within my sword's length set **him** if he 'scape	DO
72	2315	MACDUFF	m	Heaven forgive **him** too!	DO
73	2378	L. MACBETH	f	had so much blood in **him**	PP

	line #	Character		Line	
74	2440	CAITHNESS	m	Some say he's mad others that lesser hate **him**	DO
75	2449	ANGUS	m	Hang loose about **him** like a giant's robe	PP
76	2353	MENTEITH	m	When all that is within **him** does condemn	PP
77	2458	CAITHNESS	m	And with **him** pour we, in our country's purge,	PP
78	2564	MALCOLM	m	Let every soldier hew **him** down a bough,	DO
79	2565	MALCOLM	m	And bear't before **him** thereby shall we shadow	PP
80	2574	MALCOLM	m	Both more and less have given **him** the revolt	DO
81	2575	MALCOLM	m	And none serve with **him** but constrained things	PP
82	2722	MACDUFF	m	Seems bruited Let me find **him** Fortune	DO
83	2702	MACBETH	m	And damn'd be **him** that first cries, "Hold, enough!"	DO
84	2817	MALCOLM	m	And that I'll spend for **him**	PP
85	2820	SIWARD	m	And so God be with **him** Here comes newer comfort	PP

HER

	line #	Character		Line	
1	128	1st WITCH	f	A sailor's wife had chestnuts in **her** lap	PP
2	131	1st WITCH	f	Her husband's to Aleppo gone master the Tiger	S
3	171	BANQUO	m	By each at once **her** choppy finger laying	S
4	172	BANQUO	m	Upon **her** skinny lips You should be women	PP
5	1054	OLD MAN	m	A falcon towering in **her** pride of place	PP
6	1312	MACBETH	m	Remains in danger of **her** former tooth	PP
7	1417	MACBETH	m	Our hostess keeps **her** state but in best time	DO
8	1418	MACBETH	m	We will require **her** welcome	DO
9	1495	L. MACBETH	f	Authorized by **her** grandam Shame itself	PP
10	1797	1st WITCH	f	**Her** nine farrow grease that's sweaten	DO
11	1927	(Stage directions)	n/a	Enter Lady Macduff **her** Son and Ross	?
12	1941	L. MACDUFF	f	**Her** young ones in **her** nest against the owl	S, DO
13	2028	(Stage directions)	n/a	Exeunt Murtherers following **her**	DO
14	2084	MALCOLM	m	Is added to **her** wounds I think withal	PP

	line #	Character		Line	
15	2161	MACDUFF	m	Oftener upon **her** knees than on **her** feet	PP, PP
16	2345	GENTLEWOM AN	f	rise from **her** bed throw **her** nightgown upon **her** unlock **her**	PP, DO, PP
17	2351	DOCTOR	m	agitation besides **her** walking and other actual performances	PP
18	2352	DOCTOR	m	what at any time have you heard **her** say	DO
19	2353	GENTLEWOM AN	f	That sir which I will not report after **her**	PP
20	2360	GENTLEWOM AN	f	Lo you here she comes This is **her** very guise and upon my	DO
21	2361	GENTLEWOM AN	f	life fast asleep Observe **her** stand close	DO
22	2363	GENTLEWOM AN	f	Why it stood by **her** She has light by **her**	PP, PP
23	2364	AN	f	continually 'tis **her** command	DO
24	2365	DOCTOR	m	You see **her** eyes are open	DO
25	2367	DOCTOR	m	What is it she does now Look how she rubs **her** hands	DO
26	2368	GENTLEWOM AN	f	It is an accustomed action with **her** to seem thus	PP
27	2369	AN	f	washing **her** hands I have known **her** continue in this a quarter of	DO, DO
28	2372	DOCTOR	m	Hark she speaks I will set down what comes from **her** to	PP
29	2410	DOCTOR	m	God God forgive us all Look after **her**	PP
30	2411	DOCTOR	m	Remove from **her** the means of all annoyance	PP
31	2412	DOCTOR	m	And still keep eyes upon **her** So good night	PP
32	2522	DOCTOR	m	That keep **her** from **her** rest	DO, PP
33	2523	MACBETH	m	Cure **her** of that	DO
34	2536	MACBETH	m	The water of my land find **her** disease	DO
35	2842	MALCOM	m	Took off **her** life; this, and what needful else	PP

HIS

	line #	Character		Line	
1	35	DUNCAN	m	As seemeth by **his** plight of the revolt	PP
2	49	SARGEANT	m	And Fortune on **his** damned quarrel smiling	PP
3	52	SARGEANT	m	Disdaining Fortune with **his** brandish'd steel	PP

4	54	SARGEANT	m	Like Valor's minion carved out **his** passage	PP
5	58	SARGEANT	m	And fix'd **his** head upon our battlements	DO
6	60	SARGEANT	m	As whence the sun 'gins **his** reflection	DO
7	89	LENNOX	m	What a haste looks through **his** eyes So should he look	PP
8	102	ROSS	m	Curbing **his** lavish spirit and to conclude	DO
9	107	ROSS	m	Nor would we deign him burial of **his** men	PP
10	111	DUNCAN	m	Our bosom interest Go pronounce **his** present death	DO
11	112	DUNCAN	m	And with **his** former title greet Macbeth	PP
12	144	1st WITCH	f	Hang upon **his** penthouse lid	PP
13	148	1st WITCH	f	Though **his** bark cannot be lost	PP
14	225	ROSS	m	**His** wonders and **his** praises do contend	S
15	226	ROSS	m	Which should be thine or **his** Silenced with that	DO
16	232	ROSS	m	Thy praises in **his** kingdom's great defense	PP
17	236	ANGUS	m	Only to herald thee into **his** sight,	PP
18	250	ANGUS	m	He labor'd in **his** country's wreck, I know not	PP
19	316	MALCOLM	m	That very frankly he confess'd **his** treasons	DO
20	318	MALCOLM	m	A deep repentance. Nothing in **his** life	PP
21	320	MALCOLM	m	As one that had been studied in **his** death,	PP
22	375	DUNCAN	m	And in **his** commendations I am fed;	PP
23	428	MESSANGER	m	Than would make up **his** message.	PP
24	490	BANQUO	m	By **his** loved mansionry that the heaven's breath	PP
25	493	BANQUO	m	Hath made **his** pendant bed and procreant cradle	DO
26	513	DUNCAN	m	To be **his** purveyor; but he rides well,	DO
27	514	DUNCAN	m	And **his** great love, sharp as **his** spur, hath help him	DO
28	515	DUNCAN	m	To **his** home before us. Fair and noble hostess,	PP
29	538	MACBETH	m	With **his** surcease, success; that but t**his** blow	PP
30	547	MACBETH	m	First, as I am **his** kinsman and **his** subject,	DO
31	548	MACBETH	m	Strong both against the deed; then, as **his** host,	S
32	549	MACBETH	m	Who should against **his** murtherer shut the door,	DO
33	551	MACBETH	m	Hath borne **his** faculties so meek, hath been	DO
34	552	MACBETH	m	So clear in **his** great office, that **his** virtues	PP, S

35	554	MACBETH	m	The deep damnation of **his** taking-off,	PP
36	599	L. MACBETH	f	Have pluck'd my nipple from **his** boneless gums	PP
37	606	L. MACBETH	f	Whereto the rather shall **his** day's hard journey	S*
38	607	L. MACBETH	f	Soundly invite him- **his** two chamberlains	S
39	615	L. MACBETH	f	**His** spongy officers, who shall bear the guilt	S
40	621	MACBETH	m	Of **his** own chamber and used their very daggers,	PP
41	625	L. MACBETH	f	Upon **his** death?	PP
42	715	MACBETH	m	Alarum'd by **his** sentinel, the wolf,	PP
43	716	MACBETH	m	Whose howl's **his** watch, thus with **his** stealthy pace,	DO, PP
44	717	MACBETH	m	With Tarquin's ravishing strides, towards **his** design	PP
46	877	PORTER	m	him for **his** lie, and, I think, being too strong for him, though	PP
47	916	MACDUFF	m	Confusion now hath made **his** masterpiece.	DO
48	921	LENNOX	m	Mean you **his** Majesty?	DO
49	972	LENNOX	m	Those of **his** chamber, as it seem'd, had done't.	PP
50	985	MACBETH	m	**His** silver skin laced with **his** golden blood,	S, PP
51	986	MACDUFF	m	And **his** gash'd stabs look'd like a breach in nature	S
52	1047	ROSS	m	Threaten **his** bloody stage. By the clock 'tis day,	DO
53	1086	MACDUFF	m	The sacred storehouse of **his** predecessors	PP
54	1165	MACBETH	m	Let every man be master of **his** time	PP
55	1176	MACBETH	m	Stick deep, and in **his** royalty of nature	PP
56	1178	MACBETH	m	And, to that dauntless temper of **his** mind,	PP
57	1179	MACBETH	m	He hath a wisdom that doth guide **his** valor	DO
58	1221	MACBETH	m	To pray for t**his** good man and for **his** issue,	PP
59	1240	MACBETH	m	Who wear our health but sickly in **his** life,	PP
60	1241	MACBETH	m	Which in **his** death were perfect	PP
61	1254	MACBETH	m	That every minute of **his** being thrusts	PP
62	1258	MACBETH	m	For certain friends that are both **his** and mine	DO
63	1259	MACBETH	m	Whose loves I may not drop, but wail **his** fall	DO
64	1274	MACBETH	m	Fleance **his** son, that keeps him company,	S
67	1276	MACBETH	m	Than is **his** father's, must embrace the fate	DO
68	1295	L. MACBETH	f	Say to the King I would attend **his** leisure	DO

69	1319	MACBETH	m	In restless ecstasy. Duncan is in **his** grave;	PP
70	1321	MACBETH	m	Treason has done **his** worst; nor steel, nor poison,	DO
71	1336	MACBETH	m	Thou know'st that Banquo and **his** Fleance lives.	S
72	1340	MACBETH	m	**His** cloister'd flight, ere to black Hecate's summons	S
73	1341	MACBETH	m	The shard-borne beetle with **his** drowsy hums	PP
74	1381	1st MURTHERER	m	**His** horses go about.	S
75	1432	MURTHERER	m	My lord, **his** throat is cut; that I did for him.	S
76	1444	MURTHERER	m	With twenty trenched gashes on **his** head	PP
77	1459	ROSS	m	**His** absence, sir	S
78	1470	ROSS	m	Lays blame upon **his** promise. Please't your Highness	PP
79	1480	ROSS	m	Gentlemen, rise; **his** Highness is well	S
80	1482	L. MACBETH	f	And hath been from **his** youth. Pray you, keep seat.	PP
81	1485	L. MACBETH	f	You shall offend him and extend **his** passion.	DO
82	1563	LENNOX	m	Attend **his** Majesty!	DO
83	1576	MACBETH	m	How say'st thou, that Macduff denies **his** person	DO
84	1642	MACBETH	m	There's not a one of them but in **his** house	PP
85	1611	HECATE	f	Loves for **his** own ends, not for you	PP
86	1615	HECATE	f	Will come to know **his** destiny.	DO
87	1627	HECATE	f	Shall draw him on to **his** confusion.	PP
88	1629	HECATE	f	**His** hopes 'bove wisdom, grace, and fear.	S
89	1664	LENNOX	m	That, had he Duncan's sons under **his** key-	PP
90	1668	LENNOX	m	**His** presence at the tyrant's feast, I hear,	S
91	1676	LORD	m	Takes from **his** high respect. Thither Macduff	PP
92	1677	LORD	m	Is gone to pray the holy King, upon **his** aid	PP
93	1689	LORD	m	The cloudy messenger turns me **his** back,	DO
94	1694	LENNOX	m	**His** wisdom can provide. Some holy angel	S
95	1762	LENNOX	m	**His** message ere he come, that a swift blessing	S
96	1807	1st WITCH	f	Hear **his** speech, but say thou nought.	DO
97	1830	(stage direction)	n/a	with a tree in **his** hand.	PP

98	1834	MACBETH	m	And wears upon **his** baby brow the round	PP
99	1844	MACBETH	m	Unfix **his** earth-bound root? Sweet bodements, good!	DO
100	1847	MACBETH	m	Shall live the lease of nature, pay **his** breath	DO
101	1860	ALL APPARITIONS	?	Show **his** eyes, and grieve **his** heart;	DO, DO
102	1863	ALL APPARITIONS	?	A show of eight Kings, the last with a glass in **his** hand	PP
103	1878	MACBETH	m	And points at them for **his** What is this so	PP
104	1881	1st WITCH	f	Come,sisters, cheer we up **his** sprites,	PP
105	1886	1st WITCH	f	Our duties did **his** welcome pay.	DO
106	1915	MACBETH	m	**His** wife, **his** babes, and all unfortunate souls	S, S
107	1916	MACBETH	m	That trace him in **his** line. No boasting like a fool;	PP
108	1932	L. MACBETH	f	**His** flight was madness. When our actions do not,	S
109	1935	ROSS	m	Whether it was **his** wisdom or **his** fear.	DO (compound DO)
110	1936	L. MACDUFF	f	Wisdom? To leave **his** wife, to leave **his** babes,	DO, DO
111	1937	L. MACDUFF	f	**His** mansion, and **his** titles, in a place	S (compound subject)
112	2128	MALCOLM	m	Desire **his** jewels and this other's house,	DO
113	2158	MACDUFF	m	By **his** own interdiction stands accursed	PP
114	2159	MACDUFF	m	And does blaspheme **his** breed? Thy royal father	S
115	2171	MALCOLM	m	Into **his** power, and modest wisdom plucks me	PP
116	2181	MALCOLM	m	The devil to **his** fellow, and delight	PP

117	2197	DOCTOR	m	That stay **his** cure. Their malady convinces	PP
119	2198	DOCTOR	m	The great assay of art, but at **his** touch,	PP
120	2199	DOCTOR	m	Such sanctity hath heaven given **his** hand,	DO
121	2215	MALCOLM	m	And sundry blessings hang about **his** throne	DO
124	2344	GENTLEWOMAN	f	Since **his** Majesty went into the field, have seen her	S
125	2427	MENTEITH	m	**His** uncle Siward, and the good Macduff.	S
126	2433	CAITHNESS	m	Who knows if Donalbain be with **his** brother?	PP
127	2445	CAITHNESS	m	He cannot buckle **his** distemper'd cause	DO
128	2446	ANGUS	m	**His** secret murthers sticking on **his** hands,	S, PP
129	2446	ANGUS	m	Now minutely revolts upbraid **his** faith-breach;	DO
130	2448	ANGUS	m	Nothing in love. Now does he feel **his** title	DO
130	2452	MENTEITH	m	**His** pester'd senses to recoil and start	S
131	2556	(stage direction)	n/a	Enter Malcolm, old Seward and **his** Son, Macduff, Menteith, Caithness,	DO
132	2572	MALCOLM	m	Tis **his** main hope;	
133	2625	MACBETH	m	That struts and frets **his** hour upon the stage	DO
134	2766	MACDUFF	m	Tell thee, Macduff was from **his** mother's womb	PP
135	2803	ROSS	m	The which no sooner had **his** prowess confirm'd	DO
136	2808	ROSS	m	Must not be measured by **his** worth, for then	PP
137	2810	SIWARD	m	Had he **his** hurts before?	DO

#	LINE #	CHARACTER		LINE	
138	2815	SIWARD	m	And so **his** knell is knoll'd.	S
140	2819	SIWARD	m	They say he parted well and paid **his** score,	DO
141	2840	MALCOLM	m	Of this dead butcher and **his** fiend-like queen	PP

NO EXAMPLES OF HERS

HERSELF

LINE #	CHARACTER		LINE	
1311	MACBETH		She'll close and be **herself** whilst our poor malice	DO

HIMSELF

	LINE #	CHARACTER		LINE	
1	96	ROSS	m	Norway **himself** with terrible numbers	S
2	431	L. MACBETH	f	The raven **himself** is hoarse	S
3	844	PORTER	m	a farmer that hanged **himself** on th' expectation of plenty Come	DO
4	1670	LENNOX	m	Where he bestows **himself**	DO
5	1938	L. MACDUFF	f	From whence **himself** does fly He loves us not	PP
6	2207	MALCOLM	m	**Himself** best knows but strangely visited people	S
7	2531	DOCTOR YOUNG	m	Must minister to **himself**	PP S
8	2702	SIWARD	m	The devil **himself** could not pronounce a title	S

MAN+

	Line #	Character		LINE	
1	34	DUNCAN	m	What bloody **man** is that? He can report,	S
2	145	1ST WITCH	f	He shall live a **man** forbid.	DO
3	170	BANQUO	m	That **man** may question? You seem to understand me,	S
4	280	MACBETH	m	Shakes so my single state of **man** that function	PP
5	587	MACBETH	m	I dare do all that may become a **man**;	PP
6	591	L. MACBETH	f	When you durst do it, then you were a **man**,	DO

7	593	L. MACBETH	f	Be so much more the **man**. Nor time nor place	DO
8	841	PORTER	m	Here's a knocking indeed! If a **man** were porter of Hell	S
9	976	LENNOX	m	They stared, and were distracted; no **man**'s life	S
10	982	MACBETH	m	Loyal and neutral, in a moment? No **man**.	S
11	1014	MACBETH	m	Let's briefly put on **manly** readiness	PP
12	1020	MALCOLM	m	Which the false **man** does easy. I'll to England.	S
13	1046	ROSS	m	Thou seest the heavens, as troubled with **man**'s act,	PP
14	1065	MACBETH	m	Let every **man** be master of his time	DO
15	1195	MACBETH	m	Given to the common enemy of **man**,	PP
16	1221	MACBETH	m	To pray for this good **man** and for his issue,	PP
17	1236	MACBETH	m	Not i' the worst rank of **man**hood say it	PP
18	1236	L. MACBETH	f	Feed, and regard him not-Are you a **man**?	DO
19	1486	L. MACBETH	f	What, quite **unmann'd** in folly?	VERB
20	1510	MACBETH	m	That, when the brains were out, the **man** would die,	S
21	1537	MACBETH	m	What **man** dare, I dare.	S
22	1547	MACBETH	m	I am a **man** again. Pray you sit still.	DO
23	1570	MACBETH 2nd	m	The secret'st **man** of blood. What is the night?	S
24	1821	APPARITION	?	The power of **man**, for none of wo**man** born	PP
25	2001	MESSANGER	m	If you will take a homely **man**'s advice,	DO
26	2012	L. MACDUFF	f	Do I put up that **womanly** defense,	DO
27	2233	ROSS	m	A modern ecstasy. The dead **man**'s knell	S
28	2283	MALCOLM	m	What, **man**! Neer pull your hat upon your brows;	S
29	2299	MALCOLM	m	Dispute it like a **man**.	DO
30	2301	MACDUFF	m	But I must also feel it as a **man**.	DO
31	2316	MALCOLM	m	This tune goes **man**ly.	DO
32	2377	L. MACBETH	f	power to account? Yet who would have thought the old **man** to have	DO
33	2430	MENTEITH	m	Excite the mortified **man**.	DO
34	2437	LENNOX	m	Protest their first of **manhood.**	PP

35	2477	MACBETH	m	Fear not Macbeth no **man** that's born of **woman**	INDIRECT OBJ, PP
36	2710	MACBETH	m	Brandish'd by **man** that's of a **woman** born.	PP
37	2769	MACBETH	m	For it hath cow'd my better part of **man**!	PP
38	2802	ROSS	m	He only lived but till he was a **man**,	DO
39	2805	ROSS	m	But like a **man** he died.	DO

*MAN'S

	LINE #	CHARACTER		LINE	
1	141	1st WITCH	f	I' the **shipman's** card	PP
2	440	L. MACBETH	f	The effect and it Come to my **woman**'s breasts	DO
3	774	MACBETH	m	As they had seen me with these **hangman**'s hands	PP
4	942	MACDUFF	m	The repetition in a **woman's** ear	PP
5	976	LENNOX	m	They stared and were distracted no **man's** life	DO
6	1046	ROSS	m	Thou seest the heavens as troubled with **man**'s act	PP
7	1494	L. MACBETH	f	A **woman**'s story at a winter's fire	S
8	2001	MESSENGER	m	If you will take a homely **man**'s advice	DO
9	2233	ROSS	m	A modern ecstasy The dead **man**'s knell	S

MEN+

	LINE #	CHARACTER		LINE	
1	67	SARGEANT	m	With furbish'd arms and new supplies of **men**	PP
2	107	ROSS	m	Nor would we deign him burial of his **men**	PP
3	462	L. MACBETH	f	Your face my Thane is as a book where **men**	AdvP
4	617	MACBETH	m	Bring forth **men** children only	PP
5	1023	DONALDBAIN	m	There's daggers in **men**'s smiles the near in blood	PP
6	1170	MACBETH	m	Sirrah a word with you Attend those **men**	S
7	1224	1ST MURTHERER	m	We are **men** my liege	DO
8	1225	MACBETH	m	Ay in the catalogue ye go for **men**	PP

	LINE #	CHARACTER		LINE	
9	1234	MACBETH 3RD	m	That writes them all alike and so of **men**	PP
10	1383	MURTHERER	m	So all **men** do from hence to the palace gate	S
11	1653	LENNOX	m	For Fleance fled **Men** must not walk too late	S
12	1662	LENNOX	m	To hear the **men** deny't So that I say	DO
13	1987	L. MACDUFF	f	Why the honest **men**	S
14	1989	SON	m	swearers enow to beat the honest **men** and hang up them	DO
15	2041	MACDUFF	m	Hold fast the mortal sword and like good **men**	DO
16	2184	MALCOLM	m	Old Siward with ten thousand warlike **men**	PP
17	2234	ROSS	m	Is there scarce ask'd for who and good **men**'s lives	S
18	2259	MALCOLM	m	Lent us good Siward and ten thousand **men**	DO
19	2752	MACBETH	m	Of all **men** else I have avoided thee	PP

MAN AND LINE #	**CHARACTER**		**LINE**	
1	1221	MACBETH	m	To pray for this good **man and** for his issue	PP

OF MAN, LINE #	**OF MEN CHARACTER**		**LINE**	
1	67	SARGEANT	m	With furbish'd arms and new supplies of men	PP
2	280	MACBETH	m	Shakes so my single state of man that function	PP
3	1195	MACBETH	m	Given to the common enemy of man	PP
4	1234	MACBETH	m	That writes them all alike and so of men	PP
5	1821	2ND APPARITION	?	The power of man for none of woman born	PP
6	2769	MACBETH	m	For it hath cow'd my better part of man	PP

WIFE

LINE #	CHARACTER		LINE	
1	128	1ST WITCH	f	A sailor's **wife** had chestnuts in her lap	S
2	365	MACBETH	m	The hearing of my **wife** with your approach	PP
3	670	BANQUO	m	This diamond he greets your **wife** withal	DO
4	1335	MACBETH	m	O full of scorpions is my mind dear **wife**	DO
5	1915	MACBETH	m	His **wife** his babes and all unfortunate souls	S
6	1936	MACBETH L.	f	Wisdom To leave his **wife** to leave his babes	DO
7	2067	MALCOLM	m	Why in that rawness left you **wife** and child	
8	2242	MACDUFF	m	How does my **wife**	S
9	2278	ROSS	f	Your castle is surprised your **wife** and babes	DO
10	2287	ROSS	f	**Wife** children servants all	S
11	2290	MACDUFF	m	My **wife** kill'd too	S
12	2716	MACDUFF	m	My **wife** and children's ghosts will haunt me still	S

WOMAN

LINE #	CHARACTER		LINE	
1	1821	2nd APPARITION	?	The power of man for none of **woman** born	PP
2	2178	MALCOLM	m	Unknown to **woman** never was forsworn	DO
3	2310	MACDUFF	m	O I could play the **woman** with mine eyes	DO
4	2475	MACBETH	m	Was he not born of **woman** The spirits that know	PP
5	2692	MACBETH	m	That was not born of **woman** Such a one	PP
6	2708	MACBETH	m	Thou wast born of **woman**	PP
7	2710	MACBETH	m	Brandish'd by man that's of a **woman** born	PP
8	2763	MACBETH	m	To one of **woman** born	PP
9	2783	MACBETH	m	And thou opposed being of no **woman** born	PP

OF WOMAN | OF WOMEN

	LINE #	CHARACTER		LINE	
		2nd			
1	1821	APPARITION	?	The power of man for none of **woman** born	PP
2	2475	MACBETH	m	Was he not born of **woman** The spirits that know	PP
3	2477	MACBETH	m	Fear not Macbeth no man that's born of **woman**	PP
		(Stage	n/		
4	2603	Direction)	a	A cry of **women** within	PP
5	2605	SEYTON	m	It is the cry of **women** my good lord	PP
6	2692	MACBETH	m	That was not born of **woman** Such a one	PP
7	2708	MACBETH	m	Thou wast born of **woman**	PP
8	2763	MACBETH	m	To one of **woman** born	PP

WOMEN

	LINE #	CHARACTER		LINE	
1	172	BANQUO	m	Upon her skinny lips You should be **women**	DO
2	1119	BANQUO	m	As the weird **women** promised and I fear	S
3	2255	ROSS	m	Would create soldiers make our **women** fight	DO
		(stage	n/		
4	2603	direction)	a	A cry of **women** within	PP
5	2605	SEYTON	m	It is the cry of **women** my good lord	DO

WOMAN'S|WOMEN'S

	LINE #	CHARACTER		LINE	
1	440	L. MACBETH	f	The effect and it Come to my **woman's** breasts	PP
2	942	MACDUFF	m	The repetition in a **woman's** ear	PP
3	1494	L. MACBETH	f	A **woman's** story at a winter's fire	S

WIFE AND CHILD

	LINE #	CHARACTER		LINE	
1	2067	MALCOLM	m	Why in that rawness left you **wife and child**	DO
2	2716	MACDUFF	m	My **wife and children'**s ghosts will haunt me still	S

BABE+ (wildcard search)

	LINE #	CHARACTER		LINE	
1	555	MACBETH	m	And pity like a naked new born babe	DO
2	597	L. MACBETH	f	How tender 'tis to love the babe that milks me	DO
3	1749	3rd WITCH	f	Finger of birth strangled babe	DO
4	1915	MACBETH	m	His wife his babes and all unfortunate souls	S
5	1936	L. MACBETH	f	Wisdom To leave his wife to leave his babes	DO
6	2278	ROSS	m	Your castle is surprised your wife and babes	DO

LADY (excluding Lady M)

	LINE #	CHARACTER		LINE	
1	940	MACDUFF	m	O gentle lady	VOC
2	993	MACDUFF	m	Look to the lady	DO
3	1003	BANQUO	m	Look to the lady	DO

Appendix C.

In Appendix C I present the full concordance database for *Wives*.

Line numbers cited in this database are derived from the AlphaX line numeration, as described in Appendix A.

HE

	Line #	Character	gender	Line	POS
1	9	SHALLOW	M	Chamber matter of it if **he** were twenty Sir John Falstaffs	S
2	10	SHALLOW	M	**he** shall not abuse Robert Shallow esquire	S
3	30	EVANS	M	It is marring indeed if **he** quarter it	S
4	32	EVANS	M	Yes py'r lady If **he** has a quarter of your coat there	S
5	37	SLENDER	M	**he** was outrun on Cotsall	S
6	39	SHALLOW	M	That **he** will not 'Tis your fault 'tis your fault	S
7	43	SHALLOW	M	more said **He** is good and fair Is Sir John Falstaff here	S
8	45	PAGE	M	Sir **he** is within and I would I could do a good office	S
9	47	SHALLOW	M	**He** hath wrong'd me Master Page	S
10	49	PAGE	M	Sir **he** doth in some sort confess it	S
11	51	SHALLOW	M	so Master Page **He** hath wrong'd me indeed **he** hath at a	S
12	53	SHALLOW	M	word **he** hath believe me Robert Shallow esquire saith	S
13	55	SHALLOW	M	**he** is wronged	S
14	65	PISTOL	M	**He** hears with ears	S
15	73	SLENDER	M	By these gloves then 'twas **he**	S
16	75	SLENDER	M	By this hat then **he** in the red face had it for	S
17	113	SLENDER	M	and I with my ward defending my head **he** hot my shin	S
18	123	HOST	M	will entertain Bardolph **he** shall draw **he** shall tap said I	S
19	127	NYM	M	**He** was gotten in drink Is not the humour conceited	S
20	131	PISTOL	M	I ken the wight **he** is of substance good	S
	139	PISTOL	M	**He** hath studied her well and translated her will out	S
21	143	FALSTAFF	M	husband's purse **he** hath a legion of angels	S
22	165	MRS QUICKLY	F	Caius coming If **he** do i' faith and find anybody in the	S
23	169	MRS QUICKLY	F	breed-bate his worst fault is that **he** is given to prayer **he** is	S
24	171	QUICKLY	F	Does **he** not wear a great round beard like a	S
25	173	SIMPLE	M	No forsooth **he** hath but a little w**he**y face with a	S

26	175	MRS QUICKLY	F	A softly-sprighted man is **he** not	S
27	177	SIMPLE	M	Ay forsooth but **he** is as tall a man of his hands as	S
28	179	SIMPLE	M	any is between this and his head **he** hath fought with a	S
29	181	MRS QUICKLY	F	**he** not hold up his head as it were and strut in his gait	S
30	183	SIMPLE	M	Yes indeed does **he**	S
31	191	MRS QUICKLY	F	man go into this closet [Shuts SIMPLE in the closet] **He**	S
32	489	MRS QUICKLY	F	I say Go John go inquire for my master I doubt **he** be	S
33	490	MRS QUICKLY	F	not well that **he** comes not home [Singing]	S
34	499	MRS QUICKLY	F	**he** went not in himself if **he** had found the young man	S
35	500	MRS QUICKLY	F	**he** would have been horn-mad	S
36	525	MRS QUICKLY	F	truth of it **He** came of an errand to me from Parson Hugh	S
37	537	MRS QUICKLY	F	[Aside to SIMPLE] I am glad **he** is so quiet if **he**	S
38	557	CAIUS	M	cut all his two stones by gar **he** shall not have a stone	S
39	559	MRS QUICKLY	F	Alas **he** speaks but for his friend	S
40	621	MRS PAGE	F	Reason for his precisian **he** admits him not for his counsellor	S
41	639	MRS PAGE	F	out of my conversation that **he** dares in this manner	S
42	640	MRS PAGE	F	assay me Why **he** hath not been thrice in my company	S
43	671	MRS FORD	F	liking And yet **he** would not swear prais'd women's	S
44	688	MRS PAGE	F	edition **He** will print them out of doubt for **he** cares not	S
45	689	MRS PAGE	F	what **he** puts into the press when **he** would put us two I	S, S
46	694	MRS FORD	F	very words What doth **he** think of us	S
47	698	MRS PAGE	F	know some strain in me that I know not myself **he** would	S
48	702	MRS PAGE	F	So will I if **he** come under my hat**che**s I'll never	S
49	705	MRS PAGE	F	him on with a fine-baited delay till **he** hath pawn'd his	S

50	711	MRS PAGE	F	Why look where **he** comes and my good man	S
51	724	PISTOL	M	**He** woos both high and low both rich and poor	S
52	726	PISTOL	M	**He** loves the gallimaufry Ford perpend	S
53	729	PISTOL	M	Like Sir Actaeon **he** with Ringwood at thy heels	S
54	736	PISTOL	M	Believe it Page **he** speaks sense Exit PISTOL	S
56	739	NYM	M	lying **He** hath wronged me in some humours I should	S
57	741	NYM	M	and it shall bite upon my necessity **He** loves your wife	S
58	788	FORD	M	I like it never the better for that Does **he** lie at the	S
59	790	PAGE	M	Ay marry does **he** If **he** should intend this voyage	S
60	792	PAGE	M	**he** gets more of her than sharp words let it lie on my head	S
61	801	PAGE	M	when **he** looks so merrily How now mine host	S
62	937	MRS QUICKLY	F	Nay but do so then and look you **he** may come	S
63	1135	FORD	M	hath not such a name Page is an ass a secure ass **he** will trust	S
64	1136	FORD	M	his wife **he** will not be jealous I will rather trust a Fleming	S
65	1162	CAIUS	M	By gar **he** has save his soul dat **he** is no come **he** has	S, S
67	1163	CAIUS	M	pray his Pible well dat **he** is no come by gar Jack Rugby	S
68	1164	CAIUS	M	**he** is dead already if **he** be come	S, S
69	1165	RUGBY	M	**He** is wise sir **he** knew your worship would kill	S, S
70	1166	RUGBY	M	him if **he** came	S (DO in sentence)
71	1183	HOST	M	is **he** dead my Ethiopian Is **he** dead my Francisco Ha	S, S
72	1185	HOST	?	of elder Ha is **he** dead bully stale Is **he** dead	S, S
73	1186	CAIUS	M	By gar **he** is de coward Jack priest of de world **he** is	S, S
74	1191	CAIUS	M	seven two tree hours for him and **he** is no come	S
75	1192	SHALLOW	M	**He** is the wiser man Master Doctor: **he** is a curer	S
76	1214	HOST	?	**He** will clapper-claw thee tightly bully	S
77	1216	HOST	?	That is **he** will make thee amends	S
78	1217	CAIUS	M	By gar me do look **he** shall clapper-de-claw me for	S
79	1224	PAGE	M	[Aside] Sir Hugh is there is **he**	DO
80	1225	HOST	M	[Aside] **He** is there See what humour **he** is in and	S, S
81	1230	CAIUS	M	By gar me vill kill de priest for **he** speak for a jack-	S
82	1262	EVANS	M	of mind I shall be glad if **he** have deceived me How	S

83	1279	SIMPLE	M	Yonder **he** is coming this way Sir Hugh	S
84	1282	EVANS	M	**He**aven prosper the right What weapons is **he**	S
85	1311	EVANS	M	What is **he**	S
86	1317	EVANS	M	**He** has no more knowledge in Hibocrates and	S
87	1318	EVANS	M	Galen and **he** is a knave besides-a cowardly knave as you	S
88	1352	HOST	?	doctor No **he** gives me the potions and the motions Shall I	S
89	1353	HOST	?	lose my parson my priest my Sir Hugh No **he** gives me	S
90	1365	EVANS	M	This is well **he** has made us his vlouting-stog I	S
91	1369	CAIUS	M	By gar with all my heart **He** promise to bring me	S
92	1370	CAIUS	M	where is Anne Page by gar **he** deceive me too	S
93	1403	MRS PAGE	F	a league between my good man and **he** Is your wife at	PP
94	1408	FORD	M	Has Page any brains Hath **he** any eyes Hath **he** any	S
95	1409	FORD	M	thinking Sure they sleep **he** hath no use of them Why	S
96	1411	FORD	M	will shoot pointblank twelve score **He** pieces out his wife's	S
97	1412	FORD	M	inclination **he** gives her folly motion and advantage and	S
98	1444	HOST	?	What say you to young Master Fenton **He** capers	S
99	1445	HOST	?	**he** dances **he** has eyes of youth **he** writes verses **he** speaks	S, S, S, S
100	1446	HOST	?	holiday **he** smells April and May **he** will carry 't **he** will	S, S, S
101	1447	HOST	?	carry 't 'tis in his buttons **he** will carry 't	PP, S
102	1449	PAGE	M	of no having: **he** kept company with the wild Prince and	S
103	1450	PAGE	M	Poins **he** is of too high a region **he** knows too much No	S
104	1451	PAGE	M	**he** shall not knit a knot in his fortunes with the finger of	S
105	1452	PAGE	M	my substance if **he** take her let him take her simply the	S
106	1505	ROBIN	M	liberty if I tell you of it for **he** swears **he**'ll turn me away	S
107	1593	MRS FORD	F	I had rather than a thousand pound **he** were out of the	S
108	1598	MRS FORD	F	how have you deceiv'd me Look here is a basket if **he** be	S
109	1599	MRS FORD	F	of any reasonable stature **he** may creep in here and throw	S
110	1650	MRS PAGE	F	What a taking was **he** in when your husband	DO
111	1652	MRS FORD	F	I am half afraid **he** will have need of washing so	S
112	1672	FORD	M	**he** could not compass	S
113	1722	FENTON	M	**He** doth object I am too great of birth	S
114	1725	FENTON	M	Besides these other bars **he** lays before me	S
115	1729	ANNE	F	May be **he** tells you true	S

116	1768	SHALLOW	M	**He** will maintain you like a gentlewoman	S
117	1771	SHALLOW	M	**He** will make you a hundred and fifty pounds	S
118	1787	SLENDER	M	your father here **he** comes	S
119	1829	MRS QUICKLY	F	FENTON] A kind **he**art **he** hath a woman would run through	S
120	1903	FALSTAFF	M	I marvel I **he**ar not of Master Brook **he** sent me	S
121	1928	FORD	M	And did **he** search for you and could not find you	S
123	1947	FALSTAFF	M	search'd it but Fate ordaining **he** should be a cuckold	S
124	1948	FALSTAFF	M	**he**ld his hand Well on went **he** for a search and away	S
125	1981	FORD	M	proclaim myself what I am I will now take the lecher **he**	S
126	1982	FORD	M	is at my house **He** cannot scape me 'tis impossible **he**	S, S
127	1983	FORD	M	should **he** cannot creep into a halfpenny purse nor into	S
128	1996	MRS PAGE	F	Is **he** at Master Ford's already think'st thou	S
129	1997	MRS QUICKLY	F	Sure **he** is by this or will be presently but truly	S
130	1998	MRS QUICKLY	F	**he** is very courageous mad about his throwing into the	S
131	2030	EVANS	M	That is a good William What is **he** William that	S
132	2067	MRS PAGE	F	**He** is a better scholar than I thought **he** was	S, DO
133	2068	EVANS	M	**He** is a good sprag memory Farewell Mistress Page	S
134	2099	MRS PAGE	F	again **He** so takes on yonder with my husband so rails	S
135	2104	MRS PAGE	F	to this his distemper **he** is in now I am glad the fat knight	S*
136	2106	MRS FORD	F	Why does **he** talk of him	S
137	2107	MRS PAGE	F	Of none but him and swears **he** was carried out	S
138	2108	MRS PAGE	F	the last time **he** search'd for him in a basket protests to	S
139	2109	MRS PAGE	F	my husband **he** is now here and hath drawn him and the	S
140	2112	MRS PAGE	F	here now **he** shall see his own foolery	S
141	2113	MRS FORD	F	How near is **he** Mistress Page	S
142	2114	MRS PAGE	F	Hard by at street end **he** will be here anon	S
143	2119	MRS FORD	F	Which way should **he** go How should I bestow	S
144	2125	FALSTAFF	M	out ere **he** come	DO
145	2128	MRS PAGE	F	might slip away ere **he** came But what make you here	S
146	2134	MRS FORD	F	**He** will seek there on my word Neither press	S

147	2135	MRS FORD	F	coffer chest trunk well vault but **he** hath an abstract for	S
148	2143	MRS PAGE	F	gown big enough for him otherwise **he** might put on a	S
149	2157	MRS FORD	F	shape **he** cannot abide the old woman of Brainford **he**	S
150	2163	MRS PAGE	F	Ay in good sadness is **he** and talks of the basket	S
151	2164	MRS PAGE	F	too howsoever **he** hath had intelligence	S
152	2182	MRS FORD	F	your master is hard at door if **he** bid you set it down obey	S
153	2222	FORD	M	**he** be there again In my house I am sure **he** is my	DO*
154	2225	MRS FORD	F	If you find a man there **he** shall die a flea's	S
155	2262	MRS FORD	F	Nay **he** will do it 'Tis a goodly credit for you	S
156	2272	MRS PAGE	F	Trust me **he** beat him most pitifully	S
157	2282	MRS PAGE	F	recovery **he** will never I think in the way of waste	S
158	2292	MRS FORD	F	**he** not be publicly sham'd	S
159	2324	FORD	M	And did **he** send you both these letters at an instant	S
160	2340	EVANS	M	You say **he** has been thrown in the rivers and has	DO
161	2342	EVANS	M	should be terrors in him that **he** should not come	S
162	2343	EVAN	M	methinks his flesh is punish'd **he** shall have no desires	S
163	2345	MRS FORD	F	Devise but how you'll use him when **he** comes	S
164	2351	MRS PAGE	F	And there **he** blasts the tree and takes the cattle	S
165	2381	MRS PAGE	F	In their so sacred paths **he** dares to tread	S
166	2383	MRS FORD	F	And till **he** tell the truth	S
167	2409	MRS Page	F	I'll to the Doctor **he** hath my good will	S
168	2410	MRS PAGE	F	And none but **he** to marry with Nan Page	S
169	2412	MRS PAGE	F	And **he** my husband best of all affects	S
170	2414	MRS PAGE	F	Potent at court **he** none but **he** shall have her	S, S
171	2589	FENTON	M	That **he** shall likewise shuffle her away	S
172	2687	MRS PAGE	F	will not rejoice so much at the abuse of Falstaff as **he** will	S
173	2698	MRS PAGE	F	If **he** be not amaz'd **he** will be mock'd if **he** be	S, S, S
174	2699	MRS PAGE	F	amaz'd **he** will every way be mock'd	S
175	2751	FALSTAFF	M	now is Cupid a child of conscience **he** makes restitution	S
176	2759	FALSTAFF	M	oil that's in me should set hell on fire **he** would never else	S
177	2776	FALSTAFF FAIRY	M	They are fairies **he** that speaks to them shall die	S
178	2815	QUEEN	F	If **he** be chaste the flame will back descend	S

	Line #	Character	gender	Line	
179	2816	FAIRY QUEEN	F	And turn him to no pain but if **he** start	S
180	2820	STAGE DIRECT	n/a	[They put the tapers to his fingers and **he** starts]	S
181	2855	FORD	M	Master Brook and Master Brook **he** hath enjoyed nothing of	S
182	2924	SLENDER	M	th' church I would have swing'd him or **he** should have	S
183	2930	SLENDER	M	**he** was in woman's apparel I would not have had him	S
184	2984	FORD	M	For **he** to-night shall lie with Mistress Ford	PP*

SHE

	Line #	Character	gender	Line	
1	50	SLENDER	M	Mistress Anne Page **She** has brown hair and	S
2	55	EVANS	M	deliver to a joyful resurrections -give when **she** is able to	S
3	61	SHALLOW	M	I know the young gentlewoman **she** has good	S
4	382	FALSTAFF	M	spy entertainment in her **she** discourses **she** carves **she**	S, S, S
5	389	FALSTAFF	M	Now the report goes **she** has all the rule of her	S
6	400	FALSTAFF	M	O **she** did so course o'er my exteriors with such	S
7	403	FALSTAFF	M	her **She** bears the purse too **she** is a region in Guiana all	S, S
8	584	MRS QUICKLY	F	In truth sir and **she** is pretty and honest and	S
9	591	MRS QUICKLY	F	**she** loves you Have not your worship a wart above your eye	S
10	596	QUICKLY	F	laugh but in that maid's company But indeed **she** is	S
11	769	MRS PAGE	F	[Aside to MRS FORD] Look who comes yonder **she** shall	S
12	840	FORD	M	easily **She** was in his company at Page's house and what	S
13	843	FORD	M	honest I lose not my labour if **she** be otherwise 'tis labour	S
14	933	FALSTAFF	M	But what says **she** to me Be brief my good **she**-	S
15	935	MRS QUICKLY	F	Marry **she** hath receiv'd your letter for the	S
16	936	MRS QUICKLY	F	which **she** thanks you a thousand times and **she** gives you	S, DO
17	941	MRS QUICKLY	F	the picture **she** says that you wot of Master Ford her	S

18	943	MRS QUICKLY	F	an ill life with him He's a very jealousy man **she** leads a	S
19	952	MRS QUICKLY	F	Windsor whoe'er be the other and **she** bade me tell your	S
20	967	MRS QUICKLY	F	Windsor leads a better life than **she** does do what **she** will	S, DO
21	968	MRS QUICKLY	F	say what **she** will take all pay all go to bed when **she**	DO
22	969	MRS QUICKLY	F	list rise when **she** list all is as **she** will and truly **she**	S, S, S
23	970	MRS QUICKLY	F	deserves it for if there be a kind woman in Windsor **she**	S
24	985	PISTOL	M	Give fire **she** is my prize or ocean whelm them all Exit	S
25	1048	FORD	M	largely to many to know what **she** would have given	S
26	1068	FORD	M	say that though **she** appear honest to me yet in other	S
27	1069	FORD	M	places **she** enlargeth her mirth so far that there is shrewd	S
28	1085	FORD	M	O understand my drift **She** dwells so securely on the	S
29	1087	FORD	M	not present itself **she** is too bright to be look'd against	S
30	1140	FORD	M	**she** plots then **she** ruminates then **she** devises and what	S, S, S
31	1391	MRS PAGE	F	Truly sir to see your wife Is **she** at home	S
32	1392	FORD	F	Ay and as idle as **she** may hang together for want of	S
33	1405	FORD	M	Indeed **she** is	S
34	1561	FALSTAFF	M	**She** shall not see me I will ensconce me behind	S
35	1750	SLENDER	M	No **she** shall not dismay me I care not for that	S
36	1775	SHALLOW	M	good comfort **She** calls you coz I'll leave you	S
37	1779	PAGE	M	**She** is no match for you	S
38	1817	MRS PAGE	F	My daughter will I question how **she** loves you	S
39	1819	MRS PAGE	F	Till then farewell sir **she** must needs go in	S
40	1886	MRS QUICKLY	F	**She** does so take on with her men they mistook their	S
41	1890	MRS QUICKLY	F	Well **she** laments sir for it that it would yearn	S
42	1892	MRS QUICKLY	F	a-birding **she** desires you once more to come to her between	S

43	1914	FALSTAFF	M	house the hour **she** appointed me	S	
44	1917	FORD	M	How so sir did **she** change her determination	S	
45	2052	MRS QUICKLY	F	name her child if **she** be a whore	S	
46	2244	FORD	M	forbid her my house **She** comes of errands does **she** We	S	
47	2246	FORD	M	under the profession of fortune-telling **She** works by	S	
48	2374	MRS PAGE	M	As Falstaff **she** and I are newly met	S	
49	2435	SIMPLE	M	his chamber I'll be so bold as stay sir till **she** come down	PP	
50	2457	SIMPLE	M	And what says **she** I pray sir	S	
51	2458	FALSTAFF	M	Marry **she** says that the very same man that	S	
52	2585	FENTON	M	Immediately to marry **she** hath consented	S	
53	2593	FENTON	M	**She** seemingly obedient likewise hath	S	
54	2595	FENTON	M	Her father means **she** shall be all in white	S	
55	2598	FENTON	M	**She** shall go with him her mother hath intend	S	
56	2601	FENTON	M	That quaint in green **she** shall be loose enrob'	S	
57	2606	HOST	?	Which means **she** to deceive father or mo	S	
58	2665	SLENDER	M	white and cry 'mum' **she** cries 'budget ' and	S	
59	2780	EVANS	M	That ere **she** sleep has thrice her prayers	S	
60	2782	EVANS	M	Sleep **she** as sound as careless infancy	S	
61	2913	MRS PAGE	F	my daughter **she** is by this Doctor Caius'	S	
62	2961	FENTON	M	The truth is **she** and I long since contract	S	
63	2963	FENTON	M	Th' offence is holy that **she** hath committed	S	
64	2966	FENTON	M	Since therein **she** doth evitate and shun	S	

HIM

	Line #	Character	gender	Line	
1	19	SLENDER	M	All his successors gone before **him** hath done't	PP
2	20	SLENDER	M	and all his ancestors that come after **him** may: they may	PP
3	261	SHALLOW	M	I will wait on **him** fair Mistress Anne	PP
4	292	SLENDER	M	Sackerson loose twenty times and have taken **him** by the	DO
5	355	HOST	M	I have spoke let **him** follow [To BARDOLPH] Let me	DO
6	357	FALSTAFF	M	Bardolph follow **him** A tapster is a good trade	DO

7	438	NYM	M	with poison I will possess **him** with yellowness for the	DO
8	476	MRS QUICKLY	F	How say you O I should remember **him** Does	DO
9	607	MRS QUICKLY	F	an honest gentleman but Anne loves **him** not for I know	DO
10	621	MRS PAGE	F	Reason for his precisian he admits **him** not for his counsellor	DO
11	641	MRS PAGE	F	What should I say to **him** I was then frugal of my mirth	PP
12	644	MRS PAGE	F	reveng'd on **him** for reveng'd I will be as sure as his guts	PP
13	678	MRS PAGE	F	ashore at Windsor How shall I be revenged on **him** I	PP
14	679	MRS PAGE	F	think the best way were to entertain **him** with hope till	DO
15	680	MRS PAGE	F	the wicked fire of lust have melted **him** in his own grease	DO
16	703	MRS PAGE	F	to sea again Let's be reveng'd on **him** let's appoint **him** a	PP
17	704	MRS PAGE	F	meeting give **him** a show of comfort in his suit and lead	DO
18	705	MRS PAGE	F	**him** on with a fine-baited delay till he hath pawn'd his (against) **him** that may not sully the chariness of our honesty	DO
19	708	MRS FORD	F	O	PP
20	712	MRS PAGE	F	too he's as far from jealousy as I am from giving **him**	DO
21	753	PAGE	M	th' town commended **him** for a true man	DO
22	783	PAGE	M	but these that accuse **him** in his intent towards our	DO
23	791	PAGE	M	toward my wife I would turn her loose to **him** and what	PP
24	810	HOST	M	Tell **him** Cavaleiro Justice tell **him** bully rook	DO, DO
25	822	MRS FORD	M	sack to give me recourse to **him** and tell **him** my name is	PP, DO
26	943	MRS QUICKLY	F	an ill life with **him** He's a very jealousy man she leads a	PP
27	944	QUICKLY	F	very frampold life with **him** good heart	PP
28	999	FALSTAFF	M	Call **him** in [Exit BARDOLPH] Such Brooks are	DP
29	1109	FALSTAFF	M	Hang **him** poor cuckoldly knave I know **him**	DO, DO
30	1110	FALSTAFF	M	not yet I wrong **him** to call **him** poor they say the	DO, DO
31	1115	FORD	M	if you saw **him**	DO
32	1116	FALSTAFF	M	Hang **him** mechanical salt-butter rogue I will	DO
33	1117	FALSTAFF	M	stare **him** out of his wits I will awe **him** with my cudgel	DO, DO
34	1122	FALSTAFF	M	Master Brook shalt know **him** for knave and cuckold	DO
35	1126	FORD	M	jealousy My wife hath sent to **him** the hour is fix'd	PP
36	1131	FORD	M	adoption of abominable terms and by **him** that does me	PP

37	1166	RUGBY	M	**him** if he came	DO
38	1167	CAIUS	M	By gar de herring is no dead so as I vill kill **him** Take	DO
39	1168	CAIUS	M	your rapier Jack I vill tell you how I vill kill **him**	DO
40	1191	CAIUS	M	seven two tree hours for **him** and he is no come	PP
41	1219	HOST	M	And I will provoke **him** to't or let **him** wag	DO
42	1239	HOST	M	Let **him** die Sheathe thy impatience throw cold water	DO
43	1320	PAGE	M	I warrant you he's the man should fight with **him**	PP
44	1342	CAIUS	M	not stay for **him** to kill **him** Have I not at de place I did	PP, DO
45	1384	ROBIN	M	follow **him** like a dwarf	PP
46	1398	MRS PAGE	F	husband had **him** of What do you call your knight's	PP
47	1416	FORD	M	wives share damnation together Well I will take **him**	DO
48	1452	PAGE	M	my substance if he take her let **him** take her simply the	DO
49	1463	HOST	M	Falstaff and drink canary with **him** Exit HOST	PP
50	1465	FORD	M	(with) **him** I'll make **him** dance Will you go gentles	PP, DO
51	1514	MRS FORD	F	humidity this gross wat'ry pumpion we'll teach **him** to	DO
52	1573	MRS PAGE	F	man to your husband to give **him** such cause of suspicion	DO
53	1588	MRS PAGE	F	convey **him** out Be not amaz'd call all your senses to you	DO
54	1597	MRS PAGE	F	some conveyance in the house you cannot hide **him** O	DO
55	1600	MRS PAGE	F	foul linen upon **him** as if it were going to bucking or-it is	PP
56	1601	MRS PAGE	F	whiting-time-send **him** by your two men to Datchet	DO
57	1611	stage direct	n/a	[Gets into the basket they cover **him** with foul linen]	DO
58	1645	PAGE	M	Nay follow **him** gentlemen see the issue of his	DO
59	1653	MRS FORD	F	throwing **him** into the water will do **him** a benefit	DO
60	1654	MRS PAGE	F	Hang **him** dishonest rascal I would all of the	DO
61	1657	MRS FORD	F	of Falstaff's being here for I never saw **him** so gross in his	DO
62	1663	MRS FORD	F	(Mrs) Quickly to **him** and excuse his throwing into the water	PP
63	1664	MRS FORD	F	and give **him** another hope to betray **him** to another	DO, DO
64	1666	MRS PAGE	F	We will do it let **him** be sent for to-morrow	S
65	1671	FORD	M	I cannot find **him** may be the knave bragg'd of that	DO
66	1698	PAGE	M	Let's go in gentlemen but trust me we'll mock **him**	DO
67	1719	FENTON	M	Therefore no more turn me to **him** sweet Nan	PP
68	1754	ANNE	F	I come to **him** [Aside] This is my father's choice	PP
69	1762	SLENDER	M	you good jests of **him** Pray you uncle tell Mistress Anne	PP

70	1773	ANNE	F	Good Master Shallow let **him** woo for himself	DO
71	1791	PAGE	M	Now Master Slender Love **him** daughter Anne-	DO
72	1984	FORD	M	a pepper box But lest the devil that guides **him** should aid	DO
73	1985	FORD	M	**him** I will search impossible places Though what I am I	DO
74	2010	MRS PAGE	F	nothing in the world at his book I pray you ask **him** some	DO
75	2055	MRS QUICKLY	F	teaches **him** to hick and to hack which they'll do fast	DO
76	2106	MRS FORD	F	Why does he talk of **him**	PP
77	2107	MRS PAGE	F	Of none but **him** and swears he was carried out	PP
78	2108	MRS PAGE	F	the last time he search'd for **him** in a basket protests to	PP
79	2109	MRS PAGE	F	my husband he is now here and hath drawn **him** and the	DO
81	2117	MRS PAGE	F	a dead man What a woman are you Away with **him**	PP
82	2118	MRS PAGE	F	away with **him** better shame than murder	PP
83	2120	MRS FORD	F	**him** Shall I put **him** into the basket again	DO, DO
84	2141	MRS FORD	F	How might we disguise **him**	DO
85	2143	MRS PAGE	F	gown big enough for **him** otherwise he might put on a	PP
86	2149	MRS PAGE	F	On my word it will serve **him** she's as big as he	DO
87	2156	MRS FORD	F	I would my husband would meet **him** in this	DO
88	2160	MRS PAGE	F	Heaven guide **him** to thy husband's cudgel and	DO
89	2166	MRS FORD	F	the basket again to meet **him** at the door with it as they	DO
90	2169	MRS PAGE	F	(dress) **him** like the witch of Brentford	DO
91	2171	MRS FORD	F	the basket Go up I'll bring linen for **him** straight Exit	PP
92	2172	MRS PAGE	F	Hang **him** dishonest varlet we cannot misuse	DO
93	2173	MRS PAGE	F	**him** enough	DO
94	2183	MRS FORD	F	(obey) **him** quickly dispatch tch	DO
95	2251	MRS FORD	F	(let) **him** not strike the old woman	S*
96	2272	MRS PAGE	F	Trust me he beat **him** most pitifully	DO
97	2279	MRS FORD	F	**him** with any further revenge	DO
98	2281	MRS PAGE	F	(out of) **him** if the devil have **him** not in fee-simple with fine and	PP, DO
99	2285	MRS PAGE	F	(how we have served) **him**	DO
100	2290	MRS FORD	F	I'll warrant they'll have **him** publicly sham'd	DO
101	2305	BARDOLPH	M	they are going to meet **him**	DO

102	2307	HOST	M	not of **him** in the court Let me speak with the gentlemen	PP
103	2329	FORD	M	In **him** that was of late an heretic	PP
104	2336	PAGE	M	Where we may take **him** and disgrace **him** for it	DO
105	2338	PAGE	M	How To send **him** word they'll meet **him** in the Park	PP, DO
106	2342	EVANS	M	should be terrors in **him** that he should not come	PP
107	2345	MRS FORD	F	Devise but how you'll use **him** when he comes	DO
108	2346	MRS FORD	F	And let us two devise to bring **him** thither	DO
109	2365	PAGE	M	And in this shape When you have brought **him** thither	DO
110	2366	PAGE	M	What shall be done with **him** What is your plot	PP
111	2378	MRS PAGE	F	Then let them all encircle **him** about	DO
112	2380	MRS PAGE	F	And ask **him** why that hour of fairy revel	S*
113	2384	MRS FORD	F	Let the supposed fairies pinch **him** sound	DO
114	2385	MRS FORD	F	And burn **him** with their tapers	DO
115	2388	MRS FORD	F	And mock **him** home to Windsor	DO
116	2400	FORD	M	Nay I'll to **him** again in name of Brook	DO
117	2455	SIMPLE	M	Nym sir that beguil'd **him** of a chain had the chain or no	DO
118	2459	FALSTAFF	M	beguil'd Master Slender of his chain cozen'd **him** of it	DO
119	2462	SIMPLE	M	from **him**	PP
120	2584	FENTON	M	Away with Slender and with **him** at Eton	PP
121	2598	FENTON	M	She shall go with **him** her mother hath intended	PP
122	2605	FENTON	M	The maid hath given consent to go with **him**	PP
123	2642	FALSTAFF	M	the finest mad devil of jealousy in **him** Master Brook that	PP
124	2672	PAGE	M	devil and we shall know **him** by his horns Let's away	DO
125	2697	MRS FORD	F	That cannot choose but amaze **him**	DO*
126	2700	MRS FORD	F	We'll betray **him** finely	DO
127	2816	MRS QUICKLY	F	And turn **him** to no pain but if he start	DO
128	2824	MRS QUICKLY	F	And as you trip still pinch **him** to your time	DO
129	2832	MRS QUICKLY	F	Pinch **him** fairies mutually	DO
130	2833	MRS QUICKLY	F	Pinch **him** for his villainy	DO

	Line #	Character	gender	Line	
131	2834	MRS QUICKLY	F	Pinch **him** and burn **him** and turn **him** about	DO, DO, DO
132	2924	SLENDER	M	th' church I would have swing'd **him** or he should have	DO
133	2929	SLENDER	M	took a boy for a girl If I had been married to **him** for all	PP
134	2930	SLENDER	M	he was in woman's apparel I would not have had **him**	DO

HER

	Line #	Character	gender	Line	
1	54	EVANS	M	gold and silver is **her** grandsire upon his death's-bed-Got	DO
2	59	SHALLOW	M	Did **her** grandsire leave **her** seven hundred pound	S, DO
3	60	EVANS	M	Ay and **her** father is make **her** a petter penny	S, DO
4	225	SLENDER	M	Why if it be so I will marry **her** upon any	DO
5	231	SHALLOW	M	Cousin Abraham Slender can you love **her**	DO
6	235	EVANS	M	if you can carry **her** your desires towards **her**	DO, PP
7	237	SHALLOW	M	marry **her**	DO
8	242	SLENDER	M	I will marry **her** sir at your request but if there	DO
9	247	SLENDER	M	marry **her** ' I will marry **her** that I am freely dissolved	DO, DO
10	327	EVANS	M	Nay it is petter yet Give **her** this letter for it is a	DO
11	329	EVANS	M	Page and the letter is to desire and require **her** to solicit	DO
12	382	FALSTAFF	M	spy entertainment in **her** she discourses she carves she	PP
13	384	FALSTAFF	M	familiar style and the hardest voice of **her** behaviour to be	PP
14	386	PISTOL	M	He hath studied **her** well and translated **her** will out	DO, DO
15	391	PISTOL	M	As many devils entertain and 'To **her** boy ' say I	DO
16	393	FALSTAFF	M	I have writ me here a letter to **her** and here	PP
17	396	FALSTAFF	M	sometimes the beam of **her** view gilded my foot sometimes my	PP
18	401	FALSTAFF	M	a greedy intention that the appetite of **her** eye did seem to	PP
19	403	FALSTAFF	M	**her** She bears the purse too she is a region in Guiana all	PP
20	429	NYM	M	By welkin and **her** star	PP
21	527	SIMPLE	M	Ay forsooth to desire **her** to-	DO
22	573	MRS QUICKLY	F	than I do with **her** I thank heaven	PP
23	599	FENTON	M	Well I shall see **her** to-day Hold there's money	DO

24	601	FENTON	M	her before me commend me	DO
25	740	NYM	M	have borne the humour'd letter to her but I have a sword	PP
26	772	MRS FORD	F	(on) her she'll fit it	PP
27	791	PAGE	M	toward my wife I would turn her loose to him and what	DO
28	792	PAGE	M	he gets more of her than sharp words let it lie on my head	PP
29	866	FALSTAFF	M	and when Mistress Bridget lost the handle of her fan	PP
30	887	FALSTAFF	M	Let her approach	DO
31	911	FALSTAFF	M	Well Mistress Ford what of her	PP
32	917	MRS QUICKLY	F	have brought her into such a canaries as 'tis wonderful	DO
33	919	MRS QUICKLY	F	could never have brought her to such a canary Yet	DO
34	926	MRS QUICKLY	F	warrant you they could never get an eye-wink of her	PP
35	930	MRS QUICKLY	F	her so much as sip on a cup with the proudest of them all	DO
36	932	MRS QUICKLY	F	pensioners but I warrant you all is one with her	PP
37	937	QUICKLY	F	to notify that her husband will be absence from his house	S
38	945	FALSTAFF	M	Ten and eleven Woman commend me to her I	PP
39	946	FALSTAFF	M	will not fail her	DO
40	948	MRS QUICKLY	F	to your worship Mistress Page hath her hearty commendations	DO
41	953	MRS QUICKLY	F	worship that her husband is seldom from home but she	S
42	964	MRS QUICKLY	F	would desire you to send her your little page of all loves	DO
43	965	MRS QUICKLY	F	Her husband has a marvellous infection to the little page	S
44	971	QUICKLY	F	is one You must send her your page no remedy	DO
45	1040	FORD	M	There is a gentlewoman in this town her husband's	S
46	1043	FORD	M	I have long lov'd her and I protest to you bestowed	DO
47	1044	FORD	M	much on her followed her with a doting observance	PP, DO
48	1045	FORD	M	engross'd opportunities to meet her fee'd every slight occasion	DO

49	1046	FORD	M	that could but niggardly give me sight of **her** not	PP
50	1047	FORD	M	only bought many presents to give **her** but have given	PP
51	1049	FORD	M	briefly I have pursu'd **her** as love hath pursued me which	DO
52	1058	FALSTAFF	M	(at) **her** hands	PP
53	1060	FALSTAFF	M	Have you importun'd **her** to such a purpose	DO
54	1069	FORD	M	places she enlargeth **her** mirth so far that there is shrewd	DO
55	1070	FORD	M	construction made of **her** Now Sir John **her**e is the heart	PP
56	1080	FORD	M	wooing win **her** to consent to you if any man may you	DO
57	1086	FORD	M	excellency of **her** honour that the folly of my soul dares	PP
58	1088	FORD	M	Now could I come to **her** with any detection in my hand	PP
59	1090	FORD	M	I could drive **her** then from the ward of **her** purity	DO
60	1091	FORD	M	**her** reputation **her** marriage vow and a thousand other **her**	PP, PP, PP*
61	1101	FALSTAFF	M	want none I shall be with **her** I may tell you by **her** own	PP
62	1102	FALSTAFF	M	appointment even as you came in to me **her** assistant or	DO
63	1103	FALSTAFF	M	go-between parted from me I say I shall be with **her** between	PP
64	1105	FALSTAFF	M	knave **her** husband will be forth Come you to me at	S
65	1112	FALSTAFF	M	his wife seems to me well-favour'd I will use **her** as the	DO
66	1235	HOST	?	farm-house a-feasting and thou shalt woo **her** Cried	DO
67	1406	MRS PAGE	F	By your leave sir I am sick till I see **her**	DO
68	1412	FORD	M	inclination he gives **her** folly motion and advantage and	DO
69	1413	FORD	M	now she's going to my wife and Falstaff's boy with **her** A	PP
70	1415	FORD	M	boy with **her** Good plots They are laid and our revolted	PP
71	1434	SLENDER	M	Mistress Anne and I would not break with **her** for more	PP
72	1452	PAGE	M	my substance if he take **her** let him take **her** simply the	DO, DO?
73	1759	SHALLOW	M	She's coming to **her** coz O boy thou hadst a	PP
74	1818	MRS PAGE	F	And as I find **her** so am I affected	DO
75	1820	MRS PAGE	F	**Her** father will be angry	S
76	1832	MRS QUICKLY	F	**her** or in sooth I would Master Fenton had **her** I will	DO
77	1869	FALSTAFF	M	snowballs for pills to cool the reins Call **her** in	DO
78	1885	MRS QUICKLY	F	Alas the day good heart that was not **her** fault	DO
79	1886	MRS QUICKLY	F	She does so take on with **her** men they mistook their	PP

80	1891	MRS QUICKLY	F	your heart to see it **Her** husband goes this morning	S
81	1892	MRS QUICKLY	F	a-birding she desires you once more to come to **her** between	PP
82	1893	MRS QUICKLY	F	eight and nine I must carry **her** word quickly She'll make	DO
83	1895	FALSTAFF	F	Well I Will visit **her** Tell **her** so and bid **her**	DO, DO, DO
84	1896	FALSTAFF	F	think what a man is Let **her** consider his frailty and then	DO
85	1898	MRS QUICKLY	F	I will tell **her**	DO
86	1901	FALSTAFF	M	Well be gone I will not miss **her**	DO
87	1917	FORD	M	How so sir did she change **her** determination	DO
88	1931	FALSTAFF	M	and in **her** invention and Ford's wife's distraction they	PP
89	1965	FORD	M	you'll undertake **her** no more	DO
90	1967	FALSTAFF	M	have been into Thames ere I will leave **her** thus **Her** (from) **her** another embassy of meeting 'twixt eight and nine	DO, S
91	1969	FALSTAFF	M	is	PP
92	1975	FALSTAFF	M	with your enjoying **her** Adieu You shall have **her** Master	DO, DO
93	2000	MRS PAGE	F	I'll be with **her** by and by I'll but bring my	PP
94	2051	MRS QUICKLY	F	Vengeance of Jenny's case fie on **her** Never	PP
95	2052	MRS QUICKLY	F	name **her** child if she be a whore	DO
96	2150	MRS PAGE	F	is and there's **her** thrumm'd hat and **her** muffler too Run	DO, DO
97	2158	MRS FORD	F	swears she's a witch forbade **her** my house and hath	DO*
98	2159	MRS FORD	F	threat'ned to beat **her**	DO
99	2207	MRS FORD	F	the jealous fool to **her** husband I suspect without cause	PP
100	2244	FORD	M	forbid **her** my house She comes of errands does she We	DO*
101	2256	FORD	M	I'll prat **her** [Beating him] Out of my door you	DO
102	2263	FORD	M	Hang **her** witch	DO
103	2399	PAGE	M	And marry **her** at Eton -Go send to Falstaff straight	DO
104	2414	MRS PAGE	F	Potent at court he none but he shall have **her**	DO
105	2415	MRS PAGE	F	Though twenty thousand worthier come to crave **her** Exit	PP
106	2436	SIMPLE	M	I come to speak with **her** indeed	PP
107	2442	HOST	?	thy fat woman Let **her** descend bully let **her** descend	DO

108	2452	FALSTAFF	M	with **her**	PP
109	2453	SIMPLE	M	My master sir my Master Slender sent to **her**	PP
110	2454	SIMPLE	M	seeing **her** go thorough the streets to know sir whether one	DO
111	2461	SIMPLE	M	herself I had other things to have spoken with **her** too	PP
112	2469	SIMPLE	M	have **her** or no	DO
113	2472	FALSTAFF	M	To have **her** or no Go say the woman told me	DO
114	2541	MRS QUICKLY	F	black and blue that you cannot see a white spot about **her**	PP
115	2571	FENTON	M	So far forth as herself might be **her** chooser	DO
116	2583	FENTON	M	**Her** father hath commanded **her** to slip	S, DO
117	2587	FENTON	M	**Her** mother even strong against that match	S
118	2589	FENTON	M	That he shall likewise shuffle **her** away	DO
119	2592	FENTON	M	Straight marry **her** To this **her** mother's plot	DO, DO
120	2595	FENTON	M	**Her** father means she shall be all in white	S
121	2597	FENTON	M	To take **her** by the hand and bid **her** go	DO
122	2598	FENTON	M	She shall go with him **her** mother hath intended	S
123	2599	FENTON	M	The better to denote **her** to the doctor-	DO
124	2602	FENTON	M	With ribands pendent flaring 'bout **her** head	PP
125	2604	FENTON	M	To pinch **her** by the hand and on that token	PP
126	2637	FORD	M	Went you not to **her** yesterday sir as you told me	PP
127	2639	FALSTAFF	M	I went to **her** Master Brook as you see like a	PP
128	2640	FALSTAFF	M	poor old man but I came from **her** Master Brook like a	PP
129	2641	FALSTAFF	M	poor old woman That same knave Ford **her** husband hath	S
130	2663	SLENDER	M	Ay forsooth I have spoke with **her** and we have	PP
131	2664	SLENDER	M	a nay-word how to know one another I come to **her** in	PP
132	2668	SHALLOW	M	or **her** budget The white will decipher **her** well enough	DO, DO
133	2682	MRS PAGE	F	you see your time take **her** by the hand away with **her** to	DO, PP
134	2691	MRS FORD	F	Where is Nan now and **her** troop of fairies and	S*
135	2780	EVANS	M	That ere she sleep has thrice **her** prayers said	DO
136	2781	EVANS	M	Raise up the organs of **her** fantasy	PP
137	2876	FORD	M	to woo **her** in good English	S
138	2910	PAGE	M	wife that now laughs at thee Tell **her** Master Slender hath	S

	Line #	Character	gender	Line	
139	2911	PAGE	M	married **her** daughter	DO
140	2932	PAGE	M	you should know my daughter by **her** garments	PP
141	2933	SLENDER	M	I went to **her** in white and cried 'mum' and she	PP
142	2945	MRS PAGE	F	Why did you take **her** in green	DO
143	2958	FENTON	M	You do amaze **her** Hear the truth of it	PP
144	2959	FENTON	M	You would have married **her** most shamefully	DO
145	2968	FENTON	M	Which forced marriage would have brought upon **her**	PP

HIS

	Line #	Character	gender	Line	
1	19	SLENDER	M	All **his** successors gone before him hath done't	S
2	20	SLENDER	M	and all **his** ancestors that come after him may: they may	S
3	54	EVANS	M	gold and silver is her grandsire upon **his** death's-bed-Got	PP
4	146	EVANS	M	The tevil and **his** tam What phrase is this 'He hears	S
5	170	BARDOLPH	M	drunk himself out of **his** five sentences	PP
6	171	EVANS	M	It is **his** five senses fie what the ignorance is	DO
7	215	EVANS	M	Give ear to **his** motions: Master Slender I will	PP
8	218	SLENDER	M	you pardon me he's a justice of peace in **his** country	PP
9	234	EVANS	M	Nay Got's lords and **his** ladies you must speak possitable	DO
10	251	EVANS	M	'resolutely' **his** meaning is good	S
11	271	SHALLOW	M	be beholding to **his** friend for a man I keep but three men	PP
12	324	EVANS	M	is in the manner of **his** nurse or **his** dry nurse or **his** cook	PP, PP, PP
13	325	EVANS	M	or **his** laundry **his** washer and **his** wringer	PP, PP, PP
14	365	FALSTAFF	M	**his** thefts were too open **his** filching was like an unskilful	S, S
15	425	PISTOL	M	**His** dove will prove **his** gold will hold	S
16	436	PISTOL	M	And **his** soft couch defile	S*
17	462	MRS QUICKLY	F	breed-bate **his** worst fault is that he is given to prayer he is	S
18	463	MRS QUICKLY	F	something peevish that way but nobody but has **his** fault	DO

19	473	SIMPLE	M	Ay forsooth but he is as tall a man of **his** hands as	PP
20	474	SIMPLE MRS	M	any is between this and **his** head he hath fought with a	PP
21	477	QUICKLY MRS	F	he not hold up **his** head as it were and strut in **his** gait	PP, PP
22	542	QUICKLY	F	my master look you for I keep **his** house and I wash	PP
23	554	CAIUS	M	it is a shallenge I will cut **his** troat in de park and I will	DO
24	557	CAIUS	M	cut all **his** two stones by gar he shall not have a stone	PP
25	558	CAIUS MRS	M	to throw at **his** dog	PP
26	559	QUICKLY MRS	F	Alas he speaks but for **his** friend	PP
27	589	QUICKLY	F	Troth sir all is in **His** hands above but	PP
28	621	MRS PAGE	F	Reason for **his** precisian he admits him not for **his** counsellor	PP
29	632	MRS PAGE	F	With all **his** might	PP
30	644	MRS PAGE	F	reveng'd on him for reveng'd I will be as sure as **his** guts	S
31	673	MRS FORD	F	to all uncomeliness that I would have sworn **his** disposition	DO
32	674	MRS FORD	F	would have gone to the truth of **his** words but they do no	PP
33	677	MRS FORD	F	threw this whale with so many tuns of oil in **his** belly	PP
34	680	MRS FORD	F	the wicked fire of lust have melted him in **his** own grease	PP
35	704	MRS PAGE	F	meeting give him a show of comfort in **his** suit and lead	PP
36	710	MRS FORD	F	to **his** jealousy	PP
37	748	PAGE	M	English out of **his** wits	PP
38	783	PAGE	M	but these that accuse him in **his** intent towards our	PP
39	784	PAGE	M	wives are a yoke of **his** discarded men very rogues now	PP
40	786	FORD	M	Were they **his** men	DO
41	800	PAGE	M	There is either liquor in **his** pate or money in **his** purse (on) **his** wife's frailty yet I cannot put off my opinion	PP, PP
42	839	FORD	M	so	PP
43	840	FORD MRS	M	easily She was in **his** company at Page's house and what	PP
44	937	QUICKLY	F	to notify that her husband will be absence from **his** house	PP
45	997	FALSTAFF	M	Brook is **his** name	DO
46	1112	FALSTAFF	M	**his** wife seems to me well-favour'd I will use her as the	S*
47	1117	FALSTAFF	M	stare him out of **his** wits I will awe him with my cudgel	PP

48	1120	FALSTAFF	M	peasant and thou shalt lie with **his** wife Come to me soon at	PP
49	1121	FALSTAFF	M	night Ford's a knave and I will aggravate **his** style thou	DO
				(he will trust) **his** wife he will not be jealous I will rather trust	
50	1136	FORD	M	a Fleming	DO
51	1162	CAIUS	M	By gar he has save **his** soul dat he is no come he has	DO
52	1163	CAIUS	M	pray **his** Pible well dat he is no come by gar Jack Rugby	DO
53	1187	CAIUS	M	(he is) not show **his** face	DO
54	1213	CAIUS	M	Scurvy jack-dog priest By gar me vill cut **his** ears	DO
55	1263	EVANS	M	melancholies I am I will knog **his** urinals about **his** knave's	DO, PP
56	1293	SHALLOW	M	from **his** book and it is wonderful	PP
57	1296	EVANS	M	Pless you from **his** mercy sake all of you	PP
58	1307	PAGE	M	(with) **his** own gravity and patience that ever you saw	PP
59	1309	SHALLOW	M	heard a man of **his** place gravity and learning so wide of	PP
60	1310	SHALLOW	M	(of) **his** own respect	PP
61	1314	EVANS	M	Got's will and **his** passion of my heart I had as lief	S*
62	1322	SHALLOW	M	It appears so by **his** weapons Keep them asunder	PP
63	1365	EVANS	M	This is well he has made us **his** vlouting-stog I	S
64	1371	EVANS	M	Well I will smite **his** noddles Pray you follow	DO
65	1397	MRS PAGE	F	I cannot tell what the dickens **his** name is my	DO
66	1411	FORD	M	will shoot pointblank twelve score He pieces out **his** wife's	PP
67	1447	HOST	?	carry 't 'tis in **his** buttons he will carry 't	PP
68	1451	PAGE	M	he shall not knit a knot in **his** fortunes with the finger of	PP
69	1581	MRS PAGE	F	ill advantage of **his** absence You are undone	PP
70	1585	MRS PAGE	F	with half Windsor at **his** heels to search for such a one I	PP
70	1592	MRS FORD	F	friend and I fear not mine own shame as much as **his** peril	DO*
71	1660	MRS PAGE	F	more tricks with Falstaff **His** dissolute disease will scarce	S
72	1663	MRS FORD	F	Quickly to him and excuse **his** throwing into the water	DO
73	1709	EVANS	M	A lousy knave to have **his** gibes and **his** mockeries	DO, DO
74	1724	FENTON	M	I seek to heal it only by **his** wealth	DO
75	1785	SLENDER	M	if it be my luck so if not happy man be **his** dole They	DO
76	1896	FALSTAFF	M	think what a man is Let her consider **his** frailty and then	DO
77	1904	FALSTAFF	M	word to stay within I like **his** money well O here he	DO
78	1922	FALSTAFF	M	the prologue of our comedy and at **his** heels a rabble of **his**	PP, PP

79	1924	FALSTAFF	M	distemper and forsooth to search **his** house for **his** wife's	DO, PP
80	1941	FALSTAFF	M	thus cramm'd in the basket a couple of Ford's knaves **his**	S
81	1948	FALSTAFF	M	held **his** hand Well on went he for a search and away	DO
82	1998	MRS QUICKLY	F	he is very courageous mad about **his** throwing into the	PP
83	2001	MRS PAGE	F	young man here to school Look where **his** master comes	DO
84	2008	MRS QUICKLY	F	Blessing of **his** heart	PP
85	2010	MRS PAGE	F	nothing in the world at **his** book I pray you ask him some	PP
86	2011	MRS PAGE	F	questions in **his** accidence	PP
87	2098	MRS PAGE	F	Why woman your husband is in **his** old lunes	PP
88	2104	MRS PAGE	F	to this **his** distemper he is in now I am glad the fat knight	S
89	2111	MRS PAGE	F	experiment of **his** suspicion But I am glad the knight is not	PP
90	2112	MRS PAGE	F	here now he shall see **his** own foolery	DO
91	2161	MRS PAGE	F	the devil guide **his** cudgel afterwards	DO
92	2237	FORD	M	Ford that search'd a hollow walnut for **his** wife's leman	PP
93	2266	EVANS	M	under **his** muffler	PP
94	2270	PAGE	M	Let's obey **his** humour a little further Come	DO
95	2343	EVANS	M	methinks **his** flesh is punish'd he shall have no desires	DO
96	2363	MRS FORD	F	Disguis'd like Heme with huge horns on **his** head	PP
97	2401	FORD	M	He'll tell me all **his** purpose Sure he'll come	PP
98	2407	MRS PAGE	F	Send Quickly to Sir John to know **his** mind	PP
99	2413	MRS PAGE	F	The Doctor is well money'd and **his** friends	S
100	2430	HOST	?	There's **his** chamber **his** house **his** castle **his**	DO, DO, DO
101	2435	SIMPLE	M	**his** chamber I'll be so bold as stay sir till she come down	DO
102	2459	FALSTAFF	M	beguil'd Master Slender of **his** chain cozen'd him of it	PP
103	2470	FALSTAFF	M	Tis 'tis **his** fortune	DO
104	2535	FALSTAFF	M	The devil take one party and **his** dam the other	S*
105	2596	FENTON	M	And in that habit when Slender sees **his** time	DO
106	2603	FENTON	M	And when the doctor spies **his** vantage ripe	DO
107	2651	FALSTAFF	M	and I will deliver **his** wife into your hand Follow Strange	DO
108	2672	PAGE STAGE	M	devil and we shall know him by **his** horns Let's away	PP
109	2778	DIRECT	N/A	[Lies down upon **his** face]	PP

110	2814	MRS QUICKLY	F	With trial-fire touch me **his** finger-end	S
111	2820	STAGE DIRECT	N/A	[They put the tapers to **his** fingers and he starts]	PP
112	2833	MRS QUICKLY	F	Pinch him for **his** villainy	PP
113	2842	STAGE DIRECT	N/A	FALSTAFF pulls off **his** buck's head and rises	PP
114	2854	FORD	M	Falstaff's a knave a cuckoldly knave here are **his** horns	DO
115	2856	FORD	M	Ford's but **his** buck-basket **his** cudgel and twenty pounds	DO, DO
116	2857	FORD	M	of money which must be paid to Master Brook **his** horses	S
117	2896	FORD	M	And as wicked as **his** wife	PP

HERS

Line #	Character	gender	Line
NO RESULTS FOR HERS			

HIMSELF

	Line #	Character	gender	Line	
1	499	MRS QUICKLY	F	he went not in **himself** if he had found the young man	PP
2	1746	SHALLOW	M	shall speak for **himself**	PP
3	1773	ANNE PAGE	F	Good Master Shallow let him woo for **himself**	PP

HERSELF

	Line #	Character	gender	Line	
1	1139	FORD	M	walk my ambling gelding than my wife with **herself**	PP
2	2461	SIMPLE	M	(with the woman) **herself** I had other things to have spoken	PP

MAN+

Line #	Character	gender	Line

1	24	EVANS	M	it agrees well passant it is a familiar beast to **man** and	PP
2	134	SLENDER	M	Where's Simple my **man** Can you tell cousin	S
3	269	SLENDER	M	sirrah for all you are my **man** go wait upon my cousin	DO
4	271	SLENDER	M	be beholding to his friend for a **man** I keep but three men	PP
5	288	SLENDER	M	it as any **man** in England You are afraid if you see the	S
6	472	MRS QUICKLY	F	A softly-sprighted **man** is he not	S
7	473	SIMPLE	M	Ay forsooth but he is as tall a **man** of his hands as	DO
8	487	MRS QUICKLY	F	**man** go into this closet [Shuts SIMPLE in the closet] He	DO
9	499	MRS QUICKLY	F	he went not in himself if he had found the young **man**	DO
10	515	MRS QUICKLY	F	Ay me he'll find the young **man** there and be	DO
11	521	QUICKLY	F	The young **man** is an honest **man**	DO
12	522	CAIUS	M	What shall de honest **man** do in my closet Dere is	S
13	523	CAIUS	M	no honest **man** dat shall come in my closet	DO
14	539	MRS QUICKLY	F	so loud and so melancholy But notwithstanding **man** I'll	S
15	629	MRS PAGE	F	**man** (CF. I will find you twenty lascivious turtles ere one chaste)	DO
16	753	PAGE	M	th' town commended him for a true **man**	PP
17	794	FORD	M	turn them together A **man** may be too confident I would	S
18	882	PISTOL	M	I do relent what would thou more of **man**	PP
19	943	MRS QUICKLY	F	an ill life with him He's a very jealousy **man** she leads a	DO
20	966	QUICKLY	F	and truly Master Page is an honest **man** Never a wife in	DO
21	1031	FORD	M	and you have been a **man** long known to me though I	DO
22	1080	FORD	M	wooing win her to consent to you if any **man** may you	S
23	1127	FORD	M	the match is made Would any **man** have thought this See	S
24	1192	SHALLOW	M	He is the wiser **man** Master Doctor: he is a curer	DO
25	1197	PAGE	M	though now a **man** of peace	PP
26	1309	SHALLOW	M	heard a **man** of his place gravity and learning so wide of	DO
27	1320	PAGE	M	I warrant you he's the **man** should fight with him	DO

28	1383	ROBIN	M	I had rather forsooth go before you like a **man** than	DO
29	1403	MRS PAGE	F	a league between my good **man** and he Is your wife at	PP
30	1414	FORD	M	**man** may hear this show'r sing in the wind And Falstaff's	S
31	1573	MRS PAGE	F	**man** to your husband to give him such cause of suspicion	DO
32	1584	MRS PAGE	F	**man** here but 'tis most certain your husband's coming	DO
33	1785	SLENDER	M	if it be my luck so if not happy **man** be his dole They	S
34	1860	FALSTAFF	M	swells a **man** and what a thing should I have been when	DO
35	1895	FALSTAFF	M	think what a **man** is Let her consider his frailty and then	S
36	1956	FALSTAFF	M	a **man** of my kidney Think of that-that am as subject to	S
37	1957	FALSTAFF	M	heat as butter a **man** of continual dissolution and thaw It	S
38	2001	MFS PAGE	F	young **man** here to school Look where his master comes	DO
39	2117	MRS PAGE	F	a dead **man** What a woman are you Away with him	DO
40	2219	MRS PAGE	F	Why **man** why	S
41	2220	FORD	M	Master Page as I am a **man** there was one convey'd	DO
42	2225	MRS FORD	F	If you find a **man** there he shall die a flea's	DO
43	2227	PAGE	M	Here's no **man**	S
44	2458	FALSTAFF	M	Marry she says that the very same **man** that	DO
45	2640	FALSTAFF	M	poor old **man** but I came from her Master Brook like a	Indirect ob*
46	2644	FALSTAFF	M	in the shape of a woman for in the shape of **man** Master	PP
47	2671	PAGE	M	Heaven prosper our sport No **man** means evil but the	S
48	2728	FALSTAFF	M	beast a **man** in some other a **man** a beast You were also	S
49	2777	FALSTAFF	M	I'll wink and couch no **man** their works must eye	S
50	2810	EVANS	M	But stay I smell a **man** of middle earth	DO
51	2892	MRS PAGE	F	A puff'd **man**	S

WOMAN+				APPOSITIVES = parenthetical statements	
	Line #	**Character**	**gender**	**Line**	
1	51	SLENDER	M	speaks small like a **woman**	DO
2	580	FENTON	M	How now good **woman** how dost thou	S
3	658	MRS PAGE	F	What's the matter **woman**	VOC
4	659	MRS FORD	F	O **woman** if it were not for one trifl	S
5	661	MRS PAGE	F	Hang the trifle **woman** take the honour What	VOC
6	714	MRS FORD	F	You are the happier **woman**	DO

7	899	FALSTAFF	M	Two thousand fair **woman** and I'll vouchsafe	S
8	945	FALSTAFF	M	Ten and eleven **Woman** commend me to her I	S
9	981	FALSTAFF	M	(go along with) this **woman** [Exeunt QUICKLY and ROBIN] This news	PP
10	1128	FORD	M	the hell of having a false **woman** My bed shall be abus'd	DO
11	1563	MRS FORD	F	Pray you do so she's a very tattling **woman**	DO
12	1578	MRS PAGE	F	Your husband's coming hither **woman** with all	VOC
13	1692	CAIUS	M	By gar I see 'tis an honest **woman**	DO
14	1870	BARDOLPH	M	Come in **woman**	DO
15	2098	MRS PAGE	F	Why **woman** your husband is in his old lunes	VOC
16	2206	FORD	M	**woman** the modest wife the virtuous creature that hath	S
17	2241	FORD	M	Old **woman** what old **woman**'s that	S, S
18	2251	MRS FORD	F	(let) him not strike the old **woman**	DO
19	2261	MRS PAGE	F	(I think you have killed) the poor **woman**	DO
20	2434	SIMPLE	M	There's an old **woman** a fat **woman** gone up into	DO, DO
21	2437	HOST	?	Ha a fat **woman** The knight may be robb'd I'll call	S
22	2442	HOST	?	(of) thy fat **woman** Let her descend bully let her descend	S
23	2546	FALSTAFF	M	action of an old **woman** deliver'd me the knave constable	PP
24	2641	FALSTAFF	M	poor old **woman** That same knave Ford her husband hath	DO
25	2644	FALSTAFF	M	in the shape of a **woman** for in the shape of man Master	PP

MAN'S   (is not a command in AlphaX; wildcard search was "man's " rather than " man's ")

	Line #	Character	gender	Line	
1	925	MRS QUICKLY	F	fairest that would have won any **woman's** heart and I	DO
2	1063	FORD	M	Like a fair house built on another **man's** ground so	PP
3	2241	FORD	M	Old **woman** what old **woman**'s that	S, S
4	2253	STAGE DIRECT	N/A	Re-enter FALSTAFF in **woman's** clothes and MISTRESS PAGE	PP
5	2538	FALSTAFF	M	(of) **man's** disposition is able to bear	PP
6	2930	SLENDER	M	he was in **woman's** apparel I would not have had him	PP

MEN+

	Line #	Character	gender	Line	
1	113	SHALLOW	M	Knight you have beaten my **men** kill'd my deer	DO
2	271	SHALLOW	M	be beholding to his friend for a man I keep but three **men**	DO
3	643	MRS PAGE	F	for the putting down of **men** How shall I be	PP
4	670	MRS FORD	F	**men** as long as I have an eye to make difference of **men's**	PP, PP
5	784	PAGE	M	wives are a yoke of his discarded **men** very rogues now	PP
6	786	FORD	M	Were they his **men**	DO
7	1337	EVANS	M	laughing-stocks to other **men's** humours I desire you in	PP
8	1482	MRS PAGE	F	Give your **men** the charge we must be brief	S
9	1585	FALSTAFF	M	lisping hawthorn-buds that come like women in **men's**	PP
10	1601	MRS PAGE	F	whiting-time-send him by your two **men** to Datchet	PP
11	1612	MRS PAGE	F	Help to cover your master boy Call your **men**	DO
12	1886	MRS QUICKLY	F	She does so take on with her **men** they mistook their	PP
13	2165	MRS FORD	F	We'll try that for I'll appoint my **men** to carry	DO
14	2170	MRS QUICKLY	F	I'll first direct my **men** what they shall do with	DO
15	2245	FORD	M	are simple **men** we do not know what's brought to pass	DO
16	2494	HOST	?	say they be fled Germans are honest **men**	DO
17	2734	FALSTAFF	M	what shall poor **men** do For me I am here a Windsor	S

WOMEN+

	Line #	Character	gender	Line	
1	293	SLENDER	M	chain but I warrant you the **women** have so cried and	S
2	294	SLENDER	M	shriek'd at it that it pass'd but **women** indeed cannot	S
3	671	MRS FORD	F	liking And yet he would not swear prais'd **women**'s	DO
4	1202	SHALLOW	M	the sons of **women** Master Page	PP
5	1545	FALFSTAFF	M	lisping hawthorn-buds that come like **women** in men's	DO

" MAN AND "

Line #	Character	gender	Line	
1	1403	MRS PAGE	F	a league between my good **man and** he Is your wife at	PP

" WOMAN AND "

Line #	Character	gender	Line
NO RESULTS

" WOMEN AND "

Line #	Character	gender	Line
NO RESULTS

" MEN AND "

Line #	Character	gender	Line
NO RESULTS

(OF MAN | OF MEN)

Line #	Character	gender	Line	
1	643	MRS PAGE	F	for the putting down of men How shall I be	PP
2	882	PISTOL	F	I do relent what would thou more of man	PP
3	2644	FALSTAFF	M	in the shape of a woman for in the shape of man Master	PP

(OF WOMAN | OF WOMEN)

Line #	Character	gender	Line	
1	1202	SHALLOW	M	the sons of **women** Master Page	PP

WIFE

Line #	Character	gender	Line	
1	192	PAGE	M	**Wife** bid these gentlemen welcome Come we have a	S

2	381	FALSTAFF	M	thrift Briefly I do mean to make love to Ford's **wife** I	PP
3	394	FALSTAFF	M	another to Page's **wife** who even now gave me good eyes	PP
4	722	PISTOL	M	Sir John affects thy **wife**	DO
5	723	FORD	M	Why sir my **wife** is not young	S
7	727	FORD	M	Love my **wife**	DO
8	741	NYM	M	and it shall bite upon my necessity He loves your **wife**	DO
9	744	NYM	M	'Tis true My name is Nym and Falstaff loves your **wife**	DO
10	791	PAGE	M	toward my **wife** I would turn her loose to him and what	PP
11	793	FORD	M	I do not misdoubt my **wife** but I would be loath to	DO
12	893	FALSTAFF	M	Good morrow good **wife**	S
13	950	MRS QUICKLY	F	fartuous a civil modest **wife** and one I tell you that will	DO (AdjP)
14	960	FALSTAFF	M	But I pray thee tell me this: has Ford's **wife** and	S
15	961	FALSTAFF	M	Page's **wife** acquainted each other how they love me	S
16	966	MRS QUICKLY	F	and truly Master Page is an honest man Never a **wife** in	S
17	1079	FORD	M	siege to the honesty of this Ford's **wife** use your art of	PP
18	1096	FALSTAFF	M	you shall if you will enjoy Ford's **wife**	DO
19	1112	FALSTAFF	M	his **wife** seems to me well-favour'd I will use her as the	S
20	1120	FALSTAFF	M	peasant and thou shalt lie with his **wife** Come to me soon at	PP
21	1126	FORD	M	jealousy My **wife** hath sent to him the hour is fix'd	DO
22	1136	FORD	M	his **wife** he will not be jealous I will rather trust a Fleming	DO
23	1139	FORD	M	walk my ambling gelding than my **wife** with herself Then	S
24	1144	FORD	M	my **wife** be reveng'd on Falstaff and laugh at Page	DO
25	1391	MRS PAGE	F	Truly sir to see your **wife** Is she at home	DO
26	1403	MRS PAGE	F	a league between my good man and he Is your **wife** at	S
27	1413	FORD	M	now she's going to my **wife** and Falstaff's boy with her A	DO
28	1417	FORD	M	then torture my **wife** pluck the borrowed veil of modesty	DO
29	1441	PAGE	M	my **wife** Master Doctor is for you altogether	S
30	1689	EVANS	M	You suffer for a pad conscience Your **wife** is as	S
31	1695	FORD	M	known to you why I have done this Come **wife** come	-
32	1911	FALSTAFF	M	hath pass'd between me and Ford's **wife**	PP
33	2192	FORD	M	Somebody call my **wife** Youth in a basket O you panderly	DO
34	2194	FORD	M	against me Now shall the devil be sham'd What **wife** I	S

	Line #	Character	gender	Line	
35	2206	FORD	M	woman the modest **wife** the virtuous creature that hath	S
36	2326	FORD	M	Pardon me **wife** Henceforth do what thou wilt	DO
37	2651	FALSTAFF	M	and I will deliver his **wife** into your hand Follow Strange	DO
38	2875	FORD	M	I will never mistrust my **wife** again till thou art able	DO
39	2896	FORD	M	And as wicked as his **wife**	DO
40	2910	PAGE	M	**wife** that now laughs at thee Tell her Master Slender hath	PP
41	2913	MRS PAGE	F	my daughter she is by this Doctor Caius' **wife**	DO

HUSBAND

	Line #	Character	gender	Line	
1	709	MRS FORD	F	that my **husband** saw this letter It would give eternal food	S
2	937	MRS QUICKLY	F	to notify that her **husband** will be absence from his house	S
3	942	MRS QUICKLY	F	**husband** will be from home Alas the sweet woman leads	S
4	953	MRS QUICKLY	F	worship that her **husband** is seldom from home but she	S
5	965	QUICKLY	F	Her **husband** has a marvellous infection to the little page	S
6	1105	FALSTAFF	M	knave her **husband** will be forth Come you to me at	S
7	1525	FALSTAFF	M	**husband** were dead I'll speak it before the best lord I	DO
8	1573	MRS PAGE	F	man to your **husband** to give him such cause of suspicion	PP
9	1643	MRS FORD	F	**husband** is deceived or Sir John	S
10	1656	MRS FORD	F	I think my **husband** hath some special suspicion	DO
11	1810	MRS PAGE	F	I mean it not I seek you a better **husband**	DO
12	1891	MRS QUICKLY	F	your heart to see it Her **husband** goes this morning	S
13	1919	FALSTAFF	M	**husband** Master Brook dwelling in a continual 'larum of	DO
14	1968	FALSTAFF	M	**husband** is this morning gone a-birding I have received from	S
15	2009	MRS PAGE	F	Sir Hugh my **husband** says my son profits	S
16	2084	FALSTAFF	M	(you are sure of your) **husband** now	DO
17	2098	MRS PAGE	F	Why woman your **husband** is in his old lunes	S
18	2099	MRS PAGE	F	again He so takes on yonder with my **husband** so rails	PP
19	2109	MRS PAGE	F	my **husband** he is now here and hath drawn him and the	PP

20	2156	MRS PAGE	F	I would my **husband** would meet him in this	DO
21	2162	MRS FORD	F	But is my **husband** coming	S
22	2207	FORD	M	the jealous fool to her **husband** I suspect without cause	PP
23	2240	MRS FORD	F	woman down my **husband** will come into the chamber	S
24	2250	MRS FORD	F	Nay good sweet **husband** Good gentlemen let	S
25	2412	MRS PAGE	F	And he my **husband** best of all affects	S
26	2612	HOST	F	Well **husband** your device I'll to the vicar	V*
27	2641	FALSTAFF	M	poor old woman That same knave Ford her **husband** hath	S
28	2851	MRS PAGE	F	See you these **husband** Do not these fair yokes	S
29	2979	MRS PAGE	F	Good **husband** let us every one go home	S