

Englishes I grew up with: the English I spoke to my mother, which for lack of a better term might be described as "simple"; the English she used with me, which for lack of a better term might be described as "broken"; my translation of her Chinese, which could certainly be described as "watered down"; and what I imagined to be her translation of her Chinese if she could speak in perfect English, her internal language, and for that I sought to preserve the essence, but neither an English nor a Chinese structure. I wanted to capture what language ability tests can never reveal: her intent, her passion, her imagery, the rhythms of her speech, and the nature of her thoughts.

Apart from what any critic had to say about my writing, I knew I had succeeded where it counted when my mother finished reading my book and gave me her verdict: "So easy to read."

For Discussion and Writing

1. List the different Englishes Tan describes, defining each.
2. Of her mother's English, Tan writes, "That was the language that helped shape the way I saw things, expressed things, made sense of the world" (par. 7). How was the effect of her mother's English positive, and how was it negative?
3. Tan writes, "I happen to be rebellious in nature and enjoy the challenge of disproving assumptions made about me" (par. 19). Compare Tan's attitude here to Eric Liu's in "Notes of a Native Speaker" (p. 205). Are they facing the same challenges or responding in the same way?
4. Do you use different Englishes yourself? Even if English is your sole language, consider how your use of it changes depending on circumstances and audience. Write an essay in which you describe the different ways you speak and the meaning of these differences.

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DEBORAH TANNEN

There Is No Unmarked Woman

Born in 1945, Deborah Tannen is a professor of linguistics at Georgetown University. She is best known as the author of You Just Don't Understand: Women and Men in Conversation (1990) and has also written Talking from 9 to 5: How Women's and Men's Conversational Styles Affect Who Gets Heard, Who Gets Credit, and What Gets Done at Work (1994); Gender and Discourse (1994); The Argument Culture: Moving from Debate to Dialogue (1998); and I Only Say This Because I Love You: How the Way We Talk Can Make or Break Family Relationships throughout Our Lives (2001). All of these books address the patterns, meaning, and underlying motivation of common communication.

"There Is No Unmarked Woman" analyzes nonverbal communication, which is less often discussed than speech. An exercise in semiotics, or the study of signs, this essay looks at what we say when we speak with our clothes, grooming, and deportment in addition to what we say when we actually talk. Read this essay in a public space and you will be able to instantly confirm the notion that things other than words can have meaning and can say things, even if you disagree with some of Tannen's specific conclusions.

Some years ago I was at a small working conference of four women and eight men. Instead of concentrating on the discussion I found myself looking at the three other women at the table, thinking how each had a different style and how each style was coherent.

One woman had dark brown hair in a classic style, a cross between Cleopatra and Plain Jane. The severity of her straight hair was softened by wavy bangs and ends that turned under. Because she was beautiful, the effect was more Cleopatra than plain.

The second woman was older, full of dignity and composure.

Her hair was cut in a fashionable style that left her with only one eye, thanks to a side part that let a curtain of hair fall across half her face. As she looked down to read her prepared paper, the hair robbed her of bifocal vision and created a barrier between her and the listeners.

The third woman's hair was wild, a frosted blond avalanche falling over and beyond her shoulders. When she spoke she frequently tossed her head, calling attention to her hair and away from her lecture.

Then there was makeup. The first woman wore facial cover that made her skin smooth and pale, a black line under each eye and mascara that darkened already dark lashes. The second wore only a light gloss on her lips and a hint of shadow on her eyes. The third had blue bands under her eyes, dark blue shadow, mascara, bright red lipstick, and rouge; her fingernails flashed red.

I considered the clothes each woman had worn during the three days of the conference: In the first case, man-tailored suits in primary colors with solid-color blouses. In the second, casual but stylish black T-shirts, a floppy collarless jacket and baggy slacks or a skirt in neutral colors. The third wore a sexy jumpsuit; tight sleeveless jersey and tight yellow slacks; a dress with gaping armholes and an indulged tendency to fall off one shoulder.

Shoes? No. 1 wore string sandals with medium heels; No. 2, sensible, comfortable walking shoes; No. 3, pumps with spike heels. You can fill in the jewelry, scarves, shawls, sweaters—or lack of them.

As I amused myself finding coherence in these styles, I suddenly wondered why I was scrutinizing only the women. I scanned the eight men at the table. And then I knew why I wasn't studying them. The men's styles were unmarked.

The term "marked" is a staple of linguistic theory. It refers to the way language alters the base meaning of a word by adding a linguistic particle that has no meaning on its own. The unmarked form of a word carries the meaning that goes without saying—what you think of when you're not thinking anything special.

The unmarked tense of verbs in English is the present—for example, *visit*. To indicate past, you mark the verb by adding *ed* to yield *visited*. For future, you add a word: *will visit*. Nouns are pre-

sumed to be singular until marked for plural, typically by adding *s* or *es*, so *visit* becomes *visits* and *dish* becomes *dishes*.

The unmarked forms of most English words also convey "male." Being male is the unmarked case. Endings like *ess* and *ette* mark words as "female." Unfortunately, they also tend to mark them for frivolousness. Would you feel safe entrusting your life to a doctorette? Alfre Woodard, who was an Oscar nominee for best-supporting actress, says she identifies herself as an actor because "actresses worry about eyelashes and cellulite, and women who are actors worry about the characters we are playing." Gender markers pick up extra meanings that reflect common associations with the female gender: not quite serious, often sexual.

Each of the women at the conference had to make decisions about hair, clothing, makeup, and accessories, and each decision carried meaning. Every style available to us was marked. The men in our group had made decisions, too, but the range from which they chose was incomparably narrower. Men can choose styles that are marked, but they don't have to, and in this group none did. Unlike the women, they had the option of being unmarked.

Take the men's hair styles. There was no marine crew cut or oily longish hair falling into eyes, no asymmetrical, two-tiered construction to swirl over a bald top. One man was unabashedly bald; the others had hair of standard length, parted on one side, in natural shades of brown or gray or graying. Their hair obstructed no views, left little to toss or push back or run fingers through and, consequently, needed and attracted no attention. A few men had beards. In a business setting, beards might be marked. In this academic gathering, they weren't.

There could have been a cowboy shirt with string tie or a three-piece suit or a necklaced hippie in jeans. But there wasn't. All eight men wore brown or blue slacks and nondescript shirts of light colors. No man wore sandals or boots; their shoes were dark, closed, comfortable, and flat. In short, unmarked.

Although no man wore makeup, you couldn't say the men didn't wear makeup in the sense that you could say a woman didn't wear makeup. For men, no makeup is unmarked.

I asked myself what style we women could have adopted that

would have been unmarked, like the men's. The answer was none. There is no unmarked woman.

There is no woman's hairstyle that can be called standard, that says nothing about her. The range of women's hairstyles is staggering, but a woman whose hair has no particular style is perceived as not caring about how she looks, which can disqualify her from many positions, and will subtly diminish her as a person in the eyes of some.

Women must choose between attractive shoes and comfortable shoes. When our group made an unexpected trek, the woman who wore flat, laced shoes arrived first. Last to arrive was the woman in spike heels, shoes in hand and a handful of men around her.

If a woman's clothing is tight or revealing (in other words, sexy), it sends a message—an intended one of wanting to be attractive, but also a possibly unintended one of availability. If her clothes are not sexy, that too sends a message, lent meaning by the knowledge that they could have been. There are thousands of cosmetic products from which women can choose and myriad ways of applying them. Yet no makeup at all is anything but unmarked. Some men see it as a hostile refusal to please them.

Women can't even fill out a form without telling stories about themselves. Most forms give four titles to choose from. "Mr." carries no meaning other than that the respondent is male. But a woman who checks "Mrs." or "Miss" communicates not only whether she has been married but also whether she has conservative tastes in forms of address—and probably other conservative values as well. Checking "Ms." declines to let on about marriage (checking "Mr." declines nothing since nothing was asked), but it also marks her as either liberated or rebellious, depending on the observer's attitudes and assumptions.

I sometimes try to duck these variously marked choices by giving my title as "Dr."—and in so doing risk marking myself as either uppity (hence sarcastic responses like "Excuse me!") or an overachiever (hence reactions of congratulatory surprise like "Good for you!").

All married women's surnames are marked. If a woman takes her husband's name, she announces to the world that she is married and has traditional values. To some it will indicate that she is less herself, more identified by her husband's identity. If she does

not take her husband's name, this too is marked, seen as worthy of comment: She has *done* something; she has "kept her own name." A man is never said to have "kept his own name" because it never occurs to anyone that he might have given it up. For him using his own name is unmarked.

A married woman who wants to have her cake and eat it too may use her surname plus his, with or without a hyphen. But this too announces her marital status and often results in a tongue-tying string. In a list (Harvey O'Donovan, Jonathan Feldman, Stephanie Woodbury McGillicutty), the woman's multiple name stands out. It is marked.

I have never been inclined toward biological explanations of gender differences in language, but I was intrigued to see Ralph Fasold bring biological phenomena to bear on the question of linguistic marking in his book *The Sociolinguistics of Language*. Fasold stresses that language and culture are particularly unfair in treating women as the marked case because biologically it is the male that is marked. While two X chromosomes make a female, two Y chromosomes make nothing. Like the linguistic markers *s*, *es*, or *ess*, the Y chromosome doesn't "mean" anything unless it is attached to a root form—an X chromosome.

Developing this idea elsewhere Fasold points out that girls are born with fully female bodies, while boys are born with modified female bodies. He invites men who doubt this to lift up their shirts and contemplate why they have nipples.

In his book, Fasold notes "a wide range of facts which demonstrates that female is the unmarked sex." For example, he observes that there are a few species that produce only females, like the whiptail lizard. Thanks to parthenogenesis, they have no trouble having as many daughters as they like. There are no species, however, that produce only males. This is no surprise, since any such species would become extinct in its first generation.

Fasold is also intrigued by species that produce individuals not involved in reproduction, like honeybees and leaf-cutter ants. Reproduction is handled by the queen and a relatively few males; the workers are sterile females. "Since they do not reproduce," Fasold said, "there is no reason for them to be one sex or the other, so they default, so to speak, to female."

Fasold ends his discussion of these matters by pointing out that if language reflected biology, grammar books would direct us

to use "she" to include males and females and "he" only for specifically male referents. But they don't. They tell us that "he" means "he or she," and that "she" is used only if the referent is specifically female. This use of "he" as the sex-indefinite pronoun is an innovation introduced into English by grammarians in the eighteenth and nineteenth centuries, according to Peter Mühlhäusler and Rom Harré in *Pronouns and People*. From at least about 1500, the correct sex-indefinite pronoun was "they," as it still is in casual spoken English. In other words, the female was declared by grammarians to be the marked case.

Writing this article may mark me not as a writer, not as a linguist, not as an analyst of human behavior, but as a feminist—which will have positive or negative, but in any case powerful, connotations for readers. Yet I doubt that anyone reading Ralph Fasold's book would put that label on him.

I discovered the markedness inherent in the very topic of gender after writing a book on differences in conversational style based on geographical region, ethnicity, class, age, and gender. When I was interviewed, the vast majority of journalists wanted to talk about the differences between women and men. While I thought I was simply describing what I observed—something I had learned to do as a researcher—merely mentioning women and men marked me as a feminist for some.

When I wrote a book devoted to gender differences in ways of speaking, I sent the manuscript to five male colleagues, asking them to alert me to any interpretation, phrasing, or wording that might seem unfairly negative toward men. Even so, when the book came out, I encountered responses like that of the television talk show host who, after interviewing me, turned to the audience and asked if they thought I was male-bashing.

Leaping upon a poor fellow who affably nodded in agreement, she made him stand and asked, "Did what she say accurately describe you?" "Oh, yes," he answered. "That's me exactly." "And what she said about women—does that sound like your wife?" "Oh yes," he responded. "That's her exactly." "Then why do you think she's male-bashing?" He answered, with disarming honesty, "Because she's a woman and she's saying things about men."

To say anything about women and men without marking oneself as either feminist or anti-feminist, male-basher or apologist

for men seems as impossible for a woman as trying to get dressed in the morning without inviting interpretations of her character.

Sitting at the conference table musing on these matters, I felt sad to think that we women didn't have the freedom to be unmarked that the men sitting next to us had. Some days you just want to get dressed and go about your business. But if you're a woman, you can't, because there is no unmarked woman.

For Discussion and Writing

1. What does Tannen mean by "marking"? List the markers on the three different women in Tannen's essay.
2. Tannen's essay argues in the end that women should have the "freedom to be unmarked" (par. 34). What does she mean by this? Do you think such a thing is possible? Why or why not?
3. What would Elizabeth Cady Stanton have to say about this essay? Using Tannen, add to the list of "injuries and usurpations" in Stanton's "Declaration of Sentiments and Resolutions" (p. 358).
4. In what ways are you marked? Describe any markers you might have and what they mean.