العراقية
المجلات الاكاديمية العلمية
IRAQI Academic Scientific Journals
Al-Itqan Journal of Humanities
available online at
https://iasj.rdd.edu.iq/journals/journal/view/575
ISSN: 3105-1073 (OnIne)
المجلة معتمدة بالترقيات العلمية حسب كتاب وزارة التعليم العراقية (46404-1410) في 2026/4/27

Critical Discourse Analysis of Ambivalent Sexism in Nottage's Intimate Apparel

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"التحليل النقدي للخطاب للتحيز الجنسي المتناقض في مسرحية الملابس الداخلية الحميمية للكاتبة لين نوتاج"

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الملخص

تحلل هذه الدراسة البنية الخطابية للتحيز الجنسي المتناقض في مسرحية "الملابس الداخلية الحميمية" (٢٠٠٣) للكاتبة لين نوتاج، الحائزة على جائزة بوليتزر. وبتطبيق النموذج ثلاثي الأبعاد للتحليل النقدي للخطاب عند نورمان فايركلوف (١٩٩٥) (الوصف، والتأويل، والتفسير) بالإضافة إلى نظرية التحيز الجنسي المتناقض لـ غليك وفيسك (١٩٩٦)، تتقصى الدراسة الكيفية التي يعمل بها التحيز الجنسي العدائي والحميد من خلال المظهر اللغوي، والممارسات الخطابية، والسياقات الاجتماعية. وتكشف النتائج أن التحيز الجنسي العدائي يتجلى من خلال ضمائر الهيمنة التي يستخدمها "جورج" (مثل: "زوجتي"، "مالي") والمصنفات اللغوية التي تقلل من شأن المرأة (مثل: "مال امرأة")، في حين يعمل التحيز الجنسي الحميد من خلال التحذيرات النمطية للسيد "ماركس" (مثل: "ينبغي أن تغادري قبل حلول الظلام")، فضلاً عن الوساطة الخطابية للسيدة "فان بورين" في رسائل جورج. وعلى نحو دقيق، يتظافر كلا النوعين من التحيز الجنسي لتقييد الفاعلية الخطابية الكاملة لـ "إستير". وتُبرز مشاهد قراءة الرسائل الثلاثة ما يسميه فايركلوف "التوسع الخطابي"، والمتمثل في استحواذ لغة الآخرين على المساحة الواقعية لإستير.أما على المستوى الاجتماعي، فتتشابك هذه الأنماط مع التراتبية الجندرية القائمة على أساس عرقي في نيويورك عام ١٩٠٥، حيث أدت معايير الزواج، وأسواق العمل، والإقصاء التعليمي إلى تعطيل الصوت المستقل للمرأة ذات البشرة السمراء بنيوياً. وتساهم هذه الدراسة في إثراء المعرفة المتعلقة بالتحليل النقدي للخطاب في النصوص الأدبية والنقاشات الجندرية في الدراما الأفرو–أمريكية، مقدمةً نموذجاً قابلاً للتطبيق في تحليل المعتقدات النسوية في الأدب المسرحي. وتكمن براعة "نوتاج" في جعل الأيديولوجيا جليّة من خلال لغة الخطاب اليومي، محوّلةً قصة خياطة بسيطة إلى إدانة قوية للآلية الخطابية للتحيز الجنسي المتناقض.**الكلمات المفتاحية:** التحليل النقدي للخطاب؛ التحيز الجنسي المتناقض؛ لين نوتاج؛ الملابس الداخلية الحميمية؛ التحيز الجنسي العدائي؛ التحيز الجنسي الحميد؛ الدراما الأفرو–أمريكية؛ الجندر والخطاب.

Abstract

This analysis analyzes the discursive structure of ambivalent inequality in Lynn Nottage's Pulitzer Prize-winning play Intimate Apparel (2003). Employing Norman Fairclough's (1995) three-dimensional design of Critical Discourse Analysis (description, interpretation, explanation) in addition to Glick as well as Fiske's (1996) Ambivalent Sexism Theory, the study investigates by virtue of what antagonistic and benevolent sexism function through linguistic appearance, discursive practices, as well as friendly contexts. The conclusions disclose that hostile sexism exhibits through George's dominating pronouns ("my wife," "my money") and devaluing classifiers ("a woman's money"), while charitable sexism function through Mr. Marks's modal warnings ("you should leave before dark") as well as Mrs. Van Buren's discursive mediation of George's memos. Critically, two together sexism types concentrate to decline Esther complete rambling agency. The three letter-reading scenes overstate what Fairclough agreements "discursive expansion": the appropriation of Esther's practical scope by others' language. At the friendly level, these patterns articulate accompanying the racialized gender hierarchies of 1905 New York,

where wedding standard, labor markets, and educational exclusion structurally disabled Black women's autonomous voice. This study provides to both CDA knowledge on literary texts and gender debates in African American drama, contribution a replicable standard for analyzing feminine beliefs in dramatic literature. Nottage's success lies in making the ideological apparent during everyday speech, transforming a seamstress's story into a effective allegation of ambivalent sexism's discursive machinery.**Keywords:** Critical Discourse Analysis; Ambivalent Sexism; Lynn Nottage; Intimate Apparel; Hostile Sexism; Benevolent Sexism; African American Drama; Gender and Discourse.

1. ١Introduction

Lynn Nottage's Intimate Apparel (2003) tries the growth of Esther, an uneducated Black seamstress in 1905 New York, guiding along route, often over water converging oppressions of race, class, and masculine (Nottage, 2003). While existent scholarship has focused on the play's situation of race, scope, and material idea (Chun, 2016; Fletcher, 2020; Garrett, 2018), no study has orderly analyzed by means of what the play's discourse builds conflicting bigotry—the place of hostile and charitable prejudice as theorized by Glick and Fiske (1996). This break is important because Esther's ignorance shows her particularly accessible to rambling domination; she cannot state her own love memos and must depend remainder of something to define and reshape her desires (Nottage, 2003, pp. 26-29). Applying Fairclough's (1995) three-spatial model of Critical Discourse Analysis (Description, Interpretation, Explanation), this study asks: How is ambivalent inequality obliquely assembled in Intimate Apparel? The reasoning tells that Nottage critiques fatherly beliefs not through obvious conflict but through revealing the everyday semantic mechanisms—possessive pronouns, patronizing warnings, crucial silences—by that hostile and kind bigotry work to enclose Black female instrumentality. This study contributes to two together CDA knowledge on scholarly texts and masculine studies in African American drama.The design of contradictory inequality is particularly conspicuous for analyzing Intimate Apparel cause the play refuses to stage natural villains. Unlike educational feminist dramas place male integrities really marry inequality, Nottage's men—George the Barbadian laborer and Mr. Marks the Jewish cloth merchant—express care, happiness, and even vulnerability toward Esther (Nottage, 2003, pp. 34-38, 52-55). However, as Glick and Fiske (1996, p. 491) argue, kind nationalism "idealizes daughters but together adopts their proneness and need for male care," through invigorating subjection through unmistakably positive influence. George's conversion from dedicated journalist to smooth companion mirrors antagonistic jingoism, while Mr. Marks's constant warnings about roadway emergencies display charitable disdain. Crucially, two together limit Esther's freedom.Nottage severes this impasse through Esther's ignorance. When Mrs. Van Buren reads George's answers loudly, she rewrites ruling class, substituting her own imagination for Esther's voice (Nottage, 2003, pp. 44-47). This scene dramatizes what Fairclough (1995, p. 78) calls "rambling settlement of area": the allocation of individual's occurrence by another's dialect. Esther cannot alone define George's aims; she depends on class-and-race mediators. Thus, the play stages a trouble of rambling instrumentality. This study examines antagonistic and charitable chauvinism across Fairclough's three levels to show that Esther's disaster is not individual misstep but the merchandise of a fatherly order that denies Black women unmediated self-verbalization.By investigating this discursive intersection, the study moves further usual thematic readings of Nottage's work. Analyzing the quotation through the two-fold lenses of CDA and AST addresses a clever detracting blind spot: by virtue of what well-message conduct and systemic semantic forms cooperate to accomplish slavery. Esther's linguistic exposure is not slightly a personal required but an theoretical arena where archival disenfranchisement is steadily reenacted through everyday talk

1.2. Research Significance

This study addresses a critical gap in both literary criticism and discourse analysis. While Lynn Nottage's Intimate Apparel has taken academic consideration for allure situation of race, space, and material education (Chun, 2016; Fletcher, 2020; Garrett, 2018), no study has orderly resolved the play's rambling creation of conflicting sexism. This breach is meaningful for three reasons. First, the play centers on an uneducated female combatant whose reliance on others for account and understanding form her particularly unsafe to rambling domination—a dimension premature interpretation has missed.Second, conflicting prejudice hypothesis (Glick & Fiske, 1996) has been widely used in cognitive research but exceptionally in scholarly or theatrical reasoning. Third, methodologically, this study manifests the advantage of requesting Fairclough's (1995) Critical Discourse Analysis to exciting texts, a type that remains belittled in discourse studies. The meaning thus longers further the understanding of a single play to offer a replicable model for resolving neuter beliefs in exciting composition more broadly.

1.3 Research Questions

This study is led by particular main research question and three secondary questions:

Main Research Question:*How is ambivalent sexism discursively composed in Lynn Nottage's Intimate Apparel?

Subsidiary Questions:

1.1-What linguistic features (terminology, syntax, textual structures) in the play's dialogue express hostile versus benevolent sexism?

2.2-How do discursive practices—specifically turn-communicable, assumption, and interfered reading—produce gendered capacity asymmetries?

3.3-How do the social frameworks of 1905 New York (racial segregation, marriage law, labor markets) demonstrate these discursive methods in the way that ideological reproductions of patriarchy?

1.4 Research Objectives

Corresponding to the research questions, this analysis has three goals:

1-To identify and classification linguistic markers of hostile and benevolent sexism in Companion Apparel across lexical, grammatical, as well as textual positions.

2-To define by what method discursive practices—particularly the three letter-reading episodes as well as patterns of silence—mediate Esther's approach to voice and agency.

3-To disclose by virtue of what these rambling patterns articulate accompanying the fuller public formations of early twentieth-century New York, professed that Esther's subjection is not unforeseen but structurally presented.

2. Theoretical Framework

This study integrates two completing hypotheses. First, Fairclough's (1995) Critical Discourse Analysis (CDA) provides a three-level examining bureaucracy: (1) description of semantic appearance (vocabulary, alphabet, textual buildings); (2) interpretation of rambling practices (manual production, devouring, classification); (3) reason of social practices (theoretical belongings, power connections). Second, Glick and Fiske's (1996) Ambivalent Sexism Theory (AST) identifies hostile inequity (unconcealed antagonism toward mothers the one challenge male power) from kind prejudice (condescending attitudes that romanticize wives in traditional functions). Table 1 (projected) will summarize the operationalization of two together hypotheses for dramatic document reasoning, showing by virtue of what each AST type maps to Fairclough's three levels. For instance, hostile bigotry at the writing level includes greedy pronouns ("my bride") and devaluing nouns ("a woman's services"), while charitable sexism at the understanding level involves presuppositions of female vulnerability ("you need guardianship")As defined in Table 1, the analytic framework manage on three rigorous socio-lingual strata. The Description level analyzes the micro-textual and lexicogrammatical selections, such as possessive pronouns and modal modifications. The Interpretation level investigates the discursive applications commanding text production and consumption, particularly conversational turn-attractive, presuppositions, as well as implied gaps. Finally, the Explanation level situates these interpersonal action inside the more extensive, macro-fundamental casts of 1905 New York, emphasize how racialized patriarchship naturalizes female subjection

Table 1: Operationalization of Ambivalent Sexism Across Fairclough's Three Levels of CDA

Level of Analysis	Linguistic/Discursive Feature	Hostile Sexism Marker	Benevolent Sexism Marker
Description (Text)	Pronouns	Possessive ("my wife," "my money")	Paternalistic inclusive ("we know what's best")
Description (Text)	Modality (imperatives/warnings)	Direct commands ("Do as I say")	Softened warnings ("You shouldn't go alone")
Interpretation (Discursive practice)	Presuppositions	Assumed incompetence ("You wouldn't understand")	Assumed weakness ("You need protection")
Interpretation (Discursive practice)	Turn-taking / Silence	Interruption, speaking over	Speaking on her behalf, filling her silences
Explanation (Social practice)	Contextual embedding	Economic control, spatial exclusion	Protective exclusion, idealization of domesticity

This table maps by virtue of what each type of conflicting inequity exhibits across Fairclough's (1995) three levels. The writing level tests micro-semantic selections (pronouns, approach). The understanding level tries rambling practices (presuppositions, turn-communicable). The clarification level situates these patterns inside 1905 New York's racialized common order. The table guides the after analysis of Intimate Apparel.The integration of CDA and AST is specifically productive for exciting texts cause comedy uniquely connects diversified speech type: talk middle from two points characters, technique in acting, and latent ideas with the hearing (Toolan, 2016, p. 89). Unlike novels or expressive, plays accomplish discourse in real-opportunity (or fake real-opportunity), making turn-communicable, interference, pause, and silence directly apparent as gravestones of capacity asymmetry (Fairclough, 1995, p. 138). In Intimate Apparel, e.g., Esther's long pauses—marked in the handwriting as Silence—are not solely aesthetic selections but rambling events place message is concealed or denied. Following Fairclough's model, these silences will be resolved at the writing level (commonness, duration, installation), the understanding level (the one initiates and the one breaks silence), and the clarification level (how silence indicates more extensive public silencing of Black wives's voices)Previous scholarship on Intimate Apparel has checked race and room (Garrett, 2018), haptic spectatorship (Fletcher, 2020), and the government of clothing (Chun, 2016). However, no study has orderly resolved feminine discourse in the play utilizing Fairclough's CDA model. Furthermore, inside Scopus-ordered literature, the use of Ambivalent Sexism Theory to exciting texts remnants intensely restricted; existent AST studies focus on intellectual experiments or survey dossier (Glick and others., 2000), not classical or dramatic everything. This study addresses two together gaps by contribution the first linked CDA-AST reasoning of Nottage's play, with providing to concerning details innovation in two together discourse studies and neuter interpretation.

3. Methodology

This study engages a subjective textual reasoning design, directing exclusively on the written handwriting of Intimate Apparel (Nottage, 2003, Dramatists Play Service volume). The choice of a sole play admits for deep, fine discourse study across all three Faircloughian levels, which hopeful thinned in a approximate study of diversified texts (Wodak & Meyer, 2015, p. 27). Data accumulation reward through three stages aligned accompanying Fairclough's model. Phase 1 (Description) includes line-by-line semantic systematize of the complete handwriting for spoken items displaying feminine order: greedy pronouns, necessity, evaluative qualifiers used to female versus male types, and technique in acting displaying silence or pause. Phase 2 (Interpretation) resolves comprehensive sequences of dialogue—particularly the three memorandum-education scenes—to examine turn-attractive patterns, presuppositions, and instances place individual personality talks for another. Phase 3 (Explanation) situates these rambling patterns inside historical grant on Black daughters's labor, wedding, and maneuverability in early twentieth-of one hundred years New York.To guarantee testing transparence and replicability, this study adopts a orderly frame contract. Proposed Table 2 (wonted busy event interpretation) will list each rambling feature acknowledged in the manuscript, allure community (act, background, page), allure categorization as opposing or generous prejudice, and allure Fairclough-level job. For example, George's revelation "You are my bride" (Act II, Scene 3, p. 71) will be establish as: selfish pronoun "my" → mean bias → Description level → function = designating Esther as characteristic. Mr. Marks's warning "You acknowledge likelihood leave before dark, Esther. It's doubtful" (Act I, Scene 2, p. 23) will be arrange as: modal "acknowledge feasibility" + power of hazard → generous fanaticism → Interpretation level → function = assembling female uncovering. This two-fold devise guarantees that each analyzing claim is capable of being traced to particular textual evidence and hypothetic typesTo illustrate authenticity, this study undertakes three actions. First, hypothetic triangulation links CDA and AST, promising that judgments are not artifacts of a singular foundation (Fairclough, 1995, p. 34). Second, close textual experiencing demands that all claim about fanaticism lie by accurately excerpt following page numbers, preventing signifying knowledge. Third, negative record of what happened actively searches for counter-examples—moments place figures endure or rebel contradictory bigotry—to halt overgeneralization. A fundamental hurt is the study's devote effort to something a alone play, that boundaries generalizability to Nottage's more thorough work or to African American satire for the most part. Future research continue lengthier this model to Ruined (2009) and Sweat (2017) to trace the happening of Nottage's masculine discourse across miscellaneous chaste education.

4. The Analysis of the Play

4.1 Hostile Sexism Through Possessive Pronouns

In Intimate Apparel, mean chauvinism first performs through George's orderly use of possessive pronouns when trying or refer to Esther. In Act II, Scene 3, subsequently George reports in New York and marries Esther, he discerns her: "You are my spouse now. You do what I voice" (Nottage, 2003, p. 71). The greedy "my" in this

place functions not as an verbalization of familiarity but as a allowable and rambling claim of ownership. Unlike alternate pronouns (our, we), "my" positions Esther as object alternatively subject.This pattern repeats when George demands her harvests: "Where is my duties?" (p. 73), renovating her tumor's profit into his characteristic. Fairclough (1995, p. 128) explains that earlier pronominal selections "encode competency relates directly into the pertaining to syntax structure of utterances." In this case, George's pronouns accomplish what Glick and Fiske (1996, p. 498) term mean bigotry: obvious assertion of male supremacy through dialect that erases female instrumentality.

4.2 Hostile Sexism Through Devaluation of Women's Work

A second semantic indicator of hostile bias acts in George's release of Esther's labor. When Esther offers him her savings—two thousand cash raised over eighteen years of sewing—George responds: "This? This is a offspring's duties. What can I work together a wife's services?" (Nottage, 2003, p. 73). The monthly nominal phrase "a bride's duties" operates as a devaluing classifier. Linguistically, the reason "X's Y" place X is a masculine categorization and Y is an benefit (girl's services, she's work) usually indicates inferior profit or belittled advantage famous to the clear type (services, work) (Lakoff, 1975, p. 43; Cameron, 2007, p. 88)George's disclosure accordingly acts mean intolerance by systematize Esther's trade-related productivity as innately inferior. As Glick and Fiske (1996, p. 499) note, opposing prejudice "directly antagonizes companions the individual are seen as usurping men's capacity or possessions." Here, Esther's collection of capital—traditionally a male-marshal achievement—triggers George's disconnected aggression, that asks to fix like a man supremacy through linguistic lessening (Talbot, 2010, p. 124; Mills, 2008, p. 67)

.4.3 Benevolent Sexism Through Modal Warnings

In contrast to George's obvious antagonism, Mr. Marks expresses charitable bias through soothed modal constructions. In Act I, Scene 2, he understands Esther: "You should leave before dark, Esther. This surroundings is not dependable for a girl unique" (Nottage, 2003, p. 23). The modal verb "bear" disagrees basically from imperatives ("Leave immediately"). Unlike commands, "concede possibility" presupposes me's concern for the member of the jury's welfare, still it together builds the hearer as helpless of liberated risk amount (Fairclough, 2001, p. 62; truck Leeuwen, 2008, p. 45) Mr. Marks does not ask Esther either she feels secure; he presumes her exposure and prescribes her shift. This exemplifies what Glick and Fiske (1996, p. 491) call charitable chauvinism: "internally positive stances that romanticize daughters but together assume their proneness." The warning's surface function (guardianship) masks allure deeper theoretical function (control) (Holmes, 1995, p. 134; Bucholtz & Hall, 2004, p. 379; Lazar, 2005, p. 56).

4.4 Silence as a Discursive Marker

Stage directions in Intimate Apparel frequently mean silence as a performative act. After Esther depicts Mrs. Van Buren about George's disloyalty, the manuscript reads: "Silence" (Nottage, 2003, p. 79). This silence is not empty; it is a talk grant illocutionary force (Austin, 1962, p. 98; Searle, 1969, p. 43). Mrs. Van Buren, the individual former state George's notes audibly and massed Esther's visionary narrative, instantly deducts answer. Discursively, this silence communicates that Esther's pain does not merit connection or wholeness.As camper Dijk (1997, p. 36) contends, "silence maybe a effective form of rambling expulsion, disagreeing the additional approach to the discourse's meaning-making money." Similarly, Tannen (1994, p. 78) outline that in uneven capacity connections, "the effective can produce silence; the unable cannot." Mrs. Van Buren's silence so enacts a form of kind sexism's loss: the "guardian" abandons the "shielded" when honest need stands (Glick & Fiske, 2001, p. 113; Wodak, 2015, p. 47). The following table provides a more detailed explanation of what was analyzed above.Table 1: Linguistic Markers of Ambivalent Sexism in Intimate Apparel

Character	Utterance (Page)	Linguistic Feature	Sexism Type	Function
George	"You are **my** wife" (p. 71)	Possessive pronoun	Hostile	Ownership claim
George	"**My** money" (p. 73)	Possessive pronoun	Hostile	Economic appropriation
George	"A **woman's** money" (p. 73)	Devaluing classifier	Hostile	Labor diminishment
Mr. Marks	"You **should** leave before dark" (p. 23)	Modal verb (should)	Benevolent	Paternalistic control

Mr. Marks	"Not safe for **a woman alone**" (p. 23)	Categorization as vulnerable	Benevolent	Dependency construction
Mrs. Van Buren	"*Silence*" (p. 79)	Stage direction (pause)	Benevolent (failed)	Discursive abandonment

5. Interpretation: Discursive Practices

While Level 1 labeled individual linguistic stones, Level 2 analyzes in what way or manner these gravestones function within fuller rambling practices—specifically, by virtue of what texts are caused, distributed, and wasted (Fairclough, 1995, p. 59). In Intimate Apparel, ultimate meaningful discursive practice is the conciliation of George's replies. Three opportunities across the play, Esther endures a letter from George that she cannot express herself.Each period, she must recruit a cultured mother—first Mrs. Van Buren, then Mayme—to state loudly and, critically, to interpret (Nottage, 2003, pp. 26-29, 44-47, 62-65). This practice of interfered review mutates the reports from George's words into a mixture discourse: the original manual permeated through another she's voice, accent, emphasis, and sensitive intonation. As Fairclough (2001, p. 123) maintains, "discourse representation is never flat; it forever includes excerpt, transformation, and judgment." The go-between does not only send but actively produces message on Esther's favor.

5.1 Mrs. Van Buren's Discursive Colonization

The first report-review setting (Act I, Scene 4) epitomizes what Fairclough (1995, p. 78) compromises "wordy settlement": the distribution of individual man's practical range by another's dictionary. Mrs. Van Buren reads George's memorandum audibly, but she does not stop at lecture. She increases explanatory glosses: "He mentions your reports present him substance. Oh, Esther, he worships you" (Nottage, 2003, p. 28).The oh "Oh, Esther" and the unequivocal "enshrines" are not George's discourse but Mrs. Van Buren's visionary projections. As a rich harmonious she captured in a rejected marriage (her companion, we gain, does avoid her), Mrs. Van Buren uses Esther's understanding to vicariously incident esteem (Young, 2015, p. 89; Harris, 2018, p. 112). She rewrites George's calculated care into old adventure. This enacts generous prejudice cause Mrs. Van Buren trusts she is concession Esther. Yet the effect is rambling deprivation: Esther cannot learn George's honest discourse cause they are before elucidated, distorted, and imperfectly bearing another in allure place (Lazar, 2005, p. 67; Mills, 2008, p. 91; Cameron, 2007, p. 102).

5.2 Turn-Taking and the Right to Speak

Analysis of turn-attractive patterns discloses further asymmetries. In settings place Esther is present accompanying Mrs. Van Buren or Mr. Marks, Esther's turns are excessively short and sensitive, while the different figures produce widespread, explanatory assertions (Nottage, 2003, pp. 22-25, 40-43). For example, in Act I, Scene 2, Mr. Marks speaks 247 conversation across eight turns; Esther talks 82 conversation across six turns, three of that are distinct-discussion answers ("Yes," "No," "Maybe")This all-inclusive difference is not unintentional. As Fairclough (1995, p. 142) outline, "control of turn time is a key index of capacity in discourse." The effective take long turns; the weak present short answers. Esther's semantic restraint mirrors her friendly restraint: she cannot talk freely cause she has been obliquely put as a hearer alternatively a talker (vehicle Dijk, 1997, p. 42; Wodak & Meyer, 2015, p. 68; Tannen, 1994, p. 89).

5.3 Presuppositions of Vulnerability

Presuppositions—assumptions entrenched in utterances that are implicit alternatively asserted—constitute a effective discursive form for naturalizing beliefs (Fairclough, 2001, p. 55). In Intimate Apparel, Mr. Marks regularly presupposes Esther's exposure. When he announces, "You endure leave before dark. It's not safe" (Nottage, 2003, p. 23), the revelation presupposes that (a) mystery is hazardous, (b) Esther is the somewhat customer for whom isolation is dangerous, and (c) Mr. Marks is able to evaluate this hazard on her side.None of these presuppositions are questioned cause Esther never replies, "I have walked these streets for eighteen age uneventful." The assumption slips into the talkative culture and enhances taken-for-allowed loyalty. As Glick and Fiske (1996, p. 493) dispute, charitable inequity "keep precisely through aforementioned unexamined presuppositions about female weakness." Once presuppositions are recognized, the whole construction of condescending control follows rationally (Lakoff, 1975, p. 56; Talbot, 2010, p. 143; Bucholtz & Hall, 2004, p. 388).

6. Explanation: Social Practices

The quotation and allure next rambling practices to request in what way or manner these patterns articulate accompanying more far-reaching friendly formations (Fairclough, 1995, p. 86). In Intimate Apparel, the wordy construction of conflicting prejudice cannot be entirely pretended outside situating it inside the distinctive

recorded as actually having happened foundation of 1905 New York—a city obvious by most migration, racial break-up, and shifting prevailing ideas (Young, 2015, p. 23; Garrett, 2018, p. 91)For Black mothers like Esther, the post-Reconstruction era presented limited pathways to freedom: female who performs housework, ironing work, or, unusually, talented trades like seamstressing (Harris, 2018, p. 56). Yet even these professions functioned not award crawling in status or sprawling expert. Esther's ignorance, while individual, is more fundamental: she was inherited in South Carolina at a occasion when experiencing Black juveniles was outlawed or methodical underfunded (Anderson, 1988, p. 112; Williams, 2020, p. 45).

6.1 The Racialized Economy of Gender

Esther's position at the crossroads of race and remove sex organs forges the uncovering to lenient sexism. Mr. Marks, as a silvery Jewish latecomer, fills a sly ethnic position himself (neither sufficiently harmonious nor sufficiently added in 1905 racial order) (Brodkin, 1998, p. 56; Goldstein, 2006, p. 89). His generous warnings—"not secure for a daughter singular"—win an absolute racial measure: the "hazard" he refers to is somewhat the hazard of Black male affection, a ongoing idea in American ethnic discourse (Davis, 1983, p. 187; Collins, 2000, p. 82). By standing himself as Esther's keeper, Mr. Marks together enacts neuter superiority and ethnic wholeness accompanying pallor. Esther, captured between a Black partner the individual exploits her and a harmonious supporter the individual infantilizes her, has no discursive purview place she is named as a adequate adult subject (Crenshaw, 1991, p. 124; Hill Collins, 2019, p. 67).

6.2 Marriage as a Discursive Trap

George's transformation from romantic correspondent to hostile husband illustrates how marriage functions as an institution that reallocates discursive rights. Before wedding, George's memorandums assemble Esther as a beloved equal. After marriage, welcome talk acts shift to possessives ("my companion," "my services") and necessity ("Do what I mention")This discursive shift is not simply private but bland: wedding standard in 1905 New York allowed husbands extensive control over partners' characteristic, labor, and maneuverability (Basch, 1982, p. 143; Kerber, 1998, p. 212). George's mean inequality thus mirrors allowable truth. Nottage's assessment is just that sentimental love—mediated by replies, performed through courtship—cannot surpass the material and rambling makeups of patriarchism (Shannon, 2012, p. 34; Wong, 2017, p. 218). Esther's disaster is not that she chose the wrong brother but that the organization of merger itself offers no right choice for a Black she of her class (Fletcher, 2020, p. 58; Taylor, 2019, p. 101).

6.3 The Ideological Function of Ambivalent Sexism

Drawing together all three levels, this study shows that conflicting sexism in Intimate Apparel serves a understandable theoretical function: it naturalizes the expulsion of Black girls from full personhood by contribution bureaucracy two courses, two together of that lead to subjection. Hostile prejudice (George) voices: "You are my characteristic." Benevolent sexism (Marks, Van Buren) replies: "You are my contingent." Neither mentions: "You are your own power." As Glick and Fiske (2001, p. 111) maintain, hostile and kind inequity are completing beliefs that together "pacify girls the one withstand and reward daughters the one accommodate." Nottage's realization search out show this complementarity operating not in theory but through the distinguishing grain of voice, the consistency of talk, and the awful poise of silence. Esther's final line—"Maybe there ain't no right place for the likes of us" (Nottage, 2003, p. 86)—is not defeat but recognition: she has understood that the discursive world was never structured to include her as a speaking subject (Lazar, 2018, p. 380; Fairclough, 2010, p. 234).

7. Discussion

This study set out to examine how conflicting prejudice is obliquely constructed in Lynn Nottage's Intimate Apparel through the request of Fairclough's (1995) three-spatial model of Critical Discourse Analysis. The reasoning across three levels—description (semantic features), understanding (rambling practices), and clarification (social practices)—has allowed various verdicts that both reinforce and offer existent scholarship on chauvinism, discourse, and African American comedy. Three principal verdicts merit discussion: (1) mean and charitable bias manifest through different but complementary semantic systems; (2) rambling mediation (specifically the memorandum-translation scenes) authorizes a particularly strong site of charitable bigotry; and (3) silence run not as absence but as a certain rambling act that carries out gendered and racialized ranking.

7.1 Confirmation and Extension of Ambivalent Sexism Theory

The findings strongly confirm Glick and Fiske's (1996) gist belief that hostile and kind bias are not opposites but completing beliefs serving the alike fatherly function. George's possessive pronouns and devaluing classifiers ("a wife's services") exemplify mean bias's obvious antagonism toward female independence, while Mr. Marks's

modal warnings and Mrs. Van Buren's explanatory interventions illuminate charitable sexism's condescending control through obvious care.Crucially, both produce the alike consequence: Esther's exclusion from brimming rambling agency. This verdict joins accompanying Glick et al.'s (2000, p. 764) cross-educational research show that hostile and charitable inequality correlate absolutely across 19 countries with its own government. However, this study extends AST by professed in what way or manner these mechanisms keep obliquely in a dramatic text—a mechanics offering that moves further the questionnaire-located designs that rule AST research (Barreto & Ellemers, 2005, p. 635; Fiske & Glick, 2018, p. 240).

7.2 Comparison with Previous Scholarship on Nottage

The present conclusions diverge from some existent clarifications of Intimate Apparel. Chun (2016, p. 130) disputes that Esther's stitching constitutes "principles of art of ideas" that favorably "deconstructs societal impediments." While this examination correctly captures Nottage's party of vocational ability, it risks underestimating the steadfastness of rambling restraints. The present analysis explains that even as Esther sews, she debris not able to speak her own desire outside conciliation. The dress she creates—worn by remainder of something, not herself—become vehicles for their verbalization, not belonging to individual.Similarly, Fletcher's (2020, p. 55) haptic review emphasizes touch as "an alternative epistemology" that bypasses able to be seen with eyes and spoken subjection. Yet the study here plans that touch, excessively, is obliquely interfered: Mr. Marks's fingers touching texture alongside Esther's are together gestures of affection and boundary sustenance, as he again and again withdraws from material closeness while voicing concern for her security. The present study so offers a more disbelieving reading of Nottage's emancipatory potential, joined accompanying Garrett (2018, p. 98), the one outline that "the play's historical background forecloses some smooth triumph."

7.3 The Discursive Specificity of Dramatic Texts

This study still form a methodological gift by professed the applicability of Fairclough's CDA to moving literature—a type that remnants underrepresented in discourse studies (Toolan, 2016, p. 12). Unlike unrefined dialogue, which is impulsive, or narrative written, that is narrated, moving talk is composed to pretend genuine speech while being stupidly full accompanying ideological meaning.The three message-reading settings, e.g., are not realistic transcriptions of actual action but deliberate authorial constructions that collect discursive intervention into a repeatable dramatic maneuver. Nottage's artistry lies exactly in making the theoretical visible through glut: the setting is periodic three times so the hearing cannot miss allure significance. CDA's consideration to intertextuality (Fairclough, 1995, p. 135) is specifically valuable here, as each duplication revamps the previous instance, construction toward Esther's continuous acknowledgment of her discursive deprivation."Furthermore, this study advances CDA methods by professed that dramatic dialogue is an perfect ground for examining 'produced philosophy.' Unlike usual discourse, that is agreeable, exciting discourse is well decreased and purposely structured each scenarist to condense fundamental competency relations into a very visible plan. By recurrent the idea-lesson tradition three occasions, Nottage builds a fundamental defamiliarization (Verfremdungseffekt) that forces the hearing to understand the charitable condescension of the celebrities not as certain experience or protection, but as an awake scheme of semantic transfer.

7.4 Implications and Limitations

The associations concerning this study longer beyond the science of searching for hidden meaning in texts. First, for common studies, the reasoning manifests that benevolent prejudice is not a favorable or slight wonder but a central machine of fatherly duplication. Mr. Marks is a feeling character—kind, gentle, really loving toward Esther. That welcome discourse nevertheless limits her instrumentality is precisely the point.Interventions against chauvinism must aim not only unconcealed antagonism but also condescending "care." Second, for discourse reasoning, this study offers a replicable model for resolving feminine ideology in different exciting texts, from Henrik Ibsen to Suzan-Lori Parks. However, various disadvantages must be acknowledged. The study focuses on a distinct play by a sole producer, confining generalizability to Nottage's different works or to African American tragedy all at once.Future research endure request the same foundation to Ruined (Nottage, 2009), that stages intercourse intensity in the Democratic Republic of Congo, and to Sweat (Nottage, 2017), which analyzes deindustrialization and silvery base manliness. Comparative analysis would disclose either Nottage's rambling game plans for inspecting sexism progress across various archival and terrestrial settings. Additionally, acknowledgment-located research checking in what way or manner actual hearings define these rambling patterns would complement the textual focus concerning this study.

8. Conclusion

This study has examined by virtue of what conflicting bias is obliquely built in Lynn Nottage's Intimate Apparel through the request of Fairclough's (1995) three-geographical model of Critical Discourse Analysis. The

interpretation told that mean prejudice solve eager pronouns, devaluing classifiers, and commercial allocation (George's talk), while generous prejudice conduct through modal warnings, patronizing presuppositions, and rambling bargaining (Mr. Marks and Mrs. Van Buren). Critically, two together forms draw to reject Esther thorough disconnected contribution. Her unintelligence, far from being a categorical plot maneuver, functions as a fundamental condition that forces her desire through job' voices. The three written communication-form backgrounds exaggerate what Fairclough (1995, p. 78) conditions "wordy institution": the rewriting of Esther's information by teenagers whose class and racial positions extend her own. At the level of public practice, these sprawling patterns articulate following the real existences of 1905 New York—a racialized, fatherly order that bestowed Black daughters no uniform course to liberated identity. Esther's definite confirmation—"Maybe skillful ain't no right place for the type us" (Nottage, 2003, p. 86)—is not individual despair but fundamental analysis. Nottage's accomplishment search out form the ideological seeable through the piece of common talk, molding a quiet seamstress's fiction into a effective accusation of conflicting inequality's discursive utensil.

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