Representation of Gender Roles in the Discourse of a Literary Text: A CDA Study of Hemingway's A Farewell to Arms

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Abstract.
The present study has aimed to investigate the reflection of gender roles in Ernest Hemingway's *A Farewell to Arms* with a view to explore the interaction between linguistic devices and underlying ideological orientations in the discourse of the novel from a critical discourse analysis (CDA) perspective. Thus, in order to achieve the aims of the study and show how content and language are inextricably linked to each other, Fairclough's (2001) three dimensional model as well as Van Leeuwen's (2008) social actors' representation have been employed to identify the relevant instances and analyze the text accordingly. The researchers have attempted to analyze the text in terms of six gender-related dimensions: male/female proper names, male/female honorifics, male/female physical identification, male/female order of appearance, firstness in mixed gender dialogues, and male/female appraising lexicon. The findings of the study revealed that the dominant discourse in *A Farewell to Arms* (*AFTA*, henceforth)is mainly male-oriented in most of the gender-related aspects under investigation. In the male/female appraising lexicon, however, the text seems to be more female-oriented rather than male-oriented, since terms of address like 'honey', 'dear', and 'sweetheart' as "in-group identity markers" (cf. Brown & Levinson, 1987) are frequently used by female characters as positive politeness strategies stressing in-group membership.

Keywords. Ideological Orientations, Gender Representation, Social Actors, Hemingway's A Farewell to Arms, Critical Discourse Analysis

INTRODUCTION

Different approaches may be applied by researchers for the analysis of a text, no matter the text is of spoken or written form. Some researcher in analyzing a text, for instance, have adopted a linguistic approach, involving the traditional ways of analyzing the text from a grammatical, phonological, or semantic perspective. However, as Fairclough, (1992) has commented, the text can also be approached from a perspective other than the linguistic one. One may, for instance, approach the text in terms of the analysis of the structure of the text beyond the level of sentences. For instance, the properties of dialogues, the organization of turn-taking, and the like may be the focus of investigation. The latter notion has also been adopted by Harris (1952, as cited in Paltridge, 2012, p. 2), where he stated that, in text analysis, two main issues are of great interest, "the examination of language beyond the level of sentence and the relationship between linguistic and nonlinguistic behaviors". Harris (1952, as cited in Paltridge, 2012), moreover, has pointed out that discourse analysis (DA) is concerned with different views and understandings of the world that are presented via language. He further indicates how the relationship between participants affects the use of language and how, in turn, language affects social identities and relations.

On the other hand, Fairclough (1992) has emphasized that two types of analyses constitute textual analysis: linguistic analysis and intertextual analysis. He explains that the latter "draws attention to the dependence of texts upon society and history in the form of the sources made available within the order of discourse" (p. 195). He further explains that more than a multidisciplinary approach is needed for texts analysis. To put it another way, Fairclough maintains that an interdisciplinary approach is needed, "which entails a higher level of debate between proponents of different approaches, methods and theories" (Fairclough, 1992, p. 195). Such an approach, according to Fairclough, will meet the main aim of CDA, that is, the uncovering of the opacities in discourse which contribute to the exercise, maintenance, or reproduction of unequal relations of power.

In the present study, we have explored Hemingway's *A Farewell to Arms* from the perspective of gender roles in terms of critical discourse analysis since Fairclough(1992) has argued that "text analysis is not sufficient for discourse analysis, it does not shed light on the links between texts and societal and cultural process and structures"(as cited in Jorgensen and Philips, 2002, p. 66). The lack of such a relationship makes the reader unaware of all the aspects underlying the discourse of a novel. The novel under study will be analyzed to see how male and female characters as social actors have been represented in the text, which gender has more frequently been represented as the primary actor in the text under study, and how men and women as social actors have been portrayed in Ernest Hemingway's discourse as a 20th century Western writer. By focusing on such issues, the study has aimed to explore ideological orientations in Hemingway's discourse in terms of gender roles.

AN OVERVIEW OF CRITICAL DISCOURSE ANALYSIS

Discourse analysts have not restricted themselves to the study of the description of the structure of language; they have rather moved to the description of connected texts, paragraphs, stories, and conversations. The linguists who consider discourse as a kind of genre, as institutionalized modes of thinking and social practice, and concentrate on the use of language for the exercise of socio-political power are known as critical discourse analysts. Critical discourse analysis (CDA) is thus a theoretical approach to study the role of language in society. It was originated within linguistics but has found widespread application across the social sciences. It was introduced through the writings of a group of primarily European linguists during the late 1980s; most prominently among them are Norman Fairclough, Ruth Wodak, and, Teun A. van Dijk.

The main focus of CDA, according to Fairclough (2010), is how the social process is affected by the dialectical relationship between discourse and power. It also focuses on "the effect of the power relations and inequalities in producing social wrongs and, in particular, on discursive aspects of power relations and inequalities" (Fairclough, 2010, p. 8). The notion has been well illustrated in the definition of CDA by Fairclough (1995):

By 'critical' discourse analysis, I mean discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the capacity of these relationships between discourse and society is itself a factor securing power and hegemony. (pp. 132-33)

Moreover, Wodak (2013) has characterized CDA in the following manner: CDA is characterized by a number of principles: For example, all approaches are problem-oriented, and thus necessarily interdisciplinary and eclectic. Moreover, CDA is characterized by the common interests in demystifying ideologies and power through the systematic and retroductable investigation of semiotic data (written, spoken or visual). CDA researchers also attempt to make their own positions and interests explicit while retaining their respective scientific methodologies and while remaining self-reflective of their own research process. (p. xxi)

One of Fairclough's main contributions in the development of CDA was the establishment of the relationship between language, power, and ideology. Fairclough (2010, p. 27) highlights three issues with regard to ideology:

- Ideologies are primarily located in the unsaid (implicit propositions).
- The norms of interaction involving aspects of the interpersonal meaning and forms (e.g., turn-taking system) may be ideological.
- The theorization of power is in part ideological/discoursal.

Similarly, van Dijk (2000) has extensively elaborated on the relationship between discourse and ideology, defining ideology as "the fundamental beliefs of a group and its members" (p. 7). He explains that "One of the crucial social practices influenced by ideologies are language use and discourse.... Much of our discourse, especially when we speak as members of groups, expresses ideologically based opinions" (p. 9). Van Dijk (2000., p. 28) assigns even a more significant role to ideology, arguing that "ideologies not only may control *what* we speak or write about, but also *how* we do so" [emphasis in the original].

STUDIES RELEVANT TO GENDER REPRESENTATION

Studies on gender and the development of gender roles evolved considerably during the last few decades. Several books and articles on sex roles have been published. In 1972, a turning point in the study of gender was marked by Money and Ehrhardt, as they showed the importance of social factors in contrast to biological factors in the development of gender identity and gender roles. A prominent contribution in the field of psychology was Maccoby and Jaklin's (1974) *The Psychology of Sex Differences*, in which they highlighted the greater differences within genders than between genders. They suggest the term "Self Socialization" to describe the active role that children take in adaptation of gender-stereotype behaviors. Their contribution has led to a shift in the study of sex differences from psychology of sex to psychology of gender, that is, a shift from biologically determined male vs. female toward a socially determined masculine vs. feminine. Chronologically, the publication of Unger's (1979), *Toward a Redefinition of Sex and Gender* argued that the term 'gender' serves to reduce assumed parallels between biological and psychological sex.

A few years later, Huston (1983) focused on the empirical studies on gender typing particularly on child's gender identity based on the toy preference. Moreover, the application of meta-analytic methods is considered as a turning point in the study of child's psychology, particularly through the unempirical study conducted by Hyde and Linn (1986). The application of this method has had a great deal of effect in understanding the nature of differences between the genders and has shed light on how gender differences appear under certain conditions. The University of Michigan study (1990) was conducted on 35 students. Eight of them were males and the remaining twenty- seven were females in a research method course. 261 conversations were coded. These conversations have been developed and categorized based on Moore's (1922) study.

Moore (1922) had theorized that women in their conversations preferred to talk about men, clothing, and decoration. On the other hand, men would like to talk about money, business, and amusement. The results of Bischoping's (1993) comparison revealed that there was a difference in women's conversations in his study than in Moore's study. That is, the topics of work, amusement, and money were the most common topics for both men and women in 1990. The most important issue, the topic of appearances that was the most popular topic in Moore's (1922), was the least common topic in 1990 for both men and women.

In recent years, some studies have dealt with gender differences from different perspectives by combining critical discourse analysis with gender studies. An example of such studies is the one by Amerian and Esmaili (2015). They investigated gender roles as reflected in an international ELT textbook series. The researchers concluded that the series represented a sexist attitude, mixed with the ideology of a capitalist economy by manipulating the portrait of women as a tool to advertise a certain trademark. Similarly, another study by Samadikhah and Shahrokhi (2015) investigated the representation of gender in two textbooks series: *Top Notch* and *Summit* series to explore if there was equality in the representation of gender in these two textbook series. The results revealed that males and females were not presented equally in *Summit* textbook series, in the sense that male characters were addressed more than female characters in the text. As far as the *Top Notch* series is concerned, there seemed to be more equality in the representation of genders. Amanatullah and Morries (2010) have argued that gender differences in negotiations reflects women's contextually contingent impression management strategies, that is, they negotiate assertively in some context whereas in another context they seem consistent with communal expectations.

STUDIES RELEVANT TO HEMINGWAY'S A FAREWELL TO ARMS (AFTA)

Since the publication of *A Farewell to Arms* (*AFTA*, henceforth), various studies have been conducted to explore different aspects of the novel. For example, Cain (1977, as cited in Yari & Hanif, 2018) declares that a great hint in the relationship between Frederic and Catherine is the factor of biology, in the sense that "the destruction of Frederic's and Catherine's love involves love itself". (p. 379). On the contrary, Armstrong (2015) comments that the main principle of Hemingway's *AFTA* is love. He states that "the narrative posits a world in which love illuminates all of life" (p. 79). Barzegar (2016) focuses on other aspects of the novel. He explores the naturalism, determinism, and symbolism in *A Farewell to Arms*. He argues that some elements such as genetic, environmental, and natural conflicts are used by Hemingway that reflect his naturalistic perspective. In addition, he adds that Hemingway uses Catherine's hair as an 'erotic' desire for Frederic in terms of symbolism. Similarly, he uses the river as a symbol for cleansing rituals. As far as determinism is concerned, Bazargar(2016) states that the novel reveals a deterministic attitude towards the life of its characters.

Another study has been conducted by AL-Fahdawi (2017) to analyze *AFTA* from an ironic perspective. He states that through the use of irony, Hemingway tries to show the fear and chaos of war, and how war kills human values as well as human beings. AL-Fahdawi concluded that the destructive nature of war is obviously illustrated in Hemingway's use of irony; for example, irony is asserted through the symbol of 'rain', which is used to reveal the miserable life of the soldiers while their car stuck in the mud, and the coming of cholera with rain which results in the death of thousands of soldiers, instead of using rain as a symbol of sustainer of life.

As it was mentioned earlier, *AFTA* has been investigated from several perspectives. For instance, Raj (2016) investigated the development of the themes of war and love in parallel with the development of the war

events. He comments that, for example, Frederic, the main protagonist, passes through six phases throughout the whole novel: a casual participation, serious action, getting wounded, recovery, retreat, and desertion. Even his relation with Catherine has six stages: "a trifling flirtation, genuine love, Catherine's pregnancy, the stay in Switzerland, a trip to the hospital, and finally Catherine's death" (p. 1).

METHOD

This study has attempted to analyze Hemingway's *A Farewell to Arms* in terms of a CDA approach, particularly, Fairclough's (2001) three dimensional model as well as according to van Leeuwen's (2008) representation of social actors in order to unveil the author's ideological tendencies in gender representation. In what follows, we have described the methodological procedures we applied to collect and analyze the data as well as the theoretical grounding of our analyses.

1) The material for the study: Hemingway's A Farewell to Arms

Earnest Hemingway is one of the best known and most influential of modern American writers. He won the Nobel Prize in 1954. World War I had a great impact on Hemingway, resulting in his production of *AFTA,* which is considered asone of his great novels. It is set during the Italian campaign of World War I, published in 1929. *AFTA* is considered a novel of war and love since these two themes are the main themes in the novel. In addition to the theme of death, Hemingway asserts the bad impacts of war associated with the theme of death. It is a novel in which Hemingway describes the cruelty and madness of war, and the destruction it causes, affecting the human life and psyche.

THEORETICAL FRAMEWORK OF ANALYSIS

1) Fairclough's model

The central concept of Fairclough's (2001) model is the analysis of discourse as a social practice rather than as an individual activity. He views discourse as involving "social conditions of production, and social conditions of interpretation" (p. 20). He believes that there is a dialectical relationship between discourse and social structure. The central point of Fairclough's model is that discourse is shaped by social practices and social structures and that knowledge, identities, social relations, as well as power relationships can be reproduced and changed by discourse. Fairclough (2001) distinguishes between three types of constraints that people with power in discourse can impose on those without power. These constraints are: contents, relations, and subjects. He proposes that the restrictions on the contents, relations, and subjects will affect the knowledge and beliefs, the social relationships, and the social identities.

Fairclough's (2001) three-dimensional model has been adopted as the framework of analysis to conduct this study to explore representation of gender roles in the novel. The constraints, according to Fairclough, are:

- Constraints on contents: what is said or done.

- Relations: the social relations people enter into the discourse.

- Subjects: the subject positions people can occupy, or people's positions.
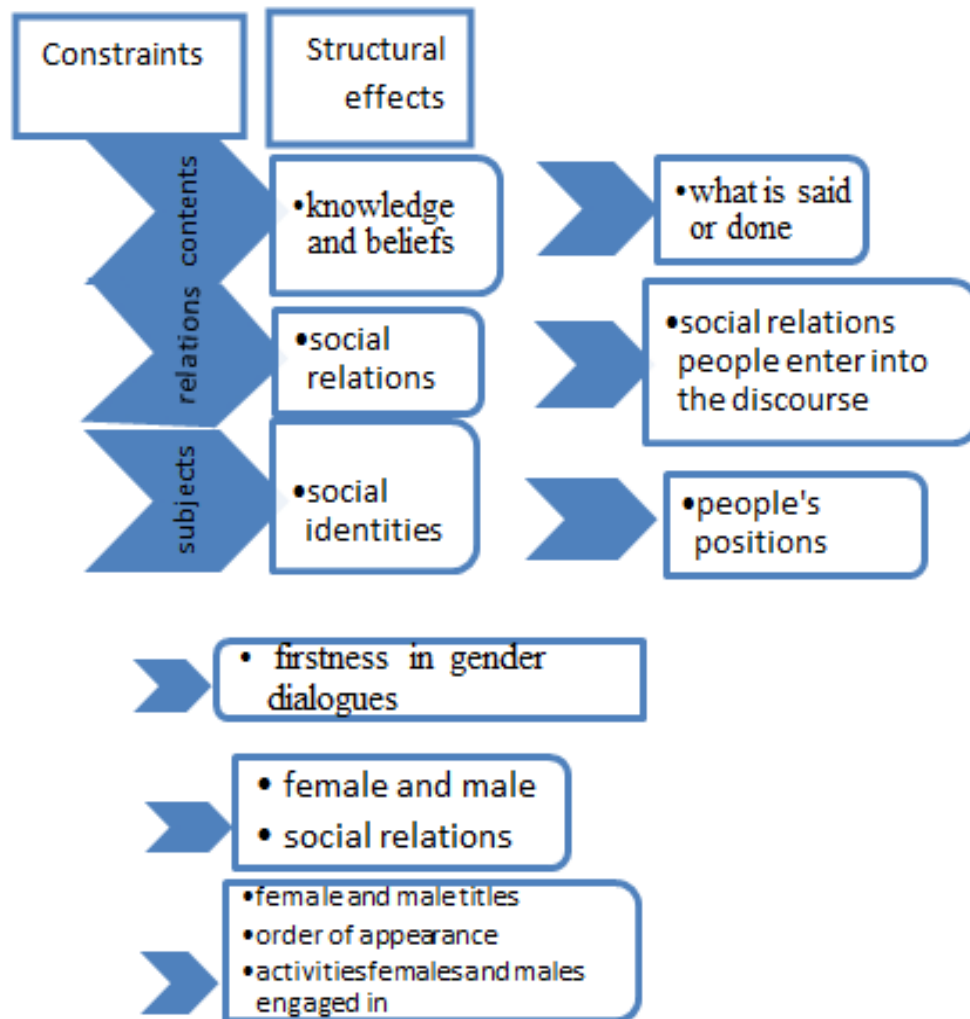

Figure 1. Constraints on Discourse and Structural Effects (adapted from Fairclough, 2001, p. 61)

2) Theo van Leeuwen's representation of social actors

VanLeeuwen (2008) has suggested several ways and choices through which social actors can be represented and referred to in discourse, such as: Exclusion, Role Allocation, "Genericization" and Specification, Association and Dissociation, Assimilation, Indetermination and Differentiation, Nomination and Categorization, Functionalization and Identification, Personalisation and Impersonalisation, and Over determination. As the present study is more concerned with nomination and categorization, functionalization and identification, and connotation as one category of over determination, a brief description of these last three categories is provided below.

Nomination and Categorization: Using the proper nouns either formally (surnames) or semi-formally (given the names and surnames) or informally (given names only) or using standard titles or ranks (like Dr.) are references of nomination. Identities and functions that the social actors share with others are another way of social actors representation. This way is known as categorization.

Functionalization and Identification: Van Leeuwen (2008) suggests that when social actors are represented via using nouns formed from verbs, or through suffixes such as –er (interviewer), -ant (celebrant), -ent (correspondent), -ian (guardian), -ee (payee), or by nouns formed from other nouns referring to places or tools by adding suffixes like –ist (pianist), -eer (mountaineer), and so forth, or by compound nouns, these indicate functionalization references. Identification, on the other hand, consists of three types: classification, relational identification, and physical identification. Classification occurs when social actors are represented and classified according to age, gender, provenance, class, ethnicity, religion, and so forth.

Relational identification occurs when social actors are represented in terms of their personal, kinship or works and are identified by the use of nouns that refer to relations such as; friend, aunt, colleagues, and so forth, but if a physical characteristic is used to describe social actor such as; blonde, redhead, or an adjective like; bearded, tall, this refer to physical identification. Furthermore, interpersonal terms, for instance, 'the darling' 'the thug', 'the wretch', and so forth, are used to appraise characters in the representation of social actors.

Over determination: Connotation is one category of over determination which can be realized when a physical identification refers to functionalization or classification. Van Leeuwen (2008) has illustrated this by arguing that mythical knowledge may be learned through the cultural lessons, or movies, or mass media and the like. Van Leeuwen has commented that, for example, "a man with a large mustache" in a text (Van Leeuwen, 2008, p. 63) can be a reference to Prussian military. Then, any man with such a large mustache may be associated with the quality of the Prussian military.

PROCEDURE OF DATA COLLECTION AND ANALYSIS

In order to analyze Hemingway's *AFTA*, by applying Fairclough's (2001) three dimensional model and van Leeuwen's (2008) presentation of social actors, the text has been explored by examining it sentence by sentence and identifying linguistic devices such as nominalization, lexicalization, physical identification and so forth in order to investigate the text in terms of the three dimensions proposed by Fairclough: contents, social relations, and subjects. These dimensions have been identified through the analysis of males' and females' addressing titles, males' and females' proper names, appraising lexicon used by either gender to appraise the other, the physical identification used to describe the social actors, and the firstness in social actors' appearance and dialogues.

RESULTS

In what follows, the researchers present the results of their analyses within the two frameworks described above. Under each category, we first provide some authentic examples containing instances of each category and taken from the text of *A Farewell to Arms*. Then, we provide some statistical data displaying the frequency of occurrence of such categories throughout the text.

Van Leeuwen (2008) has suggested several ways of social actors' representation; they can be represented by using proper nouns, either by using personal names only or by the surname. Also, social actors can be represented by using certain lexical items referring to certain ranks or functions occupied by the social actors, or by forms of address or titular addresses such as: Dr., lieutenant, Count, Mr., Miss, Mrs. and so forth.

1) Instances of males' and females' proper names in representation of genders in AFTA

"That will be nice. Good night, Catherine." (*AFTA,* p. 21).

"You get up awfully early, **Henry"**, he said. (*AFTA,* p. 208).

"Let's go then", **Bonello** said. (*AFTA,* p.185).

"To-night you tell me everything", said **Renaldi.** (*AFTA,* p. 11).

As far as males' and females' proper names are concerned, the analysis of the five books of *AFTA* shows that they have appeared 760 times throughout the text. Out of 760 proper names, 469 belong to the males, consisting 61.71% of the occurrences; whereas, 291 are associated with females' proper names, that is, consisting merely 38.28% of the total occurrences in the entire text, as tabulated in the table below.

Table 1. Frequencies and Percentage of Males' and Females' Proper Names in the 5 Books of AFTA

Title of parts	Male's proper names	Female's proper names	Total NO.
Book 1	100 (13.15%)	19 (2.5%)	119 (15.65%)
Book 2	98 (12.89%)	76 (10 %)	174 (22.89%)
Book 3	240 (31.57 %)	9 (1.18%)	249 (32.76%)
Book 4	18 (2.36%)	83 (10.92%)	101 (13.28%)
Book 5	13 (1.71%)	104 (13.68%)	117 (15.39%)
Total	469 (61.71%)	291 (38.28%)	760 (99.99%)

2) Instances of males' and females' honorificsin representation of genders in AFTA

"Not true?" asked the **captain.**(*AFTA,* p. 7).

"It is very valuable", said the **lieutenant**(*AFTA,* p. 7).

"You make progress with **Miss** Barkley?"(*AFTA,* p. 23).

As far as the honorifics used for addressing are concerned, male and female characters in the text are referred to by titles referring to social status such as 'officer', 'priest', 'lieutenant', 'captain', 'general', 'king', 'nurse', 'major', and so on, or formal addressing titles such as 'Mr.', 'Miss', 'Mrs.', and so forth. The total frequency of such honorifics consists of 555 instances, 400 instances of which being associated with males, and

just 155 instances being associated with females, that is, 72.07% versus 27.92%, respectively. The frequencies and percentages of such imbalanced occurrences throughout the whole text of the novel are presented in the table below.

Table 2. Frequencies and Percentage of Males' and Females' Honorifics in the 5 Books of AFTA

Title of parts	Male's titles	Female's titles	Total NO.
Book 1	175 (31.53%)	41 (7.38%)	216 (38.91%)
Book 2	80 (14.41%)	71 (12.79%)	151 (27.20%)
Book 3	65 (11.71%)	------------	65 (11.71%)
Book 4	17 (3.06%)	3 (0.545%)	20 (3.60%)
Book 5	63 (11.35%)	40 (7.20%)	103 (18.55%)
Total	400 (72.06%)	155 (27.91%)	555 (99.99%)

3) Firstnessin representation of genders in AFTA

- *Instances of characters' order of appearance*

    The priest looked up. He saw us and smiled.(*AFTA,* p. 6).

    The captain spoke pidgin Italian..(*AFTA,* p. 6).

    "I will get it for you, said the lieutenant" (AFTA, p. 7).

    "I am in love with **Miss Barkley.**" (*AFTA,* p. 10).

From the very beginning of the narration of the events, Hemingway has presented male characters before the female ones. To put it another way, firstness has been given to male characters in most narratives of the novel as it is presented in the table below.

Table 3. Character's Order of Appearance in the 5 Books of AFTA

Title of parts	Appearance of males' characters	Appearance of females' characters
Book 1	Priest, Renaldi, major, lieutenant	
Book 2	The porter, the stretcher bearer	
Book 3	The major, Renaldi, Gino	
Book 4	The proprietor, Henry	
Book 5		Mrs. Guttingen

- *Instances of firstness in mixed gender dialogues*

"How do you do?" Miss Barkley said. "You're not an Italian, are you?"

"Oh, no"

"What an odd thing- to be in Italian army." "It's not really the army. It's only the

ambulance."(*AFTA,* p. 15).

"I wish we could go for a walk," Catherine said. I'd wheel you if we had a chair."

"How would I get into the chair?"

"We'd do it."(*AFTA,* p. 89).

Table 4. Frequencies and Percentages of Firstness in Mixed Gender Dialogues in the 5 Books of AFTA

Title of parts	Total of dialogues	Males start dialogues	Females start dialogues
Book 1	6	2 (4.87%)	4 (9.75%)
Book 2	14	6 (14.63%)	8 (19.51%)
Book 3	------	-----	---
Book 4	6	1 (2.43%)	5 (12.19%)
Book 5	15	6 (14.63%)	9 (21.95%)
Total	41	15 (36.58%)	26 (63.41%)

The data in table 4 reveals that the dialogues between males and females are 41 dialogues in the five books of *AFTA*. 15 of which are dialogues initiated by males, that is, 36.58%, and 26 are dialogues in which the females start the conversation, that is, 63.41%. The latter percentage indicates that the dialogues which are initiated by females are greater than those initiated by males.

4) Instances of physical identification in representation of genders in AFTA

"Miss Barley was quite **tall**... **blonde** and had a **tawny skin** and **gray eyes"**(*AFTA,* p. 23).

"The major was a **little man** with upturned **mustaches**" (*AFTA,* p. 41).

" … The King passing in his motor car, sometimes now seeing **his face** and **little long necked body** and **gray beardlike a goat's chin tuft**" (*AFTA,* p. 6*).*

As far as the occurrence of physical identification is concerned, the results of the instances identified in the novel reveal that the frequencies of physical identification are 132 instances, 78 of which (i.e., 59.07%) associated with males' physical identification and 54 instances (i.e., 40.84%) associated with females' physical identification. The frequencies indicate that males' physical identification is greater than females', as displayed in Table 3, below.

Table 5. Frequencies and Percentage of Physical Identification of Males and Females in the 5 Books of AFTA

Title of parts	Male's physical identification	Female's physical identification	Total NO.
Book 1	5 (3.78%)	5 (3.78%)	10 (7.57%)
Book 2	14 (10.60%)	6 (4.5%)	20 (15.15%)
Book 3	44 (33.33%)	-------------	44 (33.33%)
Book 4	8 (6.06%)	21 (15.90%)	29 (21.96%)
Book 5	7 (5.30%)	22 (16.66%)	29 (21.96%)
Total	78 (59.07%)	54 (40.84%)	132 (99.91%)

The data in table 3 indicates the imbalance of the distribution of males' and females' physical identification throughout the whole text.

5) Instances of appraising lexicon in representing gender roles in AFTA

"You ought to have to let me know **darling**" (*AFTA*, p. 25).

"Oh, you're **lovely**, I said" (*AFTA*, p. 81).

"Are you awake **sweetheart**?" (*AFTA*, p. 258).

Another gender-related aspect that has been investigated in this study is the lexicon used by the male and female characters to address each other in an appraising manner. The characters use certain endearment phrases to appraise each other, such as: darling, sweetheart, beautiful, sweet, lovely... and the like. The frequencies of such lexical items are tabulated in Table 4, below:

Table 6. Frequencies and Percentage of Appraising Lexicon in the 5 Books of AFTA

Title of parts	Males' lexicon used to appraise females	Females' lexicon used to appraise males	Total NO.
Book 1	9 (4.5%)	4 (2.01%)	13 (6.53%)
Book 2	38(19.09%)	50(25.12%)	88(44.22%)
Book 3	15(7.53%)	-------------	15(7.53%)
Book 4	2(1.005%)	28(14.07%)	30(15.07%)
Book 5	9(4.52%)	44(22.11%)	53(26.63%)
Total	73(36.64%)	126(63.31%)	199(99.98%)

The analysis of the appraising lexicon in the text under study reveals that the frequencies of the instances in the whole text are 199 instances, 73 instances of which uttered by male characters to appraise the females and 126 of which uttered by females to appraise males, that is, (36.64%) versus (63.31%), respectively. As it is displayed in Table 4, the females' appraising lexicon is much greater in frequency than the lexical items uttered by males to praise females, suggesting that females seem to be far gentler in their verbal interactions than males.

DISCUSSION AND CONCLUSION

As it was already displayed in Table 1, above, as far as representing male and female characters through proper names is concerned, in the discourse of Hemingway's *AFTA*, males are more frequently mentioned than females. That is, out of 760 instances of proper names, 469 instances were associated with male characters, while merely 291 cases were associated with female characters. The reason behind such a disproportionate distribution may be sought in the nature of the context of the novel, a bloody battlefield in which normally males are more involved than females. The highest frequency of males' proper names are in book 3. Most of the males' proper names have been mentioned during the description of the Italian army's retreat. Hemingway has attempted to present male characters as round characters through reflecting their attitudes towards war. To put it another way, most of male characters had changed their point of view towards war. For example, Frederic, when he was wounded, just behaved like a hero in the sense that he refused to be treated medically before the other wounded soldiers. Also he and Bonello killed one of the sergeants when he refused to help them in getting the car out of mud during the retreating. Later, Frederic himself deserted from the army and Bonello preferred to be a prisoner rather than to be killed. Similarly, the males' honorifics are more frequent than the females' honorifics. The total frequency of the honorifics was 555. Four hundred instances (i.e., 72.06%) were males' honorifics; whereas, only 155 instances (i.e., 27.91%) belonged to females' honorifics. The unequal distribution of such honorifics may be, once more, explained in terms of the nature of the setting of the novel – the setting of a war, which is more

supposed to be male-oriented, and normally in such a situation males are more frequently involved in verbal interactions, especially in addressing each other's names. The absence of women, particularly from the frontlines of the battlefield, has also been justified in the text, no doubt in terms of the then-dominant discourse prevailing in the Western world during the World War I: "The Italians didn't want women so near the front." (*AFTA*, p. 22).

However, a noticeable increase in females' proper names and honorifics is found in Book 2 of *AFTA* in sharp contrast to Book 1. The increase in the occurrence of females' honorifics in this part of the novel is due to the presence of several female nurses while Frederic is getting medical treatment in the American hospital in Milan after his injury in the front lines of the battlefield.68 out of 76 instances, of females' proper names, are associated with Catherine. Hemingway has attempted to reveal how the relationship between Frederic and Catherine has become so intimate while he was in the hospital in the sense that Frederic used to call Catherine by her first name. Furthermore, they felt safe as if they were at their home, at times even calling the hospital "home".

On the other hand, Table 2 shows a decrease in the frequency of males' honorifics in Book 4, because Frederic narrated the events of the war while he and Catherine were staying in Switzerland after his desertion from the army. The theme of their intimate relationship has also been reemphasized when Frederic would talk more about his life with Catherine during this time and how they had a good time together.

As far as firstness in gender representation is concerned, table 3 reveals that Hemingway presented the male characters before the females in book 1, 2, 3, and 4. Whereas, only in book 5, he presented female characters before males. This is due to the nature of the events of the novel. The second phase of firstness in social gender representation is firstness in mixed gender dialogues. The analysis of the data indicates that the dialogues that are initiated by females are more than those initiated by males. Most of the dialogues between Frederic and Catherine show that she frequently uses tag questions. She always needs Frederic to confirm his love. As Lakoff (1973) has stated, tag questions are "used when the speaker is stating a claim, but lacks full confidence in the truth of that claim" (p. 54).Hence, Hemingway has attempted to present the theme of love and loss. Catherine was afraid of losing Frederic just as she lost her fiancé in war. Their intimate relationship has also been reemphasized and clearly manifested through the dialogues between Catherine and Frederic. For example, she said to him, "There isn't me. I'm you. Don't make up a separate me." (*AFTA,* p. 98). Similarly, in a dialogue between them, she said to Frederic, "We really are the same one." (*AFTA,* p. 121). They start to feel as if they were one. Hemingway has portrayed Catherine as a static and self-decision character. She has indeed resisted the tradition of her community at that time: staying with a man without being married to him.

Examining the frequencies of physical identifications of the characters in Table 5, once more, the data indicates a disproportionate distribution throughout the novel, with male characters being identified more frequently than female ones (i.e., 59.09% of physical identification being associated with males, but only 40.90% being related to females).

Such a disproportionate representation of genders through describing physical characteristics of the characters of the novel may be interpreted in the light of the nature of the events associated with war and the people who are involved in the war as agents. In the middle of the second decade of the 20th century, when World War I broke out and lasted about four years, sociologically speaking, one does not expect to see women as dominant social agents who could manage the battle, rather we expect men to act as dominant agents in managing the war. Therefore, it is not surprising to see that most of character portrayals in the novel, especially physical identifications, are associated with males rather than with females.

As far as the appraising lexicon is concerned, our analyses revealed the greater frequency of the females' appraising lexicon over the males' lexicon. Hemingway seems to have admired "women who could play the game as well, and follow the code as rigorously, as men" (Baym et al., 1985, p. 1540). Hemingway's portrayal of female characters with regard to appraising lexicon seems to reflect his belief that women are more polite, caring and considerate in their verbal interactions with men. Such a verbal behavior can be further interpreted in terms of politeness strategies as well. Brown and Levinson (1987, p. 107) describe terms of address like 'honey', 'dear', and 'sweetheart' as "in-group identity markers", which are used by language speakers as one of the positive politeness strategies stressing in-group membership. This seems to be the strategy employed by females while interacting with males in most parts of the text.

Last but not least, the analysis of Hemingway's *AFTA* discourse concerning gender representation reveals that the text is more dominantly male oriented with respect to representation of genders in terms of proper names, forms of address, physical identification, and even with regard to characters' order of appearance and fitstness in mixed gender dialogues. To interpret such a disproportionate representation of the characters as far as gender roles are concerned, one may justify Hemingway's portrayal of the social actors in the novel in terms of the violent setting of the battlefield, the events and actions of which by nature being more associated with male agents rather than female ones.

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