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GENDER REPRESENTATION IN NOMINATION OF A WOMAN IN THE NOVELS OF MALE AND FEMALE AUTHORS

The article deals with the linguistic means that represent a concept WOMAN in novels written by authors of different sexes through a conceptual analysis of gender-marked nominations of female characters in 19th century novels.

Key words: *gender, concept, conceptual analysis, cognitive linguistics, gender-marked nominations, conceptual space, type, conceptual unit, frame, token.*

A research interest in the problem of representing men and women in the complex of their gender attributes is growing in the modern world. Gender concerns not only women or men as separate individuals, but also characterizes the relations between them as socio-demographic groups and gender relations in general – how the social roles of women and men, girls and boys are realized, how they are socially built. Gender relations in language are fixed in the form of language stereotypes, which influence the behavior of an individual, including processes of their speech realization and speech behavior. Text linguistics helps to reveal gender asymmetry in the language and speech that renders corresponding stereotypes reflected in the minds of native speakers.

It is the interest of gender studies of the language in general and of certain types of texts in particular, namely, the question how a woman is represented in the novels of male and female authors that encourages us to this study.

The relevance of our study lies in the need to examine the gender representation of women in English novels through the prism of the worldview of male and female authors in order to conduct a comparative analysis of the stereotypical linguistic representation of women that authors of different sexes form.

The purpose of this study is to conduct comparative analysis of male and female stereotypical images about the female characters in the literature by examining the specifics of the woman's representation in the English novel, namely, the definition of gender representation in the nomination of a woman in the novels of male and female authors.

Gender issues have attracted the attention of many linguists, namely, O. Bessonova, N. Borysenko, N. Hryhoriv, V. Karaban, A. Kyrylyna, A. Martyniuk, I. Morozova, S. Pavlychko, O. Tkachyk, O. Voronina, E. S. Bogardus, P. Brown, J. Butler, P. Fishman, E. Goffman, O. Jespersen, G. Lakoff, S. Levinson, S. U. Philips, G. Rubin, D. Tannen and others. In our study, we rely on G. Lakoff's opinion that gender representations, like other forms of knowledge, are organized in the form of mental structures and are idealized cognitive models [3, p. 140].

Identifying the mechanisms of thinking, in particular the processes of creation and functioning of gender stereotypes in the mind, is one of the cognitive science's tasks. The problem of conceptualization of linguistic reality, on the one hand, and the verbalization of conceptual data, on the other, has been developed by cognitive linguistics originated in the field of cognitive science. In the context of cognitive linguistics, which investigates the connection between language and thinking, scientists explain and interpret the mechanisms of transferring concepts into linguistic means and vice versa,

i.e. the processes of verbalization, categorization and representation of concepts through certain lexical meanings, grammatical forms and syntactic structures.

Concepts are ideal entities that are formed in the human mind directly from their sensory experience, manipulations with real life objects and mental operations with other already existing concepts in their consciousness. Such operations may lead to the creation of new concepts from speech communication or understanding of the meaning of language units can be assimilated by a person from empirical independent cognition. The objectification of a cognitive structure, which is a concept or set of concepts, occurs in a word, which, in turn, performs a specific function in discourse and text [4, p. 4].

Therefore, according to the cognitive approach, language means are the reflection of cognitive structures. The material basis of the concept is a word, and the structure of semantic features of the word meaning reflects the basis of the concept structure.

Among the properties of the concept, the following can be noted: the concept is expressed in the language with the help of words (usually nouns, verbs or phrases, most often they refer to intangible or composite phenomena with a rich history and numerous meanings); the concept is nationwide, the same concept has the same expressions for all speakers of a given language, and vice versa – the same words are the expression of the same concepts; concept expression always has an excessive semantic load in relation to the context of use, including additional, background or non-factual information; the expression of the concept carries the emotional component, which is expressed in the presence of the hidden well-known assessment of the designated phenomenon [1, p. 15].

Based on the above definition and properties of the concept, it is possible to define the «conceptual field» as the total of all concept sign expressions, including both linguistic and extralinguistic. The center of such a space is composed by the most used variants which meanings do not depend on the context [1, p. 16]. The difference between conceptual spaces and semantic fields is a collection of linguistic units united by some kind of common semantic attribute. In other words, they have a certain non-trivial component of meaning, and the conceptual field is combined by the total of means that express specific concepts. The set of various associations of all semantic fields is a system of language, and the set of associations of conceptual spaces forms a system of mentality. Most often, conceptual spaces are formed on the basis of semantics, but not vice versa. The conceptual field is a kind of «sum» of all semantic relations at the language level.

Each concept and its conceptual space has its verbalization manifested by specific markers in the language, that is, words or phrases, with the help of which we immediately understand which phenomenon or image we are talking about. For example, the concept WOMAN includes the word «mother» in its conceptual space, which can be verbalized through such words as «*loving*», «*caring*», «*keeper*» or «*patient*».

Frame-modeling methodology (Ch. Fillmore, M. Minsky, S. Zhabotynska) is considered to be a priority among the methods of conceptual analysis in modern scientific literature. M. Minsky believes that a frame is a «special data structure for the cognitive display of stereotypical situations within the general context of knowledge about the world, that is, the minimally structured necessary information that uniquely identifies a certain given class of objects» [10, p. 3]. Frames are models for measuring and describing knowledge (mental representations) stored in people's memory [9, p. 106]. According to A. Selivanova, the frame is used in cognitive science for fixing verbally non-verbal information in the form of an information data structure, which reflects the empirically acquired knowledge of some stereotypical situation and text that describes it [5, p. 101]. The frame is presented as a structure of units and links. The frame is a structure that concentrates information in units (slots) and relational arcs connecting these units [2, p. 5].

40 novels served as research material. 20 novels belong to male authors: «*The Indiscretion of the Duchess*» by Antony Hope; «*Can you forgive her*» by Anthony Trollope; «*The way we live now*» by Anthony Trollope; «*Sybil*» by Benjamin Disrael; «*Vivian Grey*» by Benjamin Disrael; «*Great Expectations*» by Charles Dickens; «*Little Dorrit*» by Charles Dickens; «*Odd women*» by George Gissing; «*Diana of the Crossways*» by George Meredith; «*The woman who did*» by Gran Allen; «*The portrait of a Lady*» by Henry James; «*What Maisie Knew*» by Henry James; «*Scarlet Letter*» by Nathaniel Hawthorne; «*Lorna Doone*» by R. D. Blakmore; «*Far From the Madding Crowd*» by Thomas Hardy; «*Tess of the d'Urbervilles*» by Thomas Hardy; «*The Return of the Native*» by Thomas Hardy; «*The Law of a Lady*» by Wilkie Collins; «*The Woman in White*» by Wilkie Collins; «*Vanity Fair*» by William Thackeray, and 20 novels belong to female authors: «*Mistress and Maid*» by Dinah Craik; «*Leonora*» by Maria Edgeworth; «*Dora Thorne*» by Charlotte M. Brame; «*The Mill on the Floss*» by George Eliot; «*Agnes Grey*» by Anne Bronte; «*Lady Audley's Secret*» by Mary Braddon; «*Little Women*» by Louisa May Alcott; «*Persuasion*» by Jane Austen; «*Wives and Daughters*» by Elizabeth Gaskell; «*Mary Barton*» by Elizabeth Gaskell; «*Villette*» by Charlotte Bronte; «*The Wanderer*» by Fanny Burney; «*Emma*» by Jane Austen; «*Middlemarch*» by George Eliot; «*Sense and Sensibility*» by Jane Austen; «*Wuthering Heights*» by Emily Bronte; «*The Tenant of Wildfell Hall*» by Anne Bronte; «*North and South*» by Elizabeth Gaskell; «*Pride and Prejudice*» by Jane Austen; «*Jane Eyre*» by Charlotte Bronte.

The criteria for the selection of the material were such parameters of the texts as a genre – a novel, a period – the 19th century, and the territory – England.

Female characters of various social groups and property support, different marital status and age, as well as with different family relations are the central characters of the novels of the 19th century.

In the process of analyzing the material, the structure of the WOMAN conceptual space is applied using the cognitive frame-modeling method [7, p. 131]. The frame of the corresponding WOMAN conceptual space in the novels of male and female authors is combined with the ability to highlight common slots. One of the semantic-associative blocks identified in our study is a subject nomination slot.

The analysis is based on accurate calculations of the number of mentioned types, the establish list of which forms certain conceptual units of the subject nomination slot, highlighted in the study of the WOMAN conceptual space with consideration of the gender specificity of the authors of the novels analyzed [6, p. 132].

The methods of corpus analysis and the corpus manager program AntConc, which allows revealing the number of uses of the specified research units, were used for the analysis. The corpus comprised the abovementioned 40 novels that makes up 191 types. The corpus satisfies such requirements as representation, balance and size.

We identified four conceptual units: 1) woman as such, 2) proper names, 3) kinship relations and 4) social status to analyze the gender-marked cognitive priorities of the English novels that can be traced in a quantitative and qualitative way of nominating women in the novels of male and female authors [6, p. 208–211].

The results are shown in parentheses after the described concept through an apposition sign, for example *beautiful* (50::150), where the first number indicates the number of uses in the novels of male authors regarding the feminine actant and the second – in the novels of female authors.

It is important to note that the concept can be expressed by tokens that belong to different parts of speech or have different lexical and grammatical forms. Such cases were

taken into account in the study when carrying our calculations and are considered as different ways of expressing one type.

Conclusions were made in the areas of the most and the least gender asymmetry of women representation in the novels of male and female authors based on the study of the quantitative data of each of the type (a list of which forms the specified slot).

The 13 types, which constitute 4039 cases of use in the novels of female authors and 5947 – male authors represent the gender-marked nomination of the conceptual unit of a *woman as such*. There are 2 stylistically neutral lexical units: *woman*, *girl*, 4 positively neutral: *maid*, *lass*, *maiden*, *belle*, and 7 negative: *hussy*, *slut*, *bitch*, *jade*, *termagant*, and *quean*.

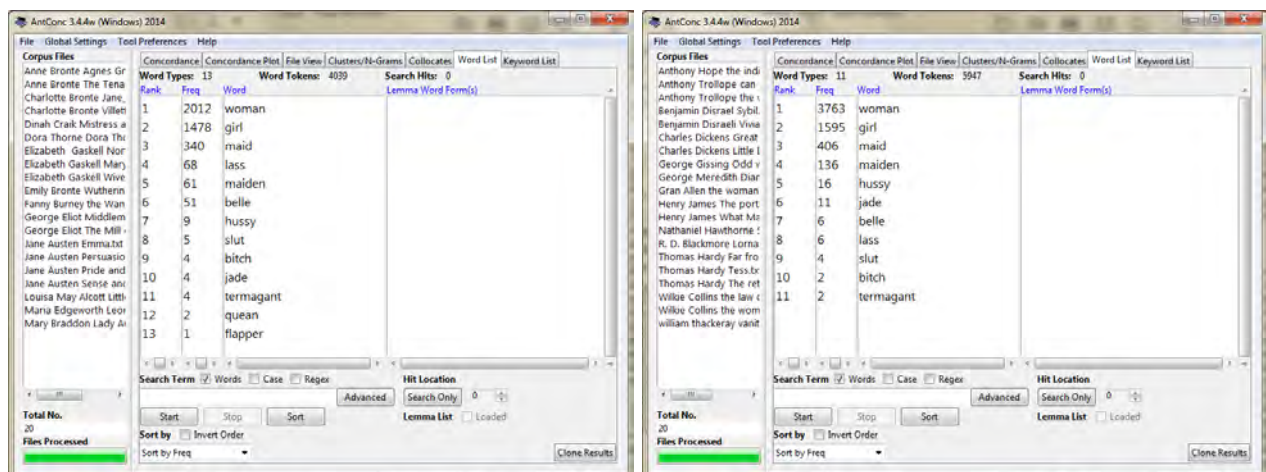


Fig. 1. Gender-marked nomination of a woman as such in the novels of male and female authors

Based on the data shown in Fig. 1. Gender-marked nomination of a woman as such in the novels of male and female authors, the number of uses of these gender-marked nominations was calculated: *woman* (3763::2012), *girl* (1595::1478), *maid* (406::340), *lass* (6::68), *maiden* (136::61), *belle* (6::51), *hussy* (16::9), *slut* (4::5), *bitch* (0::4), *jade* (11::4), *termagant* (2::4), *quean* (0::2), *flapper* (0::1). As the data shows more negative gender-marked nominations in the novels of male authors were in markers *hussy*, *jade*; and more positive nominations of a woman as such were in the works of female authors, as in *belle*, *lass*.

We also analyzed *proper names* of a woman in the novels of male and female authors, namely, the nominations with tender connotations. The general selection of female names of the 19th century helped us: *Abbie*, *Abby*, *Addie*, *Addy*, *Allie*, *Bab*, *Babbie*, *Becca*, *Becky*, *Bede*, *Bella*, *Bess*, *Bessie*, *Betsey*, *Beth*, *Betty*, *Biah*, *Biddy*, *Biddie*, *Briney*, *Caddie*, *Callie*, *Carrie*, *Cassie*, *Cindy*, *Clara*, *Cleda*, *Clemmie*, *Con*, *Connie*, *Crece*, *Crese*, *Crecy*, *Delia*, *Delphia*, *Dimmis*, *Dolly*, *Dot*, *Donia*, *Dosia*, *Edie*, *Ellen*, *Elly*, *Elsie*, *Essie*, *Etta*, *Fally*, *Fanny*, *Frankie*, *Flora*, *Flossie*, *Frankie*, *Fronie*, *Gen*, *Gerty*, *Ginny*, *Gussie*, *Hatty*, *Hepsy*, *Hermie*, *Hetty*, *Hitty*, *Jenny*, *Judy*, *Julie*, *Kate*, *Kay*, *Kersty*, *Kitty*, *Kizzie*, *Leafy*, *Lena*, *Lecta*, *Letty*, *Libbie*, *Lisa*, *Livy*, *Liza*, *Liz*, *Lizzie*, *Lollie*, *Lottie*, *Lou*, *Lucy*, *Lynne*, *Mabel*, *Madge*, *Maida*, *Mallie*, *Mamie*, *Manda*, *Mandy*, *Margie*, *Mate*, *Mattie*, *Mellie*, *Meg*, *Maggie*, *Mena*, *Mima*, *Mimi*, *Mina*, *Minnie*, *Myra*, *Mitty*, *Mollie*, *Nabby*, *Nan*, *Nancy*, *Nannie*, *Nell*, *Nellie*, *Nettie*, *Neva*, *Nonie*, *Nora*, *Orolia*, *Patsy*, *Patty*, *Peggy*, *Peddie*, *Peddy*, *Penny*, *Phil*, *Phoenie*, *Phosey*, *Pheney*, *Phosy*, *Polly*, *Pru*, *Prue*, *Puss*, *Rana*, *Reenie*, *Rena*, *Retta*, *Rilla*, *Rita*, *Sadie*, *Sally*, *Sene*, *Silla*, *Sissie*, *Sophie*, *Sukey*, *Tabby*, *Tallie*, *Tempy*, *Tennie*, *Tenty*, *Thea*, *Thenie*, *Thirza*,

Tilly, Tina, Torie, Trudy, Viney, Viny, Waity, Winnet, Winnie, Zubia, Zubie [8]. From them 164 most common female names were chosen for the analysis and the AntConc program showed how many times these names appeared in the novels of male and female authors.

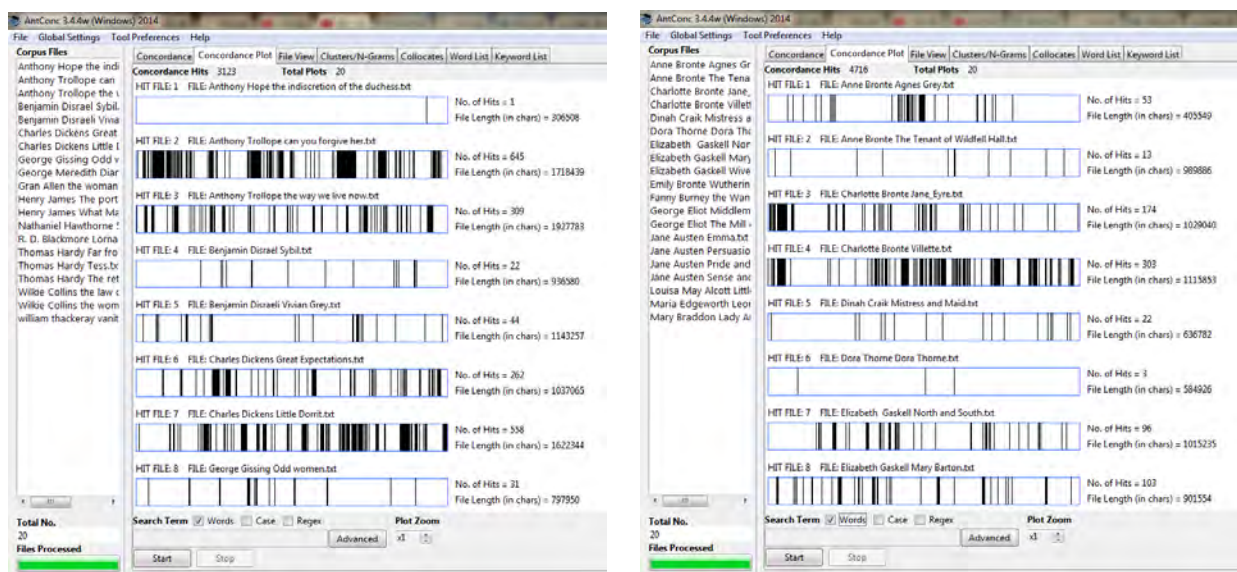


Fig. 2. Proper names of a woman in the novels of male and female authors

Distribution and quantity of the used proper names revealed that more female names with tender connotations were used in the novels of female authors (3123:4716).

The conceptual unit of *representation of a woman through her kinship relations* is also formed by a certain asymmetry in gender-marked nominations. The main components of the female conceptual unit in the novels of female authors are *mother* (3055) and *sister* (1100), that is, those where the relationship of a woman with her children, her brothers and sisters that makes the center stage; while in the novels of male authors – *mother* (3055) and *wife* (2177), that is, those where her marital status takes center stage.

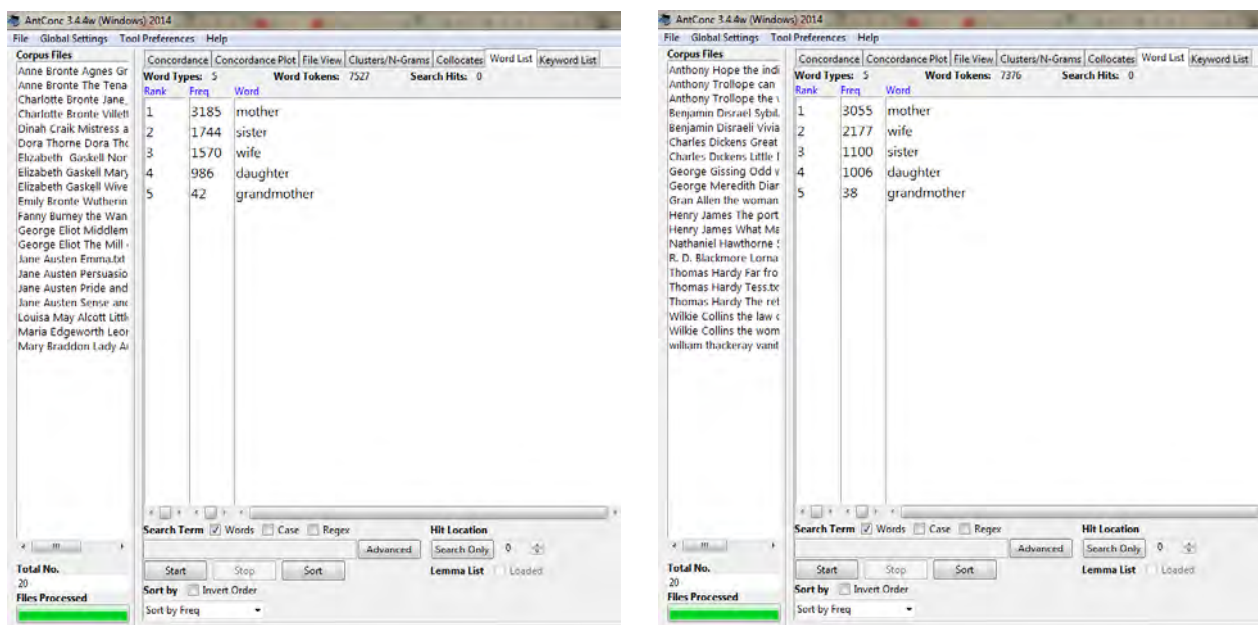


Fig. 3. Kinship relations in the novels of male and female authors

The greatest discrimination of women is observed in the conceptual unit of nominations reflecting *the social status of a woman*. 8 types: *lady, madam, queen, landlady, princess, Missis, Ms, Mrs* were chosen for the analysis.

Table 1

Gender-marked components of the social status nominations unit

number of nominations in the novels		female characters
male authors	female authors	
359	124	<i>Queen</i>
60	9	<i>princess</i>
5360	4298	<i>Lady</i>
184	330	<i>madam</i>
112	44	<i>landlady</i>
4162	3255	<i>Miss</i>
7	95	<i>Missis</i>
3	3	<i>Ms</i>
6131	7001	<i>Mrs</i>
16378	15159	Total

As shown in Table 1, male authors put in the center of their attention unmarried women characters (see *Miss*) while female authors are definitely interested more in women with married status (see *Mrs*). At the same time, male authors pay more attention to social status than female authors (*landlady, queen, princess*).

Table 2

Nominations of the WOMAN conceptual space

conceptual units	number of nominations in the novels			
	female authors	%	male authors	%
woman as such (13 types)	4039	12,8	5947	18,1
proper names (164 types)	4716	15	3123	9,5
kinship relations (5 types)	7527	24	7376	22,5
social status (9 types)	15159	48,2	16378	49,9
Total	31441	100	32824	100

Comparing the ways of nomination of the WOMAN conceptual space, it should be noted that the greatest number of gender differentiation is observed in the conceptual unit that describes woman as such: male authors (12,8%) and female authors (18,1%); and her kinship relations: male authors (22,5%) and female authors (24%). Male authors pay more attention to the social status of women, their married status and stereotypically female roles of mother and wife, while female authors pay more attention to family relations of a woman, her concerns about her family, husband, children, brothers and sisters.

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ГЕНДЕРНА ПРЕЗЕНТАТИВНІСТЬ У НОМІНАЦІЇ ЖІНКИ У ТВОРАХ АВТОРІВ ЧОЛОВІКІВ ТА АВТОРІВ ЖІНОК

У статті досліджено способи формування гендерних стереотипів у свідомості авторів різних статей через концептуальний аналіз гендерно маркованих номінацій жіночих персонажів романів XIX століття.

В сучасному світі посилюється дослідницький інтерес до проблеми відображення і представлення чоловіка і жінки в комплексі їхніх гендерних ознак. Гендерні відношення в мові фіксуються у вигляді мовних стереотипів, що відкладають відбиток на поведінку особистості, у тому числі і на мовну, і на процеси її мовної соціалізації.

Дане дослідження було проведене завдяки інтересу до гендерної проблематики в мові взагалі та в певних видах текстів зокрема, адже художні тексти, написані представниками різної статі, здатні передати образ окремого індивіда як зі сторони власне їхньої статі, так і зі сторони іншої статі.

Метою статті є проведення порівняльного аналізу чоловічих та жіночих стереотипних уявлень про жіночий образ в літературі, шляхом дослідження номінації жінки у творах авторів-чоловіків та авторів-жінок.

Дослідження базувалось на одній з пріоритетних методик концептуального аналізу – методиці фреймового моделювання та для аналізу застосовувались методи корпусного аналізу та програма AntConc, яка дозволяє виявити кількість вживання заданих одиниць дослідження.

У процесі аналізу матеріалу подається структура концептуального поля WOMAN за допомогою методу фреймового когнітивного моделювання. Фрейм відповідного концептуального поля WOMAN у творах авторів-чоловіків та авторів-жінок об'єднаний можливістю виділити спільні слоти. Одним із семантико-асоціативних блоків, що був виділений у дослідженні, є слот суб'єктної номінації.

Для проведення аналізу гендерно-маркованих когнітивних пріоритетів англійців, що прослідковується у кількісному та якісному способі номінації жінки у творах авторів-чоловіків та авторів-жінок, було виділено чотири концептуальні вузли: 1) жінка як така, 2) власна номінація, 3) родинні стосунки, 4) соціальний статус.

Результатами аналізу встановлено, що найбільша гендерна диференціація спостерігається у концептуальному вузлі, що описує соціальний статус жінки та її родинні стосунки. Автори-чоловіки більше акцентують увагу на соціальний статус жінки, її заміжнє положення та стереотипно жіночі ролі матері та дружини в той час як автори-жінки більше дають акцент на родинні стосунки, її піклування про свою родину, чоловіка, дітей та братів і сестер.

Ключові слова: *гендер, концепт, концептуальний аналіз, когнітивна лінгвістика, гендерно марковані номінації, концептуальне поле, концепт-маркер, концептуальний вузол, фрейм, лексема.*