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## GENDER-DETERMINED DIFFERENCES IN THE SPEECH OF LITERARY CHARACTERS

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## ABSTRACT

*The analysis of literary works of some English and American authors shows that gender – determined differences may disappear in the speech of female and male characters under the influence of different pragmatic factors. In spite of the existing gender stereotyping, social female and male roles are constantly changing in the contemporary society. The changes in the relationship between genders find reflection in fiction.*

In the art of the word, which is literature, speech plays a colossal role. The behavior of the characters, their manner of speaking, which can also be considered in gender aspect, as well as the speech strategy of the author himself. E. Goroshko to his article "Sex, Gender, Language" epigraphed the words of E.T. Hall: "Speech and gender of the speaker connected in the most obvious way. If the reader doubts this, let him will try for some time to talk like a person of the opposite sex and see how long he manages to make others endure this" [2, p. 98]. Hence the attention of researchers to the speech characteristics of heroes in literary artistic work.

Gender scholars are wondering what differences exist in the speech of men and women. For example, V.P. Belyanin writes about that men interrupt more often, are more categorical, tend to control the subject dialogue. As for female speech, it includes a great concentration emotionally evaluative vocabulary, and male evaluative

vocabulary is more often stylistically neutral [1, p. 202].

Men are less likely to express emotional affection, for example, using the words darling, dear, sweetheart, my love. They explicitly avoid layering emotional experience on cognitive experience. Reducing the importance emotional experience and preferring cognitive experience, men avoid talk about their deep personal experiences. From women you can often hear: "I feel, I hope, I love. For example, "I feel so sad today."

In women's speech, there is also more frequent than in men's speech. use of interjections. For example, the heroine of Helen Fielding's novel "Bridget Jones's Diary, filled with self-pity, repeatedly uses the interjection "Oh": "Oh, I feel so unhappy... Oh I am so sorry and miserable" [9, p. 43].

Linguistic gender studies of the linguistic representation of men and women found that the differences between male and



female speech lie in different areas of the language: in phonetics, in phonology, in vocabulary, in grammar, in style and syntax [2, p. 36].

I. V. Kostikova notes that these differences are determined not so much physiological characteristics of men and women, how many socialization mechanisms, upbringing and common in every culture ideas about the essence of male and female [4].

Gender differences are constantly changing under the influence of many different parameters. One of these parameters is a complex combination of pragmatic factors related both to the specifics of communication (the environment of communication, the situation of communication, relations between communicants, the genre of conversation), and directly with personal characteristics of communicants (gender, age, social status, profession, ethnicity, education, religious beliefs), having a significant impact on the speech behavior of communication participants [8].

The process of informal interaction involves people connected between a certain type of relationship, namely, family, friendship, marital and romantic relationships. Each type of relationship has own features that reflect the specifics of this type of interpersonal interactions.

Strengthening the distinctive features of the speech behavior of male and female characters directly related to the degree of formality and communication and the composition of the group communication. In the field of formal communication, the relevant field is professional activities of communicants. In informal communication significant is the type of relationship that connects communication partners.

Thus, the characteristic features of male informal communication, in particular friendly communication are rivalry and competition [5, p. 121].

"Look!" Ragen snapped. "I do not care who or vat you are. If you speak so much another person on this unit - or to any other person again - I will make sure you die."

"One moment," Arthur said. "You do not make those decisions at Harding. Here I am dominant. You listen to me."

"You are going to allow her to get away with this shit?"

"By no means. I will handle it. But you are not the one to tell her she would no longer take the spot. You have nothing to say about it." [11, p. 133]

The participants in the dialogue are old acquaintances, both characters are strong personalities, each of them wants to dominate. This example clearly shows male competition and rivalry.

The topics of women's conversations are related to their social, family, etc. roles for example, with the role of the mistress of the house, which is given great importance. Let's turn to An example from Harper Lee's book "To kill a mockingbird":

"I wonder how much of the day I spend just callin' after you. Well, it's enough time to make a pan of cracklin' bread, I reckon. You run along now and let me get supper on the table"[10, p. 54].

Female characters tend to discuss fashion and show business, everyday problems, health and interpersonal relationships. Female friendly communication is characteristic a high degree of intimacy and detail of the information discussed [5].

"Oh Mum! What could possibly have made you like this? Why like this, so unwilling to give?"



"Events which took place years before you were even born," she said pathetically.

"Oh, no, you don't! After what did you just tell me? You're not going to get away with flogging that dead horse to me ever again! Rubbish, rubbish, rubbish! Do you hear me, Mum? You've wallowed in it for most of your life, like a fly in syrup!"

"I used to think having a daughter wasn't nearly as important as having sons, but I was wrong. I enjoy you, Meggie, in a way I can never enjoy my sons. A daughter's an equal. sons aren't you know. They're just defenseless dolls we set up to knock down at our leisure."

"You're remorseless. Tell me, then, where do we go wrong?"

"In being born," said Fee [12, p. 428].

Being in a state of nervous breakdown, a young girl discusses with her mother of the current life situation. Emotionality and expressiveness of remarks can also be called a distinctive feature of female speech behavior, manifested in the use of speech acts of a mixed type - a compliment - admiration - you are the wisest woman I know, and compliment - advice - you'll shame Bob into line with your generosity. Projection of the situation under discussion on your personal life, creates the effect of maximum convergence of communicants and allows the speaker act as an expert without dominating the interlocutor. Usage this technique is another widespread practice of female friendly communication.

In the process of formal communication, the gender aspect of the personality of the communicant has no significant effect on his speech behavior. Significant is his belonging to one of the spheres of formal communication: political, legal, economic, social, religious, show business.

A study conducted by I.A. Manukhina show that in the choice of models speech behavior, as well as in the nature of the design of the statement, namely, in its directness or indirectness, male and female characters in the considered jobs do not show clear gender preferences and are equally proficient in both cooperative and confrontational tactics and strategies [6].

Let's look at an example:

"I also want a list of suspects by 5 p.m. today. Is that clear?"

"Certainly, Mr. president."

"And I would like a report on your security and where it broke down."

"You're assuming it broke down."

"We have two judges, both of whom were being protected by the FBI. I think the American people deserve to know what went wrong, Director. Yes, it broke down."

"Do I report to you or the American people?"

"You report to me" [7].

Two people occupying the highest possible positions, socially and politically significant posts are engaged in an invisible competition to find out who is stronger and influential. The President's speech is imperative, contains instructions regarding the expected from the interlocutor of actions - I also want a list, And I would like a report. FBI Director uses predominantly indirect speech acts of allusion - You're assuming, Do I report to you or the American people, pointing out the inaccuracy and vagueness of the received them instructions.

A high degree of responsibility and the importance of decisions made imply the existence of a rigid hierarchy and unconditional obedience based on execution of orders and instructions that have a precise and clear form that does not



allow interpretation. All these conditions affect the speech behavior of male and female characters, often erasing gender differences.

Rudeness, in contrast to the traditional understanding, is the subject of manifestations not gender, but intellectual and emotional characteristics of a person communicant. As the analysis of the works of modern English and American authors shows, female characters are under the influence of strong emotions (anger, irritation) manifest themselves as excessively rude and aggressive interlocutors, while time as the behavior of male characters when some special factors appear (personal gain, material interest, sphere of professional employment) becomes very polite. Both formal and informal communication tend to the increasing use of abusive and obscene

language by female characters gender, especially in evaluation structures, regardless of their formation and social status [6].

For example:

"Anyway," I said defensively, "Mark isn't a Man Who Can't Commit – he's already been married."

"Well, then it might mean he thinks you're a "Just For Now Girl," hiccupped Jude.

"Bastard!" slurred Shazzer. Blurry bastards. Fwaw, look at that!" [9, p. 52]

Summarizing the above, it can be argued that the ideas about models behavior of men and women and their role functions is changing in modern English speaking society.

Fiction, which at all times sought to respond to basic questions of human existence, does not pass by the changing gender relationships in the modern world.

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