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it. Her deletion of knowledge implies her intimate feeling and background knowledge of Bluntschli. It also suggests her focus on the topic of his wish of staying with Raina and their background knowledge of this single topic.

9. Conclusion:

To conclude, gender difference in the dialogue of George Bernard Shaw's *Arms and the Man* is exposed in the discourse level of the dialogue. In this level, speech acts, implicatures, violation of cooperative principle, and cohesive relationships express the three major character's contrastive ideas of war. The female characters of Raina Petkoff and Catherine Petkoff express their idea of war (romantic idea) which contrasts with Captain Bluntschli's idea (realistic idea). These ideas present gender difference in the dialogue of the play. In short, these contrastive ideas contextually express the theme of war in the dialogical discourse of the play from two different stances: the

feminist stance and the masculine one.

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unit. It supports it through these sentences.

The utterances of the second interchange are tied by the lexical reiteration of the word 'who'. They are linked to their content by one *tie*, the word 'who'. Fowler explains that a "tie is made by some constituent which resumes, reiterates or otherwise recalls something designated by a predicate or a referring expression in a preceding sentence" (Fowler, 1988, 61). As for the reiterated 'Do', it suggests the intimacy and intensity of the speaker's conversational dialogue.

As for the third interchange, its textual structure is tied by three ties: the causative 'if', the reiterated question "Do you understand that?", and the reiterated phrase 'all of them'. They leave a defamiliarizing effect on the reader for they violate the grammatical rule of avoiding the reiteration of the same item. This shift from logicality to defamiliarization implicates a new propositional meaning of war, a new ideational meaning. The repetition of the causative word 'if',

the question, and the phrase emphasizes this unstated propositional meaning. It implies a different idea of war. In other words, it implies a new idea of war, the realistic idea of war.

Ellipsis is obvious in the listener's short answers. It is clear in her use of the word 'yes' and 'not' in this interchange. It suggests that the speaker concentrates on one topic and on its background knowledge. The speaker knows that the listener cannot save himself in the battlefield and captivity. She keeps this knowledge hidden, she does not explicitly state it. This deletion of the knowledge suggests the intensity of the situation of the speaker and the listener.

The sentences of the fourth interchange are linked by the lexical reiterated word 'wishes'. It is cataphorically referred to by the word 'it'. This tie, i.e. 'wishes' has also an elliptical function in the text. The speaker hides her information of Bluntschli's wish of staying with Raina. She does not tell the other listeners sufficient knowledge about



the lexical collocation of certain words. Roger Fowler attributes the defamiliarizing effect of lexical collocation in literary texts to the postponement of the context. He states that the «defamiliarizing effects of lexical collocation in literary texts result from the fact that the context is *not* given in advance and so the reader has to construct a context which makes sense of the lexical patterns.” (Fowler, 1988, 65) [the italic is not mine]. According to Fowler, lexical collocation strongly affects the structure of ideas in a text. He comments “lexical collocation, its developments and deviations, has a strong influence on the structuring of ideas in a text.” (Fowler, 1988, 66). Besides, the first three interchanges are characterized by the use of sentential/syntactic reiteration.

The recurrence of the lexical collocations (our ideas, Our patriotism, and our heroic ideals) in the first interchange expresses intimacy between the two speakers, Raina and Catherine on one side and between Raina and Sergius on the

other. These collocations tend to occur side by side due to their relevance to the topic of this dialogue: the idea of war, Raina’s and Catherine’s romantic idea of war. They contribute to the presentation of the speakers’ propositional meaning of war and consequently structuring of its romanticized idea in the text.

Besides, the lexical reiteration of the temporal conjunct ‘And’, and the adversative one ‘yet’ in the same interchange deviates from the grammatical rule of the avoidance of the repetition of the same words. It defamiliarizes/violates the grammatical structure of the sentences of the interchange in terms of joining two contradictory cohesive items and their reiterative succession. This defamiliarizing effect explicates the speaker’s (Raina’s) two contradictory attitudes to the idea of war: an imaginary attitude and a realistic one. Furthermore, the successive use of the explanatory sentences in the same interchange is a cohesive (additive) relationship. It supplies additional information about the topic of this discursive

Dialogue also is changed according to social stance, and, therefore, it is changed from its impolite way to its polite one. There are many utterances that are referentially threats and orders, especially, at the beginning of the dialogue, such as (Don't, call out, Remember, and so on). They expressively signify Bluntschli's powerful language over Raina. Rhetorically, they implicitly indicate Bluntschli's fear of captivity by the enemy.

In the third interchange, Raina's idea of war contrasts Captain Bluntschli's. She referentially supports his argument of his readiness to death in war. But she expressively rejects his argument. Rhetorically, she aims to present a contrastive argument; she intends to deliver an argument that rejects his. She appears ironic in her speech. Her argument violates Grice's maxim of quality. She verbally approves Bluntschli's false argument in time she knows of its falsity. Her contrastive speech is an unstated proposition of a different idea. Contextually, she indirectly

means him in her general proposition about soldiers' fear of death:

As for the forth interchange, Catherine Petkoff and Bluntschli implicitly express their new idea of war in their conversation in this interchange: the falsity of war. They share it with Sergius and Mr. Petkoff. Yet, the context of Catherine's speech gives a propositional meaning of war, an unstated meaning. It deviates from the common (world) meaning of war. It implies her daughter's love feeling to Bluntschli, Raina's love feeling. Her speech flouts Grice's maxims of quantity and relation. She does not give any details about her wishes. Besides, her wishes are relevant to Raina's wish of meeting Bluntschli again, not Sergius's or Mr. Petkoff's wish of Bluntschli's staying with them.

As for cohesive relationships, they have an effective role in constructing the context of the interchanges. Most of them deviate from the grammatical rules of sentences. They have a defamiliarizing effect on the text of the play, especially,



and tolerance. Yet, her utterance expressively means their noble ideals in their social stance. Rhetorically, the utterance implicitly signifies Raina's romantic ideals of war. Besides, Raina uses the utterance to express an unstated proposition: her love feeling to Sergius. She implies this feeling through this utterance. It is an implicature of speech. She talks about the heroic ideals in a general proposition; but actually her 'hero' Sergius is intended by her speech, not the heroic ideals of her society. Raina's propositional meaning of the utterance flouts Grice's maxim of relation in his cooperative principle. She is ironic in her speech.

Raina's repeated utterance «my hero» in the same act also flouts/violates Grice's maxim of relation. She intends to express him as her romantic hero, not a national one. Her speech implicates her intended meaning of the use of the word «hero». It is irrelevant to Catherine's speech of Sergius's bravery. Raina is ironic in her speech:

Raina: Oh; I shall never be unworthy of you anymore my souls hero – never, never, never. My hero! My hero! (Act 1,8).

The interchange between Raina and THE MAN/ “chocolate-cream soldier” whom readers later discover that his name is Captain Bluntschli presents the topic of the argument between Raina and THE MAN/ “chocolate-cream soldier”: the falsity of the romantic idea of war.

At the beginning of the conversation, the language of the dialogue is formal. The whole context of the situation denotes war, and there is the use of the imperative and the reliance on commands. The tone of the dialogue is changed when the speakers appear to be a man and a young woman.

It starts with Raina's question inside the room. When she repeats the question, The Man (Bluntschli) immediately replies, and he threatens her. He uses two different forms of speeches in this conversation; at the beginning, he threatens Raina, but then he speaks in a polite way.

social conversational discourse in terms of its linguistic units, its speeches.

The dialogic discourse of the play explicitly and implicitly expresses gender difference between the male speakers and the female ones concerning their use and choice of words, especially in the use of speech acts and cohesive expressions.

The pragmatic meanings of certain speech acts uncover the male powerful stance over the female one.

The unstated propositional meanings of certain utterances in the discourse of the play implicate/imply two different ideational meanings. These meanings imply two different ideas of the play from two contrastive perspectives: the male perspective, and the female one.

The defamiliarization/deviation in the utterances/sentences of

the female speakers in the play is prominently more frequent than that of the male ones. It has its effective role in presenting gender difference.

Cohesive relationships show a strong impact on structuring the text of the dialogue of the play and consequently structuring of its unstated ideas.

8. Discussion:

Gender difference in the dialogue of Shaw's play is implied in the forms of speeches and their meanings on the idea of war. In the first interchange between the two speakers Raina and Catherine, her mother Raina expresses a romantic idea of war. This idea is referred to through the use of the following words: our patriotism, our heroic ideals, noble, and heroic ideas.

On the level of form, Raina's utterance of "heroic ideals" referentially means the common traditional ideals of heroism like courage, faithfulness to duty and home,



cohesive words in the interchanges. The first table shows the three kinds of cohesion: reference, substitution, and ellipsis. As for the second table, it shows the other two kinds of cohesion: lexical cohesion, and conjunction.

Cohesive Words	Our ideas Our_patriotism, our heroic ideals, he, it, him, yet, me, that,	do, who_of course	do, tell, my wishes, yes, not
Kindof Cohesion	Reference	Substitution	Ellipsis

Table -1-

Cohesive Words	Our ideas Our patriotism, our heroic ideals, heroic, Who, and, yet, if, Do you understand that, all of them, wishes, orders. Of course, promises, our heroic ideas	When, And, yet, until, as, because, but, if
Kind of Cohesion	lexical cohesion	conjunction

Table-2-

7. Results:

Before discussing the corpus of data from Shaw's *Arms and the Man*, the study infers the following results concerning the discursive analysis of the issue of gender difference in the dialogue of the play:

The dialogue of the play holds the linguistic features (linguistic foci) of

be shot. Be good; and no harm will happen to you. (*She is heard leaving her bed, and making*

for the door.) Take care: it's no use trying to run away.

Raina-But who-

The Voice- (*warning*) Remember if you raise your voice my revolver will go off.

(*Commandingly*) Strike the light and let me see you. Do you hear.... Excuse me disturbing you; but you recognize my uniform? Serb! If I'm caught I shall be killed. (*Menacingly*) Do you understand that?

Raina- Yes. (Act 1, 9)

As for the third interchange, it consists of five turns. It resumes the topic of the second interchange. The two speaker keep talking to each other:

Man- If I'm caught I shall be killed. Do you understand that?

Raina- yes.

Man- well, I don't intend to get killed if I can help it. Do you understand that?

Raina- I suppose not. Some soldiers , I know, are afraid of death.

Man- All of them, dear Lady, all of them , believe me, It is our duty to live as long as we can . (Act 1,9)

The forth interchange is among four speakers: Catherine, Bluntschli, Sergius, and Petkoff. Its topic is Bluntschli's wish of staying with Raina. It has four turns:

Catherine- Of course I shall be too delighted if (*appealingly*) Captain Bluntschli really wishes to stay. He knows my wishes:

Bluntschli- (*in his driest military manner*) I am at madam's orders.

Sergius -(*cordially*) Then settles it.

Petkoff- (*heartily*) Of course! (Act 2, 46)

As for tables, they contain the words that express cohesive relationships among utterances/sentences in the selected interchanges. They also show the kinds of these

the person or object denoted by that noun (Lyons, 1968, 284).

6. Data Analysis:

To investigate the dialogic discourse of gender difference in Shaw's *Arms and the Man* the study depends on a corpus of data from the play as its field of study. It contains four interchanges, and two tables. Each interchange can be considered a discursive unit. Each of these interchanges is discussed separately in terms of speech acts, implicature, cooperative principle, and cohesive relationships among utterances/sentences.

The first interchange is between a girl named Raina and her mother, who is named Catherine. Its topic is the romantic idea of war. It falls into three turns:

Raina- our ideas of what Sergius would do- our patriotism – our heroic ideals. When it buckled on Sergius's word he looked so noble : it was treason to think of him disillusion or humiliation or failure. And

yet – and yet- promise me you'll never tell him. Catherine- Don't ask me for promises until I know what I'm promising.

Raina- well, it came in to my head just as he was holding me in his arms and looking into my eyes that, perhaps we only had our heroic ideas because we are so fond of reading Byron and Buskin , and because we were delighted with the opera that season at Bucharest . (Act 1, 6)

The second interchange is between Raina and A Man's Voice. Shaw, the author of the play employs a sound device in it as an indicator of the presence of a speaker. It is about Raina's first meeting with Bluntschli. This interchange is divided into five turns:

Raina- (*crouching on the bed*)
Who's there? (*The match is out instantly.*) Who's there? Who is that?

A Man's Voice- (*in the darkness, subduedly, but threateningly*)
Sh-sh! Don't call out; or you will

The essay was effective. *It tackled smoking. It analysed cases. It suggested...*

Adversative relationship refers to an oppositional/contrastive relationship between a sentence and its precedent one, expressing a semantic relationship of contrast like ‘yet’, ‘but’, ‘unlike’, ‘in spite of’ etc. :

The student passed the exam *in spite of* his mistakes.

As for causal relationship, it demonstrates explicitly or implicitly a causal or conditional relationship among successive sentences. Explicite causatives include causal/conditional items like ‘because of’, ‘If...then’, ‘in case’, etc. : The flight was delayed; *because of* the weather forecast.

Gender is a grammatical category that refers to the state of being male or female. It refers to sex distinction. In English language, it is divided into three categories: masculine, feminine, and neuter. For example, the common nouns

boy, girl, and child, are respectively masculine, feminine, and neuter. Randolph Quirk and Sidney Greenbaum declare that there exists a close connection between gender and the biological category of sex. They state that “ the connection between the biological category ‘sex’ and grammatical category ‘gender’ is very close, insofar as natural sex distinctions determine English gender distinctions.” (Quirk and Greenbaum, 1973, 89).

English language does not generally use special suffixes or articles to mark gender distinctions: it does not use sex markers to express these distinctions. Quirk and Greenbaum argue that “ Some pronouns are gender-sensitive (the personal *he, she, it*, and relative *who, which*); but others are not (*they, some, these*, etc.) (Quirk and Greenbaum, 1973, 90). Furthermore, John Lyons conceives that there is no semantic association between the gender of a noun and the physical or other properties of



dialogue illustrates it:

-Have you seen the professor?

-Yes, I have.

Lexical cohesion is divided into two items: lexical reiteration and collocation. The first item refers to the repetition of the same word in a sentence. It can be easily shown in this sentence: He drove *faster* and *faster*. The same repeated word may refer to another instance of an object as shown in Halliday's example from Joyce's *Ulysses*:

"from the *stairhead*... he peered down the dark winding *stairs*" (Joyce, 2018, 1)

As for collocation, it is the tendency of certain words to occur with other words due to their reference to the same idea. Fowler points out that it is characterized by its being a natural, unnoticed aspect of textual cohesiveness. (Fowler, 1988, 65) The first passage of the first chapter of Joyce's *Ulysses* has examples of this item:

Stately, plump Buck Mulligan

came from the stair head, bearing a bowl of lather on which a mirror and a razorlay **crossed**. A yellow dressing gown, **ungirdled**, was sustained gently behind him on the mild morning air. He held the bowl aloft and **intoned**:

-Introibo ad altare Dei. (Joyce, 2018, 1)

The words in bold type are collocative expressions from the Roman Catholic church ceremony. They make intimacy among speakers and produce new propositional meanings of sentences.

Conjunction denotes a temporal succession/relationship among sentences. Halliday and Hasan identifies three other relationships among successive sentences: additive, adversative, and causal (Fowler, 1988, 66) (see Halliday and Hasan, 1976).

Additive relationship is the succession of sentences that provide further information about a given topic:

refers to some other entity to which the same term is applicable. As for ellipsis, it is the omission of the repeated or stated idea in the second sentence. Lexical cohesion falls into substitution of pronouns and verbs, and referring and predicating expressions, nouns and verbs. Conjunction refers to sequences of coherent, progressive sentences (Fowler, 1988, 62-66).

Reference falls into two types: anaphoric reference and cataphoric one. Anaphoric reference is the key to cohesion for Hasan (Fowler, 1981, 67). It is the use of a pronoun or demonstrative in a certain sentence, which has the same referent as, or substitutes for, an item in the previous sentence, such as the use of the pronoun *he* in the sentence below:

When John was watching TV, *he* saw his friend on a TV programme.

As for the cataphoric reference, it is the use of a pronoun or demon-

strative in the precedent sentence to refer forward to a following item as in the following example: When *he* returned home, John met his friend.

The pronoun *he* refers cataphorically to the proper name John in the second sentence.

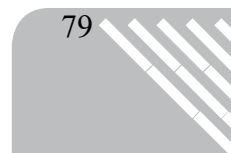
Substitution is found in verbs and nouns. The commonest verbal constructions of this cohesive device are 'do' (did), and 'do so' (did so). It can be seen in the following exchange:

-Did you read the latest news?

-I *did so*.

Here the pro-verb '*did*' substitutes for the whole of the verb phrase 'Did you read the latest news'

As for ellipsis, it is a significant cohesive device in dialogue. It ensures that the speaker and the listener are focusing together on a single topic and on a background knowledge relevant to their topic (Fowler, 1988, 63). The following



linguistic structure. Yet, her focus on these features is distinguished by its limited range; it is restrictive to five syntactic features: reference, substitution, ellipsis, and conjunction. Roger Fowler concludes that “cohesion for Hasan is the sum of the syntactic mechanisms which are the prerequisites for the cognitive, narrative, etc. , wholeness and fluency of a text” (Fowler, 1981, 67).

Fowler considers cohesion as one of the categories of the linguistic surface structure of the text. Unlike Hasan, he does not confine his study of cohesion to the syntactic/sentence level. According to him, cohesion “refers to linguistic patterning which contributes to the impression that a text ‘hangs together,’ that it is a single text and not an arbitrary concatenation of distinct sentences” (Fowler, 1981, 67) He conceives it as one of the basic aspects of textual structure

(Fowler, 1988, 61).

For Fowler, cohesion is considered a fundamental aspect of making and constructing the literary text. In his linguistic criticism of literary discourse, it is one of the literary conventions for thematization. He asserts that it “distinguishes well-formed texts, focusing on an integrated topic, with well-signalled internal transitions, from arbitrary and inconsequential strings of sentences.” (Fowler, 1988, 61). Fowler applies Hasan-Halliday method of analyzing cohesive relationships in the surface structure of texts to the literary texts. Halliday and Hasan identify five cohesive relationships linking sentences: reference, substitution, ellipsis, lexical cohesion, and conjunction.

Reference denotes a grammatical item that refers to some entity/action previously indicated by another term. Substitution designates a word in the second sentence that

relationship between the utterance and the context (Fowler, 1988, 106).

Cooperative principle was also suggested by Grice. He assumes that this principle obliges speakers to express themselves in a way that prevents interpretation and to make hearers assume that whatever utterance is said to them is meant to make sense. Grice summarizes four maxims for this principle :

Maxim of Quantity : The speaker and the hearer/listener should make their exchanges informative according to the requirement of speech.

2- Maxim of Quality: The speaker and hearer should tell truthful things. They should not say what they believe to be false and what they lack sufficient proof.

Maxim of Relation: Both the speaker and the hearer should be relevant in their speech.

Maxim of Manner: The speaker

and the hearer should:

a-avoid obscurity of expression.

b-avoid ambiguity.

c-be brief:

d-be orderly (Fowler,1988, 106).

Cohesion is a linguistic linking within a discourse or sentence that joins the discourse or sentence together and gives it meaning. It describes how a text is connected together by grammatical devices, such as *and*, *Besides*, *he* , *However*, and *On the other hand*. It is characterized by the lexical and grammatical sentential relationships among the units of the text. It has been studied in text linguistics field, especially text grammar. (see Halliday, 1964, 1971, Leech, 1965, Hasan, 1968)

Cohesion is sufficiently studied by Ruqaiya Hasan(1968). She determines the cohesive relationships among the textual units through investigating the arrangement of syntactic features in the



is (referentially) a threat, but (expressively) a mock threat, and (rhetorically) or in contact function within the course of an (utterance) also a summons. In terms of components, an act is in message content (topic), a threat; in key, it is a mock ;and in norm of interaction, a summons (Hymes, 1977, 53).

In the discursive level, dialogue is a conversational interaction between a speaker and a hearer/listener. It is a direct interaction among real/fictional characters. It is involved in social obligations and has an impact on world view and social structure. Its techniques include speech acts, implicature, and co-operative principle. Speech acts refer to actions performed by speeches. They were proposed by the philosopher J. L. Austin and developed by the philosopher J. R. Searle. Austin's and Searle's theories of speech acts view that language has a pragmatic dimension, a

performative one .

Certain utterances in dialogues are performative; they have illocutionary force. They perform a locutionary act with one illocutionary force. Roger Fowler states that utterances are used to perform actions as well as to communicate propositions true or false. He remarks that there exists a prevalence of speech acts in discourse, speakers in dialogue ceaselessly engage in a series of illocutionary acts such as promising, requesting, betting and so on (Austin, 1962, 96).

As for implicature , it is an unstated proposition emerged from the disparity between an utterance and its intended meaning like irony, metaphor, and double entendre, this term was first coined by the philosopher H. p. Grice. He argues that an implicature denotes a proposition emerged from an utterance that is said; but not stated by the spoken words, and it is the product of the

hesive relationships among some of them in terms of gender difference. It seeks to shed light on the role of these linguistic techniques in presenting the idea of war through the analysis of the speeches of the dialogue of the play within the domain of discourse. Its procedural limits of analysis lie within the scope of forms, meanings, and cohesive relationships among the speeches that imply gender differences among the speakers (characters). Besides, the study is confined to the grammatical conception of personal gender. It eliminates the other categories and subcategories of gender due to their irrelevance to the scope of the study.

5.Theoretical Background:

The research in discourse analysis emerged as a development of the linguistic approaches to text which focused on inscribed words as an aid to teaching pronunciation

and grammar. It investigates this relationship through analyzing the use of the lexical, syntactic, and semantic units of the language of the discourse. Discourse has been analysed within the domain of the theories of modern linguistics. Dell Hymes' sociolinguistic theory of discourse analysis studies the linguistic features of speeches that have performative actions. In this sense, discourse can be viewed as a set of speech acts. Dell Hymes analyzes it in his sociolinguistic theory on the basis of the syntagmatic and paradigmatic relations among speech acts. According to Dell Hymes, discourse can be viewed both paradigmatically and syntagmatically. It can be analyzed both in terms of sets of speech acts, and as a sequence of choices of these speech acts. It is necessary to recognize each sequential unit as complex or a bundle of features. In terms of functional foci, that an act

the discourse uncovers the male powerful stance over the female. Foucault believes that discourse “transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it” (Foucault, 1970, 101) (see Young, 1981, 51).

3. Methodology:

The research employs modern linguistic theories of analyzing the dialogical discourse of gender difference in Shaw's play. It employs Dell Hymes' ethnographic approach to linguistics to identify the referential, expressive and rhetorical meanings of speeches in the play according to the syntagmatic and paradigmatic relations among speech acts.. Besides, it adopts John L. Austin's pragmatic approach to speech acts to analyse the illocutionary acts of some of the speeches and it makes use of H. P. Grice's

pragmatic term of cooperative principle to discuss the unstated propositional meanings of the grammatically deviated speeches. It uses M. A. K. Halliday's, Ruqaiya Hasan's, and Roger Fowler's theory of cohesion of discourse so as to delineate the cohesive relationships among the speeches. It applies the linguistic methods of discourse analysis to the study of the gender difference in the dialogue of Shaw's play.

4. Purpose and Limitation of the Research:

This study aims at investigating gender difference in Shaw's *Arms and the Man* through analysing the linguistic techniques of the dialogue: speech acts, implicatures, cooperative principal, and cohesion. It investigates the performative (illocutionary) action of speech acts, their meanings, the violation (deviation) of Grice's cooperative principle in some speeches, and co-

or philological)’ or as socio-normative ones (Suciu, 2019, 1).

Discourse analysis investigates the discourse as a signifying system. The emergence of stylistic approaches, structuralist theories, semiotic theories, speech acts theories etc has contributed to it. Zelig Harris, the American linguist (1952) is considered to be the first linguist who analyzed text and its social situation in his paper “*Discourse Analysis*”.

Harris’s article sheds light on two issues relevant to discourse analysis. The first issue demonstrates the overcoming of the perspective confined to the study of the sentence, and the second one is related to the correlation between culture and language/linguistic behaviour. For Harris, the connection among sentences is caused by the situation in which they have been

uttered, the thing that leads to the following inference: similarities of discourses are the products of similar situations (Suciu, 2019, 1).

2 .The Question of the Research:

The present research is concerned with the linguistic analysis of the gender difference in the dialogue of *Arms and the Man*. It departs from the linguistic assumption of considering dramatic dialogue as a social conversational discourse whose units are speeches. Macdonell argues that dialogue is considered “the primary condition of discourse: all speech and writing is social. Within and across countries, discourses differ.” (Macdonell, 1987, 1). The study also hypothesizes that this discourse expresses the gender difference in terms of the major speakers’ choice and use of speeches. It also assumes that

1). He adds that it «is generated by a system which includes the linguistic system...and other systemic components (the rules for projecting paradigmatic relationships on to the syntagm)» (Fowler, 64, 1981). Hardy approves Fowler's conception of discourse stating that it is "a system of texts that brings objects into being" (Hardy, 2001, 26). (see Fairclough, 1993, Woodila, 1998, Tatyana Bondarou and Huub Ruël, 2004, 4,)

Discursive units have various forms: written records, such as news information, company statements and reports, academic papers; spoken words, pictures, symbols, artifacts, transcripts of social interactions such as conversations, and individual interviews; or involve media such as TV programs, advertisements, magazines, novels, etc.(Bondarou and Ruël, 2004, 4).

As for discourse analysis, it studies the relationship between language and the contexts in which it is used. It is the study and analysis of the uses of language in texts. The aim of the discourse analyst is exploring the relationship between discourse and reality, interpreting a hidden meaning, and speculating it between the past and present (Bondarou, and Ruël, 2004, 4).

Discourse analysis arose as a field of discourse research in response to the interdisciplinary requirement demanded by the complexity of the subject matter. D. Rovența-Frumușani argues that the mobility and diversity define discourse analysis field as 'a crucible in which recent tendencies converge (the philosophy of language, the theory of enunciation, symbolic interaction, ethnomethodology, etc.) and... old practices (rhetorical

discourse referred to it as practices of talking and writing (see Sinclair, 1975, Van Dijk, 1997). Discourse is viewed from three insights: social, linguistic, and interactive one. Diane Macdonell refers to the social maelstrom of discourse commenting “discourse is social“. The statements made, the words used and the meanings of the words used, depends on where and against what the statement is made» (Macdonell, 1987, 1).

The second insight attributes a linguistic feature to discourse. Michel Foucault adopts this insight. In his theory of discourse, he assumes that discourse is a system of representation involving the processes of formation and making of a power / knowledge through language, and that discourse appears to be more identical in language. Potter's and Wetherell's insight of discourse

supports Foucault's in terms of its linguistic feature. They perceive it as a «combination of both spoken and written texts, which allowed us describe discourse as all forms of spoken interaction, and written texts of all kinds” (Potter and Wetherell, 1987, 7). Cook also holds this insight, he assumes that “a language in use, for communication is called discourse and the search for what gives discourse coherence is discourse analysis (Cook, 1989, 6).

Roger Fowler introduces an interactive insight to the meaning of discourse. His insight views discourse as an interactive process among people. It shares Macdonell's insight of the social feature of discourse. He points out that «discourse is the whole complicated process of linguistic interaction between people uttering and comprehending texts» (Fowler, 1988,



المستخلص:

يعتبر الفرق بين الجنسين احد القضايا الأدبية المعاصرة في النقد ما بعد الحداثة وعلى الرغم من ذلك فقد القى القليل من الدراسات اللغوية الضوء على هذه القضية ولاسيما تحليل خطاب الفرق بين الجنسين (الاختلاف الجنساني) وفي هذا تكمن أهمية الدراسة الحالية في معالجتها لهذه القضية. تهتم هذه الدراسة بالاختلاف الحقيقي في حوار مسرحية جورج برنارد شو، "الرجل والسلاح"، هي تهدف الى تقصي هذا الاختلاف الجنساني من خلال تحليل تقنيات الحوار في المسرحية: افعال الكلام، التضمين، مبدأ التعاون والتماسك لحوار المسرحية. وبصورة رئيسية، تتوصل الدراسة الى أن الافكار المتناقضة التي تعبر عن مفهوم الحرب في الخطاب الحوارى للمسرحية من موقفين مختلفين: الموقف الذكوري والموقف النسوي.

الكلمات المفتاحية: الاتساق، الحوار، الخطاب، الجنس، براغماتية، عرض.

1. Introduction:

Discourse is the use of language. It has been given attention by thinkers, philosophers, and scholars since 1970's. It has been studied in many fields like linguistic studies, critical studies, social sciences, media studies etc. It became the object of study for various theories and trends; these theories and trends include narrative theories, stylistic theories, communicative theories, textual theories, critical trends, sociolinguistic trends and philosophical trends.

Most of the early studies of discourse revolve around the study about language, and many discourse analyses hold such view. Later advanced studies of

GENDER DIFFERENCE IN THE DIALOGUE OF GEORGE BERNARD SHAW'S ARMS AND THE MAN

الفروقات في الحوار بين الجنسين في مسرحية جورج برناردشو
"الرجل والسلاح"

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Abstract:

Gender difference is one of the contemporary literary issues in postmodernist criticism. However, few linguistic studies have thrown light on it, especially, discourse analysis of gender difference. The research is concerned with the gender difference in the dialogue of George Bernard Shaw's *Arms and the Man*. It aims at investigating this gender difference through analyzing the techniques of the dialogue of the play: speech acts, implicatures, cooperative principal, and cohesion. The research mainly concludes that the contrastive ideas contextually express the theme of war in the dialogical discourse of the play from two different stances: the feminist stance and the masculine one.

Key words: cohesion, dialogue, discourse, gender, pragmatic, Shaw.

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