

**Feminist Discourse Analysis – of Jane Smiley's  
"A Thousand Acres"**

تحليل الخطاب النسوي لرواية جين سمايلي "ألف فدان"

**Prepared By**

**Marah Ahmad Radi Abu Sa'deh**

**Supervised by**

**Dr. Juhaina Maan Al-Issawi**

**A Thesis Submitted in Partial Fulfillment of the Requirements  
for the Master's Degree in English Language and Literature**

**Department of English Language and Literature**

**Faculty of Arts and Educational Sciences**

**Middle East University**

**January, 2024**

## Authorization

I, **Marah Ahmad Radi Abu Sa'deh**, authorize Middle East University to provide libraries, organizations, and individuals with copies of my thesis when required.

Name: Marah Ahmad Radi Abu Sa'deh

Date: 14 / 1 / 2024.

Signature:

A handwritten signature in blue ink, consisting of a series of loops and a long horizontal stroke, positioned below the 'Signature:' label.

## Thesis Committee Decision

This thesis titled “**Feminist Discourse Analysis – of Jane Smiley's *A Thousand Acres***” was successfully defended and approved on 14 / 01 / 2024.

### Examination Committee Members:

Name	Workplace	Title	Signature
1. Dr. Juhaina Maan Al-Issawi.	Middle East University	Supervisor	
2. Dr. Wajed Rasmi Al Ahmad	Middle East University	Internal Examiner – Committee head	
3. Dr. Linda Suleiman Al-Abbas	Middle East University	Internal Examiner	
4. Prof. Abdel-Rahman Husni Abu-Melhim	Al-Balqa' Applied University	External Examiner	

## **Acknowledgments**

I would like to express my sincerest gratitude and appreciation to my supervisor, **Dr. Juhaina Al-Issawi** for her generous support, guidance, and invaluable suggestions throughout every single phase of this undertaking. I have enjoyed working with her and learning from her as she guided me toward the completion and finalization of this thesis.

I would also like to thank **Dr. Nosaybah Awajan**, the head of the Department of English Language and Literature, and **all the staff at Middle East University** for Graduate Studies for patiently answering all my questions as I embarked on this project. Finally, special thanks go to the **Committee Members** for their review and helpful feedback.

## Dedication

I would like to dedicate this work to **my husband, my father-in-law, and my family** specifically **my father and my mother** who encouraged me throughout every phase of this project. I **thank my husband** whose constant encouraging words and support enabled me to continue.

## Table of Contents

<b>Subject</b>	<b>Page</b>
Title .....	i
Authorization .....	ii
Thesis Committee Decision .....	iii
Acknowledgments.....	iv
Dedication .....	v
Table of Contents .....	vi
List of Tables .....	ix
Abstract in English.....	x
Abstract in Arabic .....	xi
<b>CHAPTER ONE: Introduction .....</b>	<b>1</b>
1.0 Overview .....	1
1.1 Background of the Study.....	1
1.2 Statement of the Problem.....	6
1.3 Objectives of the Study .....	7
1.4 Questions of the Study .....	7
1.5 Significance of the Study .....	7
1.6 Limitations of the Study.....	8
1.7 Definitions of Terms .....	8
1.7.1 Feminist Discourse Analysis.....	9
1.7.2 Feminism.....	9
1.7.3 Feminist Literary Criticism .....	9
1.7.4 Gender.....	9
1.7.5 Sexism.....	10
1.7.6 Patriarchy .....	10
<b>CHAPTER TWO: Literature Review .....</b>	<b>11</b>
2.0 Overview .....	11
2.1 Theoretical Background .....	11
2.1.1 Gender Discourse .....	11
2.1.2 Feminism.....	12
2.1.3 A Feminist Critical Discourse Analysis (FCDA).....	13
2.1.4 Feminist Stylistics Approach (FSA) .....	14
2.1.5 Sara Mills Framework (1995) .....	15

2.1.6 <i>A Thousand Acres</i> .....	17
2.2 Empirical Studies .....	18
<b>CHAPTER THREE: Methodology .....</b>	<b>23</b>
3.0 Overview .....	23
3.1 Data of the Study.....	23
3.2 Data Collection Instrument(s) .....	24
3.3 Validity of the Instrument(s).....	24
3.4 Reliability of the Instrument(s) .....	25
3.5 Data Analysis .....	25
3.6 Procedures of the Study .....	26
<b>CHAPTER FOUR: Findings.....</b>	<b>27</b>
4.0 Overview .....	27
4.1 Findings.....	27
4.1.1 Sexism in Language .....	28
4.1.2 Sexism and Meaning .....	31
<b>CHAPTER FIVE: Discussion, Conclusion and Recommendations .....</b>	<b>36</b>
5.0 Overview .....	36
5.1 Discussion .....	36
5.1.1 Sexism and Language .....	36
5.1.2 Sexism and Meaning .....	48
5.2 Conclusion .....	65
5.3 Recommendations .....	65

## List of Tables

<b>Chapter No. - Table No.</b>	<b>Table Content</b>	<b>Page No.</b>
4 - 1	Frequencies of words indicating Sexism in Language	28
4 - 2	Frequencies of Generic Pronouns	29
4 - 3	Frequencies of Generic Nouns	30
4 - 4	Frequencies of Woman as a Marked Form	30
4 - 5	Frequencies of words indicating Sexism and Meaning	31
4 - 6	Frequencies of Diminutives	32
4 - 7	Frequencies of Taboo	33
4 - 8	Frequencies of Endearments	34
4 - 9	Frequencies of Androcentrism	35
4 - 10	Frequencies of Euphemism	35



## **Feminist Discourse Analysis – of Jane Smiley's "A Thousand Acres"**

Prepared by

**Marah Ahmad Radi Abu Sa'deh**

Supervised by

**Dr. Juhaina Maan Al-Issawi**

### **Abstract**

The study aims at examining how gender has been approached and encoded in literary texts through a sub-branch of stylistic called feminist stylistics. The data of the study are obtained from the novel *A Thousand Acres* by Jane Smiley (1991), especially those that belong to Sexism in Language, and Sexism and Meaning. To achieve the objectives of the study, the researcher uses mixed methods of research, namely: qualitative and quantitative methods of analysis by applying Sara Mills (1995) framework of feminist stylistic and count frequencies, respectively. The study concludes that there is a strong correlation between the linguistic and social interpretation of the meaning of narrative or literary discourse. It demonstrates how feminist suffering still exists with women depicted as having subordinate roles in a patriarchal society. It shows how patriarchal cultural and social structures kept women in extremely traditional positions. These central female characters are consequently deprived of a voice, an identity, and even physical freedom. Their lives have a catastrophic conclusion as a result of this denial.

**Keywords:** Feminist Stylistics; Gender; Sexism.

## تحليل الخطاب النسوي لرواية لجين سمايلي "ألف فدان"

إعداد

مرح أبو سعده

إشراف

الدكتورة جهينة معن العيساوي

### الملخص

تهدف هذه الدراسة إلى بيان كيفية طرح النوع الاجتماعي والتطرق إليه في النصوص الأدبية من خلال أساليب تدعى الأساليب النسوية. وقد تم استخلاص بيانات هذه الدراسة من رواية جين سمايلي (1991) الذي يحمل عنوان ألف فدان وخاصة تلك المتعلقة باستخدام الألفاظ التي تدل على النوع الاجتماعي في اللغة. لتحقيق الأهداف المرجوة من هذه الدراسة يستخدم الباحث أساليب بحثية مختلطة لجمع البيانات وهي الأسلوب النوعي والكمي من خلال تطبيق الإطار النظري لسارة ميلز (1995) الخاص بالأسلوب النسوي وتعداد الكلمات التي تدل على النوع الاجتماعي. وتخلص هذه الدراسة إلى وجود علاقة قوية بين التفسير اللغوي والاجتماعي لمعنى النص أو الحوار الأدبي، وتبين أنّ الرسالة النسوية ما تزال مهمة حيث تكون للنساء أدواراً ثانوية في المجتمع الذكوري؛ وتُظهر كيف أنّ الهياكل الثقافية والاجتماعية أبقت النساء في مواضع تقليدية جداً. نتيجة لذلك تعتبر أنّ هذه الشخصيات النسائية المركزية محرومة من أن يكون لها صوتٌ أو هوية أو حتى حرية جسدية وقد كانت لحياتهن نهاية كارثية نتيجة لهذا الإنكار.

**الكلمات المفتاحية:** الأساليب النسوية؛ النوع الاجتماعي؛ التحيز للنوع الاجتماعي.

# CHAPTER ONE

## Introduction

### 1.0 Overview

This chapter deals with several aspects of this study, as it begins by giving an introduction and then presenting the problem of this research, its objectives and questions, the significance and limitation of the study that it will add to the field of knowledge, and giving some definitions of terms that related to the research.

### 1.1 Background of the Study

Language is a system of communication based on words and the arrangement of words into sentences. It is a means of conveying ideas, information, and feelings from one person to another. People can increase their knowledge and understanding of things by using language. (Kurniati, 2017). The means of communication that unite people and the human race is language. Since language, according to Amberg and Vause, "is primarily a means to communicate and connect within some kind of social context," writers and linguists attempt to concentrate on the techniques used in dialogues or different discourses in addition to the differences that arise when language differs from person to person (Amberg & Vause, 2009).

A person begins with his first language, which is called the mother tongue, through cognitive development over the years; but with the development of man and cultures, man began to expand his culture by learning other languages such as the English language, which has widespread in all countries. Nishanthi (2020) considered that "if a person has a strong knowledge of the mother tongue, it will be easy to master a new language". Realities are actively and continuously reconstructed, not just through words. Language

has a magical quality in that words can be shaped to match the scenario or context when speaking, talking or writing.

Language is a means of communication between members of the community in the form of a symbol of sound produced by the speech organ. Perhaps there is an objection by saying that the language is not the only tool for communication. A speaker can be both a symbol sender and a symbol recipient at the same time when they are engaged in language conversation with one another. It's common knowledge that language serves as a tool for interaction and communication, a way to express ideas, emotions, feelings, and even thoughts. There is a longstanding belief that language serves as a tool for mental communication. (Rabiah, 2018)

Anti-feminism is the vocal opposition to feminism and women's rights in general. Feminist scholars have explored a range of existing views under the headings of backlash, anti-genderism, and post-feminism. This relatively broad definition draws from and incorporates these ideas. Among these are anti-feminist opposition to many facets and readings of gender and feminism as an idea, as an ideology or theory, as a social movement, and as a political undertaking. Although anti-feminism is frequently viewed as feminism's adversarial backdrop, an increasing number of case studies have begun to examine anti-feminist dynamics as narratives and movements in and of themselves. Some opponents of feminism have asserted that feminism has altered earlier social standards about sexuality, citing feminism as an impact on traditional values or conservative religious beliefs. For instance, it has been stated that feminist movement has had negative consequences on heterosexuality and reduced marriage rates. (Rothermel, 2020, p.1369)

According to Simone de Beauvoir (1949, p.712), "woman is a womb" and a type of "vessel" or "carrier" for the generations of males. Feminists contend that a thorough

understanding of the principles prevalent in the patriarchal system is necessary to comprehend the role of women. They contended that men saw women through the lenses of their own, self-created models. The main focus of feminist literary criticism is on how women are regarded in connection to their literary depiction.

The analysis of contemporary feminist discourse goes beyond a simple focus on gender or women's rights. It looks at how we constitute a wide range of positions of power and powerlessness in the conceptual categories by applying the research tools and analytical approaches that have been learned and refined through several decades of examining manifestations of gender inequality in language and society. Contemporary feminist discourse analysis is better understood as an umbrella approach that can be used to apply a variety of techniques. These techniques can include detailed linguistic methods that employ predetermined analysis guidelines, overlaying a predetermined analytical framework on the data to identify the presence or absence of particular features, and approaching the data with an open mind to uncover new and unexpected features, as happens in grounded theory research, or a combination of these techniques.

The goal of the contemporary feminist movement is to dispel the myths that portray women in literature as either wholly bad or wholly good, and to promote a more equitable representation of women in all spheres of society. Therefore, it is not necessary to travel far beyond national boundaries to observe the nearly nonexistent status of women in some highly patriarchal civilizations in some Third World nations where outright apartheid is still in place. In these communities, women must contend with conventional roles and gender inequity. They must also assert their authority and emphasize their place in the community in order to subdue patriarchal societies that obliterate their individuality and subjugate them.

*A Thousand Acres* (1991) is about a farmer from the Midwest, who is called Larry Cook. A father of three daughters: Ginny (the book's narrator), Rose, and Caroline. The three daughters who attended college are Ginny, Rose, and Caroline. Ginny is married to a farmer named Ty, Rose is married to a musician named Pete, and Caroline is going to get married to Frank. Caroline resides in the city of Des Moines, while Rose and Ginny reside on their father's property. Rose has had treatment for breast cancer that has kept her in and out of the hospital, and she will need to go through ongoing testing for the rest of her life. As he ages, Larry devises a scheme to transfer his land to his three daughters while he is still living, avoiding having to pay property taxes or death taxes. Caroline is dubious of Larry's concept, but Ginny and Rose support it when he presents it. The resentful man named Larry tells Caroline to leave his home. He is inebriated and reserved. By removing Caroline from the will, he gives Rose and Ginny ownership of his extremely valuable farmland. Ginny remembers being raped by Larry—a memory she's repressed for most of her adult life. She realizes that she and Rose always protected Caroline from Larry's advances: by offering themselves up, they ensured that Larry never tried to rape his youngest daughter.

The present thesis uses a feminist lens to investigate how women are portrayed in the novel *A Thousand Acres* by the American novelist Jane Smiley (1991). It demonstrates how the feminist message—which portrays women as having subordinate positions in patriarchal societies—remains true even in the novel's very different cultural setting. The novel shows how females were forced into extremely conventional roles that were set by the patriarchal social and cultural structures in their communities. Consequently, the three daughters (Ginny, Rose, and Caroline) in particular—the key female characters—are

deprived of a voice, an identity, and even the ability to move freely. Their lives have a catastrophic conclusion as a result of this denial.

In this study, Smiley's novel dealt with in terms of analyzing the feminist discourse, which included the analysis of some of the vocabulary that is related to females. The novel is addressed as a voice of resistance against men. The novel attempts to empower women in society and break out of the male's control by destabilizing the power of men and the father in particular. The three sisters mentioned in the novel suffer from exploitation and oppression in the patriarchal society, where they are exploited by their father on a physical, psychological, or personal levels. Larry Cook, the father, presents very negative habits and behaviors. The three daughters try to break free from the prevailing masculine restrictions imposed on them by their father, husbands, and the surrounding environment that deprive them of the freedom to participate and coexist peacefully in society. As a result, one idea turned the tide for these daughters: dividing the inheritance while their father was still alive. Likewise, *A Thousand Acres* explores the harmful, violent effects that the patriarchal society of the time had on the main characters. Ginny weaves an intertwined relationship between the father and his daughters. The three daughters narrate their individual stories about the oppression and physical and sexual violence that they are exposed to by male figures in their restrictive patriarchal society through Ginny, the eldest daughter, who narrates all the events that happened to them. The novel highlights the injustice suffered by female characters in their society, which is dominated by the father in particular. In the novel, Larry Cook, the family's patriarch, restricts the daughters while simultaneously abusing and using them in various ways.

Using Sara Mills framework (1995), and count frequencies, this research scrutinizes some of the words in the novel, which endorse patriarchal society and men's control over

women, extracted the way they appear in the context, and the effect they have. Each word is based on the characters in the novel, and the research is done through the use of several concepts that explain Sexism in Language, and Sexism and Meaning which include giving justifications for the use of a group of words and the reason for their use in the novel. Mills (1995) presents a feminist-stylistic analysis of literary texts in Feminist Stylistics, where the texts are broken down into their constituent words, phrases, and discourses. In the conclusion reached, Mills (1995, p.11) states that feminist stylistic analysis aims to "discover whether women's writing practices can be described, as well as to analyze the way that point of view, agency, metaphor, are unexpectedly closely related to matters of gender." Mills (1995) seeks to describe instances of sexism in a text.

## **1.2 Statement of the Problem**

Researchers have always been interested in the representation of women in life's different fields. Usually the women depicted negatively by the language choice shows women as negative, passive, dependent and subordinate to man. This in turn harms their image in the society. Therefore, there is an academic need to examine the representation of females in literary work. The feminist analysis using the framework of Sara Mills (1995), brought a new insight into the literary work by examining the terms used which represented women in the novel "A Thousand Acres". The feminist analysis is applied at the word level, which presents a new perspective of analysis. The study tackled the physical, psychological, and personal condition of the three daughters, "Jenny, Rose, and Caroline" where several words are used that have a negative or positive impact on these girls, using two important parts of Sara Mills' framework (Sexism in Language, and Sexism and Meaning). Consequently, this research contributes towards filling this gap.



### 1.3 Objectives of the Study

Applying the feminist discourse analysis to Jane Smiley's (1991) *A Thousand Acres*, this study aims at achieving the following objectives:

1. Analyze the linguistic terms used in the novel about physical, psychological, and personal effects in the discourse using the framework of Sara Mills (1995).
2. Defining Sexism in Language, and Sexism and Meaning in the novel *A Thousand Acres* as a literary discourse.
3. Studying the representation of females in the novel through linguistics and literature.

### 1.4 Questions of the Study

This study aims to answer the following questions: -

1. How does the application of feminist stylistic theory proposed by Sara Mills (1995) show the gender presentation of feminism?
2. How do Sexism in Language, and Sexism and Meaning defined in *A Thousand Acres* by Jane Smiley's (1991) as a literary discourse?
3. How are linguistics and literature integrated through the analysis of *A Thousand Acres* (1991)?

### 1.5 Significance of the Study

The researcher chose the novel *A Thousand Acres* in particular because it contains social issues that Arab and foreign societies still suffer from. It specifically talks about females and how they are treated badly by their father, Smiley shows that the decision to distribute the inheritance revealed the entire lives of the girls and prompted them to talk about what happened to them, an event that was not related to the pain they were suffering

from. Therefore, the researcher chose to analyze the discourse in this novel and all the dialogues taking place between family members.

As far as the knowledge of the researcher is concerned, there are not enough studies on this novel in terms of the aspect that the study dealt with from the psychological, personal, and physical aspects by using Sara Mills framework (1995) and mix the methods qualitative and quantitative. The topic of this study will open new horizons and will give ideas to the researchers who will deal with the topic of discourse analysis of this novel or different novels to include their studies. While other studies focused on the comparison of *A Thousand Acres* with Shakespeare's play *King Lear*; or on the economic and agricultural aspects; or linguistic aspects, this study is different and takes into consideration psychological, personal, and physical aspects.

## **1.6 Limitations of the Study**

The study is limited to dealing with specific issues discussed in the novel; namely studying some negative and positive words and their impact on the three girls. It is difficult to approach matters from Jane's point of view, who is the writer of the novel, However, the most important points will be discuss, the results fall within the cognitive field, which includes a group of interconnected processes such as perception, discovery, identification, and thinking, through which the individual obtains knowledge, clarification, and interpretation, which relates to the analysis followed in this research.

## **1.7 Definitions of Terms**

Since the present study deals with a vast number of concepts and terms that might be unfamiliar or difficult to understand, this section is devoted to provide definitions and

explanation of these concepts. These concepts include Feminist Discourse Analysis, Feminism, Feminist literary criticism, Gender, Sexism, and patriarchy.

### **1.7.1 Feminist Discourse Analysis**

"Feminist interpretive research, in the form of feminist discourse analysis, demonstrates how a discourse conforms to or deviates from feminist practices and values. The purpose of this analysis is to find resources that serve as models for feminist thought and can be used when promoting feminist principles, rather than to prove that feminism is the goal." (Urbain, 2018, p.44)

### **1.7.2 Feminism**

"Feminism is defined as a critical theory that addresses how men and women differ in how they are treated and how women are marginalized in society." (Cioldi& Kulich, 2015)

### **1.7.3 Feminist Literary Criticism**

"Feminist literary criticism reacts to the representation of women in literature. Men's construction and presentation of women's images is one of the premises, and how women create and portray the image of women." (Raina, 2020)

### **1.7.4 Gender**

Gender refers not only to men and women but also to the relationship between them. It is an acquired identity that is learned, changes over time, and varies widely within and across cultures. Gender is the economic, political, and cultural attributes and opportunities associated with being male or female.

### **1.7.5 Sexism**

Term for prejudice or discrimination against women, usually on the basis of sex or gender. The phrase, which has its roots in the feminist movement, describes the false notion that men are fundamentally superior to women or more valued than them.

### **1.7.6 Patriarchy**

The existing societal structures and behaviors that allow men to oppress, dominate, and take advantage of other genders. Men nonetheless gain from these structures, even when they may appear to be overt acts of violence, discrimination, or exploitation of other genders.

## **CHAPTER TWO**

### **Literature Review**

#### **2.0 Overview**

The second chapter deals with two parts. The first part is about the theoretical background that gives an overview of Sara Mills, a novel *A Thousand Acres*, Gender Discourse, Feminism, A Feminist Critical Discourse Analysis (FCDA), Feminist Stylistics Approach (FSA). The second part is to provide previous studies on this novel with different ideas.

#### **2.1 Theoretical Background**

Due to the nature of the study, the focus is specifically on the concepts of Mill's feminist stylistic framework of word level and discourse analysis which are interrelated to discuss and analyze some words in the novel *A Thousand Acres*. This study also aims at presenting the qualitative and quantitative dimensions in the novel.

##### **2.1.1 Gender Discourse**

Gender cannot be changed since it is natural, stable, and similar to something that God has provided. Discourse in terms of gender refers to “a whole range of different symbolic activities, including style of dress, patterns of consumption, ways of moving, as well as talking” (Wetherell, Taylor, & Yates, 2001, p.191). Gender, is, nonetheless, sustained and generated discursively. She maintains that gender identity is created within regulative discourses because people perform gender on a regular basis, and this performance shapes gender in social and cultural discourse.

Goffman (1976) and Butler (2011) support discursive psychologists who maintain that gender is constructed in and through discourse with symbolic interaction within

social and cultural norms, even though they use different terms for "gender display" and "performativity," respectively, from gender as discourse.

This method adds to traditional theories, which saw gender as an accumulation of static characteristics. It focuses on examining and displaying the peculiarities of women and interpreting them as "gender-specific" or "gender-typical" characteristics in order to expose the asymmetry of the gender gap, criticize it, and make it politically visible. According to Amerian, & Esmaili, (2015), the usage of this method, words can be analyzed in terms of gender using the words to be referred to. "The notion that female literature or prose, or "female writing," is theoretically necessary has emerged in recent decades thanks to the growth of gender studies and feminist linguistics." (Khachmafova, Karabulatova, Lyausheva, Luchinskaya, & Osipov, 2015).

### **2.1.2 Feminism**

Feminism is a widespread movement started by women from various backgrounds to end all types of male oppression of women that exist in patriarchal societies (Mohajan, 2022). Fernald (2006) argues for women's equality in all spheres of life. Women are thought to have the same rights as men when it comes to employment, gender equality, fair earnings or equal pay, and the enjoyment of equal rights to education.

Women are vital to the country because they educate their children and because they can be more than simply wives—they can be "companions" to their husbands—so they should have an education appropriate to their status in society. Wollstonecraft (2010) contends that women are human beings who should have the same fundamental rights as men, as opposed to seeing them as objects of beauty or as commodities to be exchanged during marriage.

### 2.1.3 A Feminist Critical Discourse Analysis (FCDA)

Discourse is the usage of language in discourse or language analysis the set of expectations, preferences, and standards that link language to context is what we refer to as "language used." Discourse Analysis can also be thought of as the arrangement of language at a level higher than the sentence. According to Cook (1989), discourse is defined as language that is being utilized or language that is being used to convey something that is felt to be coherent but may or may not correlate to a correct sentence or set of correct words. According him, there are times when "text" is used in place of "discourse". Discourse analysis examines the relationship between language (written, spoken-conversational, institutional forms of speech), the settings in which it is utilized, and the formal qualities of language in addition to this.

The Discourse Analysis (DA) is a vast area of research that incorporates some of the theories and analytical techniques from fields including linguistics, sociology, philosophy, and psychology. Most importantly, discourse analysis has offered approaches and strategies for addressing problems that arise in fields including education, cultural studies, communication, and others. Stubbs considers discourse analysis to be a collection of efforts to examine the arrangement of language and consequently to study bigger linguistic units, such as conversational exchanges or written text (Stubbs,1983).

Discourse analysis has grown in popularity as a research methodology in the social sciences, and feminist psychologists in particular find it to be a valuable resource. "Feminism and Discourse" offers an overview of a broad spectrum of feminist discourse analysis in psychology. It offers a comprehensive analysis of this strategy in light of the feminist goal of intellectual, social, and political change" (Wilkinson& Kitzinger, 1998).

Discourse analysis is according to Clara, the study of how language is used to say and do things, as well as enact different identities (Clara, 2022). A feminist critical discourse analysis (FCDA) according to Lazar, further focuses on challenging discourses that consolidate power asymmetries in gendered social orders. The objective is thereby to foster more just societies (Lazar, 2017, p.703- 708)

FCDA is focusing on “gender” as an object of research, but a field driven by contemporary developments in critical feminist thought states Lazar. It draws upon a critique of structural inequalities created by different power systems like that of patriarchy, associated with ‘second-wave feminism’. FCDA also draws upon feminist’s understandings of "post-structural, transnational, queer, postcolonial and intersectional theories”, associated with third-wave feminism (Lazar 2017, p.703-705).

#### **2.1.4 Feminist Stylistics Approach (FSA)**

Feminist Stylistics deals with analyses at the word, phrase/sentence, and discourse levels. The subfield of stylistics known as feminist stylistics makes use of some of the frameworks and models found in the stylistics toolbox in an effort to explain how gender issues are linguistically encoded in texts. Feminist stylistic analyses, on the one hand, and other methods of studying language and gender, on the other, provide one of those viewpoints by conceptualizing gender in a very flexible and adaptive manner. The typical contribution of feminist statisticians to the study of gender has been to show how language and gender concerns interact in literary works; nevertheless, this concentration should not be seen as exclusive. (Montoro, 2023, p.346)

It is appropriate to give Mills (1995) full credit for coining the term "feminist stylistics" and providing a more thorough description of the practices of this subbranch, even though she was not the first stylistics to apply a feminist stylistics perspective. Mills



had previously used a slightly different form of the phrase, "Marxist feminist stylistics" (1992), but I do not examine the Marxist elements of that earlier version in this chapter due to the term's overt, extra ideological burden. Feminist stylistics was first described by Mills (1995) as a specific "form of analysis". (Montoro, 2023, p.347). Feminist stylistic analysis looks beyond only identifying instances of sexism in a work. It also examines how elements such as agency, point of view, metaphor, are surprisingly connected to gender issues, as well as whether or not women's writing practices can be classified.

Feminist stylistics has two goals: first, analysts look into how text creators use language to specifically project male or female values; second, statisticians take into account how readers—or, for that matter, audiences for radio, film, or television, as well as many other kinds of discourse participants—awarely or unknowingly recognize particular gendered meanings in texts. It is helpful to first consider how general theoretical approaches to language and gender studies, on the one hand, and linguistic feminism, on the other, have developed and come to influence feminist stylistic work in order to comprehend the dual aim that distinguishes feminist stylistic approaches. (Montoro, 2023, p.348)

### **2.1.5 Sara Mills Framework (1995)**

Mills (1995) argues that even if stylistics and feminism have many different interpretations, combining the two in a constructive way in terms of their core values can have very positive effects. She contends that these advantageous results can be achieved by applying some of the stylistics-discussed elements, such as "point of view, agency, and metaphor" to a description of gender's language encoding. Mills continues by emphasizing that analyzing the features of text production alone will not be adequate to assess the entire process of generating gender meanings; readers' interpretations of those

meanings must also be taken into consideration. Mills explains that feminist stylistic analysis goes beyond merely identifying instances of sexism in a text. Instead, it delves into the intricate connections between elements such as point of view, agency, and metaphor, revealing their unexpected relevance to gender-related concerns. (Mills, 1995, p.1).

This method was created by Sara Mills to track the appearance of actors in discourse. Specifically, who will be the story's subject and who will be its object. As a result, it will be known exactly what kind of discourse building and meaning the discourse has. Sara Mills keeps track of how authors and readers are interacted with, as well as how readers identify and position themselves within the conversation.

The style of storytelling and the positions placed and displayed in this discourse make one party legalized and the other party not legalized. Furthermore, Sara Mills divides into three levels to analyze critical discourse, the three levels are as follows:

1. Word level, which includes Sexism in Language and Sexism and Meaning.
2. Phrase/sentence level, including naming, harassment of women, mercy, stunting, and smoothing.
3. Levels of discourse, including characters, roles, fragmentation, vocalizations, and schemata.

Feminist Stylistics (1995), which is clearly structured and does not require prior thorough knowledge of the feminist issues tackled, is helpful for young researchers with an interest in the field. It offers insight into aspects of feminist writing on the one hand, and stylistics on the other.

Feminist stylistics is organized in two parts: the first is a comprehensive theoretical section titled "General Theoretical Issues," and the second part is a generous applicative section called "Analysis," which is divided into three subchapters. According to Mills (1995), there are a few ways to employ "gender-free language" to avoid presenting male-oriented experiences as the norm. These include passivation, the plural pronoun, the s/he convention, and the usage of the feminine pronoun as a generic.

In the chapter, "Analysis at the level of the word" in Mills book which is of interest to this study, Sara Mills addresses the semantic denigration of women in pairs, such as master/mistress, lord/lady, bachelor/and spinster. The information presented in this chapter is not novel nor groundbreaking, but it is organized effectively and makes some good suggestions for making the English language less sexist.

### ***2.1.6 A Thousand Acres***

This novel, which was released in 1991, presents different types of characters: Larry Cook the aging farmer who decides to pass on his land, which is 1,000-acres (400-hectares) in Iowa, to his three daughters Ginny, Rose, and Caroline while he is still alive. When the youngest daughter Caroline objects, she is removed from the agreement. This sets off a chain of events that brings dark truths to light and explodes long-suppressed emotions, as the story eventually reveals the long-term sexual abuse of the two eldest daughters that was committed by their father. The plot also focuses on Ginny's troubled marriage and her difficulties in bearing a child and her relationship with her family. The daughters of Larry Cook are forced to deal with the frequently bleak realities of life on a family farm, such as abusive husbands and ruthless lenders, as Larry Cook degenerates into a pitiful drinker. Smiley, the author of the novel vividly and painfully depicts the core of such feelings and sufferings. In 1992, the novel won Pulitzer Prize for fiction and

was adapted into a 1997 film of the same name. It premiered as an opera by the Des Moines Metro Opera during their 2022 season.

## 2.2 Empirical Studies

This section presents some studies that were written about the novel “A Thousand Acres.” These studies deal with several literary and linguistic aspects. This section deals with 10 studies of different aspects.

Hicks (2013) shows the global environmental trajectory of ecological economic theory. The study dealt with the novel in terms analysis of Negotiations of Agriculture and Environmentalism at the Grassroots. The study concludes that the novel *A Thousand Acres*, demonstrates popular resistance movements, and shapes industry perceptions of environmental cosmopolitanism and transforms the terms of economic theory. This study is completely different from the researcher’s study, while the researcher’s study deals with it from a perspective of linguistics and literature.

In Burgess (2015) a feminist interpretation of both Jane Smiley's novel and Shakespeare’s play King Lear uses psychology research on human behavior to explain how people make decisions about the economy. The study maintained that *A Thousand Acres* takes Goneril's perspective into account while analyzing the text and considers the incestuous ramifications of a relationship in which all daughters adore their father. She uses these psychological theories to demonstrate how Larry and his daughters base their understanding of economic gain on heuristics of cognitive ease, the study concludes all these economic decisions reflect psychological theories about how people decide, and the heuristics and biases illustrate how dominant patriarchal culture has become in some cultures.

Browder (2016) explores with the women aspects, the research re-characterizing the daughters of Lear in Smiley's novel, takes the method of analyzing the characters, specifically the three daughters, and how the focus shifts to the girls' struggle against their father's devastating legacy, and compare it with "King Lear". Browder analyzes how Smiley revisits Shakespeare's original version to question traditional readings of female characters. Using what I learned through this analysis, I revisit the storm in a screenplay titled "Miranda," in an attempt to modernize the story and change the perspective of the narrative. Browder concluded that Smiley provides an alternative way of viewing the "bad sister" stereotype and, after studying a man's mind, considers Jenny's emphasis on violence as a way of expressing patriarchy.

Dabson and Arnaud (2017) comparison between the novel *A Thousand Acres* and *king Lear* from a linguistic point of view dealt with the novel from a completely different perspective, namely, linguistics and figures of speech, as they cared about "repetition" and "contrast". The subject of the narrator was also dealt with, as the narrator was changed more than once during the novel, this was considered a kind of hesitation and lack of confidence in writing. The study concluded that rewriting by the contemporary stage is another way to keep the doors open for further exploration and discussion, and that rewriting at a later time may change some ideas.

Raghav (2017) analyzes the image of older girls in the novel versus their representation as monsters in Shakespeare's play. The research also explores the relationship between father and daughter in both works. That is, he used comparative literature to compare the play and the novel together, but the only clue was their father's female anguish. He concludes his study by drawing out the idea that Smiley succeeds

tremendously in her attempt to rewrite Shakespeare's play from a feminist point of view and to represent the wicked sisters in an entirely different light.

Ulya (2020) aims to examine the representation of the exploitation of women experienced by the female characters in the novel and to identify their struggles against their exploitation described in the novel. Employing existential feminist theory by Simone de Beauvoir, the paper reveals that women's representation exploits the experience of female characters in the novel through their exposure to sexual assault, because of rights inequalities, men take advantage of women. The study concluded that there was an imbalance of rights expressed by Jane Smiley of *Thousand Acres*. Inequality in rights leads to men exploiting women.

Çallı (2020) focuses drawn on the environmental grief and described it as the feeling we have due to “environmental loss” resulting from natural or man-made events. The novel *A Thousand Acres* sheds light on the devastating consequences of exploitative human actions, Çallı sheds light on the ecological feminist perspective in *Thousand Acres* significantly and sees that environmental policies and agricultural methods exploit both Women and nature to preserve capitalism. The study concluded that there was a need to raise -awareness- about environmental degradation in the Anthropocene and to explore "environmental loss and grief" within the scope of environmental literature.

Adhikary (2020) explores on the theme of feminism in terms of male power over females, specifically the relationship of a father with his daughters. He sheds light of how Smiley supported females. The daughters occasionally try to push back against this overbearing father image, but they find it difficult to truly recognize him as a bad person. The study concluded that *A Thousand Acres*, rebels against the traditional exploitation of patriarchy and how the father controls his daughters and the energy that came out of him

towards them. All of these arguments endorse Smiley's empowerment of the marginalized and powerless female character back to center.

Zubair, Khan and Taj (2021) describe the tragic reality of a family in the American West. The research reviewed the physical and psychological exploitation of women by males. The research found out that the patriarchal system has an oppressive nature, that causes tragic and bitter consequences in the family and society. Zubair, Khan, & Taj support this study, as they share physical and psychological harm to the three daughters who are being studied during this study

Berger (2022) relates two Stories, One Tragedy: Ownership and Incest in William Shakespeare's *King Lear* and Jane Smiley's *A Thousand Acres*, one of them Smiley's *A Thousand Acres* argues that Smiley's rewriting of Shakespeare's masterpiece radically changes the plot of the father-daughter story in the original. The study dealt with the topic of rhetoric, content, family dynamics, moral responsibility, and justice between Lear and Larry, and concluded that *Acres* invites readers to ask questions and explore points of view having transformed all of Shakespeare's concepts, and exploring that hunger for power leads to greed, betrayal, and even the of incest.

The previous studies address the novel from different sides such as, comparing *A Thousand Acres* and Shakespeare's play "King Lear", focus on environmental grief and describing it as the feeling that has to do with "environmental loss" resulting from natural or man-made events, description of women who accept the exploitation of men within their overly dominant families, clarification of problematizes the current global environmental trajectory of ecological economic theory and focus on the theme of feminism in terms of male power over female, and speaking from a linguistic perspective. In contrast this study discusses the psychological, physical, and personal aspects of the

females of the women by using mixed methods quantitative and qualitative by using Sara Mills framework (1995), through these methods, information and data related to the novel *A Thousand Acres* are given to analyze and reveal the dialogues between the novel's characters. in addition to that the study of Zubair, Khan, & Taj (2020) is similar to this current study as it reviews the physical and psychological exploitation of women by males.



## **CHAPTER THREE**

### **Methodology**

#### **3.0 Overview**

This chapter discusses the methodology used to conduct this study including the data of the study, data collection instrument, validity of the instrument, data analysis, reliability of the instrument, procedures of the study. The data of the study is analyzed using a mixed method technique. In other words, the study is conducted using quantitative and qualitative analysis. The minor quantitative analysis (frequencies), the qualitative descriptive method by implementing a discourse analysis by Sara Mills: *Feminist Stylistics* (1995). The following subsections provide details about the data instruments and analysis, in addition to the reliability and validity of the instrument.

#### **3.1 Data of the Study**

The data of the study is elicited from the novel *A Thousand Acres* (1991) by Jenny Smiley which is about an elderly farmer named Larry Cook deciding to incorporate his farm and give his three daughters, Ginny, Rose, and Caroline, full and joint ownership. The youngest daughter gets taken out of the arrangement when she objects. This initiates a series of events that ultimately expose the father's long-term sexual abuse of the two oldest daughters, exposing dark realities and unleashing long-suppressed emotions. The story also centers on Ginny's tumultuous marriage, her challenges in becoming a mother, and her bond with her family. Using Sara Mills' (1995) framework to describe female circumstances, the data are word-level information relating to the research problem collected from a problem in a novel. Such a strategy helps introduce insights into literary and linguistic theory. The data is recorded in the tables and classified according to the information related to a problem under study. The researcher chooses this novel because

it contains many words that fit Sara Mills' framework (1995) in terms of Sexism in Language, and Sexism and Meaning.

In this study, the researcher applies feminist stylistics to analyze literary discourse. It aims to explicate the nature of gender inequality. In this study, the researcher analyzes the social positions, experiences, worries, routines, and male and female. Feminist stylistics, therefore, provides a new insight to critically analyzing the discourse of the novel *A Thousand Acres*, which centers on Larry Cook, a father who physically and psychologically abuses his daughters. Thus, the main question this thesis addresses is how patriarchal societies reinforce the stereotype of women, and how character dialogue greatly influenced both the good and negative perceptions of women.

### **3.2 Data Collection Instrument(s)**

As mentioned earlier, the researcher uses a mixed method strategy in analyzing the data, namely: quantitative and qualitative. Regarding the minor quantitative analysis, the frequencies of terms in the novel that show sexist language is recorded. However, regarding quantitative analysis, the description and the interpretation of the discourse is based on Sara Mill's framework of feminist stylistics (1995). Such a strategy helps in bringing into the insights of literary and linguistic theory. Sexism in Language and Sexism and Meaning are studied through the use of several branches such as Generic Pronouns, Generic Nouns, Woman as a Marked Form, Androcentrism, Taboo, Endearments, Diminutives, and Euphemism.

### **3.3 Validity of the Instrument(s)**

The minor quantitative is counting the number of words that pertain to females or in which females are mentioned negatively or positively by using specific words taken from

conversations between family members, these words enable the researcher to extract their frequencies in the novel *A Thousand Acres*, to enable the researcher to analyze the novel. In addition to Sara Mills's (1995) framework, feminist stylistic, the researcher analyzes the novel and investigates the strategies of Mills, that provide the answers to the research questions. The classification of Mills's (1995) framework was tested against the data of the novel by numbers of specialist in the field.

### **3.4 Reliability of the Instrument(s)**

The classification and categorization of Sara Mills framework (1995) has been tested by several specialists in the field to make sure the classification can be applicable in the novel *A Thousand Acres*.

### **3.5 Data Analysis**

The qualitative used in the examples refers to top-down starting from the word to the clause, then the text. Words were analyzed by using Sara Mill's framework of feminist stylistics (1995) which includes the description, interpretation, and evaluation by combining the insights of literary and linguistic theory. It provides a rationale for interrogating texts from a feminist perspective through the examination of literary and non-literary texts. Mills (1995) highlights issues such as sexism, political correctness, reader status, agency, and meaning. The quantitative methods used in the research to show the frequencies of the words to prove the image of women in this novel.

The basic strategy of this study is to apply the descriptive and analytical approach in order to show the application of feminism and how patriarchal theory in particular dominates women. Furthermore, the researcher expects to explore how women's image and voice are subject to patriarchal society in conflict within the family setting. Finally,

the research attempts to show how gender is shaped and manifested to reflect the three girls' reactions to male society and the actions it carries out. Using Sara Mill's (1995) feminist stylistic approach.

### **3.6 Procedures of the Study**

To conduct this study, the researcher takes the following steps:

1. Collecting the theoretical background and literature review related to the study.
2. Setting up the questions and objectives of the study.
3. Checking the reliability of all studies included in the research.
4. Analyzing the discourse in samples from the dialogues of the novel.
5. Drawing out the conclusions.
6. Proposing recommendations for future studies.

## CHAPTER FOUR

### Findings

#### 4.0 Overview

This chapter outlines the results of the study especially those related to different aspects of “Sexism in Language” and “Sexism and Meaning”. This section of the research represents the basic findings of the study derived from the methods applied to collect and analyze the data. It presents these results in a logical sequence. Therefore, the main purpose of this section is to break down the data into sentences that explain its significance to the research questions. The most important words in *A Thousand Acres* that denote feminism have been compiled. The total points discussed in this study are eight main points. More specifically, this chapter answers the study questions posed by the researcher in the first chapter. The research questions aim at analyzing the feminist discourse of the novel *A Thousand Acres* by using the framework of Sara Mills (1995). More specifically, the study seeks to answer the following questions:

1. How does the application of feminist stylistic theory proposed by Sara Mills (1995) show the gender presentation of feminism?
2. How do Sexism in Language, and Sexism and Meaning defined in *A Thousand Acres* by Jane Smiley’s (1991) as a literary discourse?
3. How are linguistics and literature integrated through the analysis of *A Thousand Acres* (1991)?

#### 4.1 Findings

This section including its subsections is devoted to presenting the quantitative results from *A Thousand Acres*. The two main linguistic aspects examined in this study are

Sexism in Language and Sexism and Meaning. Each one of these aspects has different types which are presented with their frequencies in detail.

#### 4.1.1 Sexism in Language

There are three main types related to Sexism in Language, which are generic nouns, generic pronouns, and woman as a marked form. The results were described in light of knowledge of the level of use of the Sara Mills (1995) framework, and the researcher used all models related to the research questions. It appears that Smiley used several words to express feminism. The following table shows the frequency of words related to each type.

**Table 1. Frequencies of words indicating Sexism in Language**

	Type	Word	Frequency	Total
<b>Sexism in Language</b>	<i>Generic Pronoun</i>	He	1	1
	<i>Generic Nouns</i>	Man	72	97
		Person	22	
		Human	3	
	<i>Women as a Marked Form</i>	Lady (saleslady, weatherlady)	1	7
		Cigarette	3	
		Equestrienne	1	
		Rosette	1	
		Manageress	1	
	<b>Total</b>			

The table (1) above shows the total number of occurrences of words that were classified into all types of sexism and language. The total number of occurrences of all types including generic nouns, generic pronouns, and woman as a marked form is (105). The most frequent used type among of these is generic nouns which scores (97), whereas the least frequent one is generic pronoun which scores only (1). In between come woman as a marked form which scores the total of (7) which is comparatively to generic nouns

considered to be very low frequency. The following presents the findings of each type separately to give closer insight in to each type.

#### ***4.1.1.1 Generic pronouns***

The data shows that the pronoun “He” is used as a generic pronoun which refers to both genders: males and females. Table (2) below shows the frequency of the generic pronoun “He”.

**Table 2. Frequencies of Generic Pronouns**

No.	Generic Pronoun	Frequency
1	He	1

As can be noticed from the table above, the generic pronoun "He" is used only once in the novel to describe someone of indeterminate gender, suggesting that the gender-specific function of masculine pronouns did not dominate in *A Thousand Acres*. This indicates that Smiley may have wanted to convey a certain idea without paying attention to the importance of the person in the context in which it was mentioned.

The pronoun “he” in the results and the example in “A Thousand Acres” exclude one sex or the other, or indicate that one sex is superior to the other. Traditionally, he, and his have been used to refer to both genders, male and female or another thing else not related to gender like the example being used at this point.

#### ***4.1.1.2 Generic Nouns***

There are number of generic nouns used in the *Thousand Acres* which relates gender and language. Mainly, three terms which fall under this category were the most frequent used in this novel. The table (3) below shows the frequencies of each term.

**Table 3. Frequencies of Generic Nouns**

No.	Generic Nouns	Frequency
1	Man	72
2	Person	22
3	Human	3

As can be indicated by table (3), the most frequently used word in *The Thousand Acres* in terms of gender and language is the word “man,” which was repeated (72) times. This emphasizes the relationship between the word and feminism, as male power and male sexuality are important in the novel, but compared to the expression of women in *A Thousand Acres*, perhaps this indicates that the writer wanted to deny men and prove the existence of women more. As for the word "person", it is the second most frequent generic nouns (22) with the same meaning, namely the unknown gender. However, the least used generic noun in this novel is word "human" which was repeated only (3) times.

#### **4.1.1.3 Women as a Marked Form**

There are certain words in the novel denote female and classified according to Sara Mills (1995) framework within women as a marked form. These words including lady (saleslady, weatherlady), cigarette, equestrienne, rosette, and manageress. Table (4) below shows the frequency of each and how the difference between them in terms of frequency is insignificant.

**Table 4. Frequencies of Woman as a Marked Form**

No.	Women as a Marked Form	Frequency
1	Lady (saleslady, weatherlady)	1
2	Cigarette	1
3	Equestrienne	1
4	Rosette	1
5	Manageress	1



As clearly indicated by table (4) above, all the terms that are related to women as a marked form occur only once in an even manner. Accordingly, they are considered to be the least used terms of sexism and language in the novel. This means that Smiley focused on using people's names more than using titles and words with an unobtrusive meaning. It was found that several feminine words were used to refer to several concepts. The female in *A Thousand Acres* is referred to as a wife, mother, daughter, and girl, and is depicted as oppressed, marginalized, and sometimes powerful.

#### 4.1.2 Sexism and Meaning

Beside Sexism and Language, Sexism and Meaning is the second concept of stylistic feminism according to Sara Mills (1995) framework. Sexism and Meaning is presented in *A Thousand Acres* through the use of *Androcentrism*, *Endearments*, *Diminutives*, *Euphemism*, and *Taboo* words. Each type of these is represented through distinctive terms. Table (5) below shows the degree of differences in the use of each in the novel.

**Table 5. Frequencies of words indicating Sexism and Meaning**

	Type	Word	Frequency	Total
Sexism and Meaning	<i>Diminutives</i>	Daddy	100	152
		Mommy	51	
		Granny	1	
	<i>Taboo</i>	Shit	21	62
		Miscarriage	16	
		Bitch	11	
		Damn	5	
		Fuck	4	
		Curse	4	
		Rape	1	
	<i>Endearments</i>	Sweet	14	21
		Honey	3	
		My bird	2	
		Dear	1	
		Darling	1	
<i>Androcentrism</i>	Guys	29	29	
<i>Euphemism</i>	Making love	1	1	
<b>Total</b>			<b>265</b>	

Table (5) above presents the frequency of the different types of Sexism and Meaning which shows that the most frequent type amongst the others is *Diminutives* which scores (152) including all its types. After comes Taboo (62) which is considered to be the second frequent type of Sexism and Meaning. In the middle comes Endearment and Androcentrism which scores (21) and (29), respectively. However, Euphemism scores only (1) occurrence which is considered to be insignificant. Details about the different types and occurrences of each type is presented in the sections below.

#### **4.1.2.1 Diminutives**

Diminutive is a word, affix, or name usually indicating small size, it is the most frequently used type of Sexism and Meaning in *A Thousand Acres*. According to the data, there are three main terms that reflect this type: daddy, mommy, and Granny. However, the occurrence of each type is varied. Table (6) below shows the frequency of each type.

**Table 6. Frequencies of Diminutives**

No.	Diminutives	Frequency
1	Daddy	100
2	Mommy	51
3	Granny	1

As can be clearly shown from table (6) above, there is a significant difference between the occurrence of the term “daddy” and the term “mommy”. While “daddy” occurs (100) times, the word “mommy” registered half as it appears (50) times. However, the term granny shows insignificant occurrence since it occurs only (1) time in the whole novel.

#### **4.1.2.2 Taboo**

*Taboo* is another type of Sexism and Meaning which contains different terms that indicate social prohibition and restriction. There are seven terms mentioned in the novel that reflect this meaning. These are shit, miscarriage, bitch, damn, fuck, curse, and rape. Table (7) below shows the frequency of each *taboo* term.

**Table 7. Frequencies of taboo**

No.	Taboo	Frequency
1	Shit	21
2	Miscarriage	16
3	Bitch	11
4	Damn	5
5	Fuck	4
6	Curse	4
7	Rape	1

Table (7) above illustrates that “shit” is the most frequent term with the frequency of (21) with its both versions "shit and bullshit". Likewise, the term “miscarriage” and “bitch” are the second and third frequent terms with the frequencies of (16) and (11), respectively. In addition, the words “damn, fuck, and curse” shows a moderate use with the frequencies of (5), (4), and (4), respectively. However, the least used term of *taboo* is “rape” with the frequency of only (1).

The word “rape” takes up a small area of use in *A Thousand Acres*, as it was one of the least used words, but this does not mean that there was no assault on girls in the novel, but rape was explained in a more detailed way, as it was Using body parts as a description of the scene. The use of these words in *A Thousand Acres* may express Smiley’s boldness, and all of these words express the physical violence and psychological impact on the three girls (Ginny, Rose, and Caroline).

#### **4.1.2.3 Endearments**

Endearment is one of the most important types of Sexism and Meaning which expresses love and affection. It contains words like “sweet, honey, my bird, dear, and darling”. The data shows different frequencies of each of these terms as they are indicated in the following table.

**Table 8. Frequencies of endearments**

No.	Endearments	Frequency
1	Sweet	14
2	Honey	3
3	My bird	2
4	Dear	1
5	Darling	1

Table (8) above shows the words that indicate love and affection between people as they appear in *A Thousand Acres* to express this meaning with a different number of repetitions. In general, this type of words did not occur very often in the novel. The negative thoughts were more dominant than the positive ones in. The word “sweet” is the most dominant word with frequency of (14) with all its versions “sweet, sweetheart, sweetness, sweetie, and sweeten”. Regarding the endearment words “honey” and “bird” show low frequency with (3) and (2), respectively.

This indicates that the element of endearment and courtship was not mentioned much in *A Thousand Acres*, as the novel expresses negativity towards women with a trace of positivity. However, both words “dear and darling” appear only (1) time in the novel. In General, terms of endearment are used to put people at ease and be a form of approval, empathy, and show interest, But the lack of its use in *One Thousand Acres* indicates that the element of endearment and affection did not exist between women and men, specifically between the father and his three daughters.

#### **4.1.2.4 Androcentrism**

According to the data, only one term used to represent the concept of androcentrism in the novel; yet, the frequencies of it cannot be ignored. Table (9) below shows that the word *Guys* is used to represent this type with a high frequency.

**Table 9. Frequencies of androcentrism**

No.	Androcentrism	Frequency
1	Guys	29

The word “Guys”, which appeared in the novel in two forms, either “Guys or Guy”, was repeated (29 times). The repeated use of this word indicates that the novel contained a high percentage of young people whether male or female (i.e., both genders). There was no clear use of androcentrism in *A Thousand Acres*, as only one word was used: “Guys”.

#### **4.1.2.5 Euphemism**

A Euphemism is a word or phrase that is considered to be figurative rather than literal. This type of Sexism and Meaning is used to soften an uncomfortable topic, it is one of the least used types of Sexism and Meaning in *A Thousand Acres* as can be shown in table (10) below.

**Table 10. Frequencies of euphemism**

No.	Euphemism	Frequency
1	Making love	1

The compound euphemism “Making love” appears only once in *A Thousand Acres*. It was used to express sex and at other times it was replaced by other completely different terms. It was not used frequently because the three girls were raped rather than consensual lovemaking.

## **CHAPTER FIVE**

### **Discussion, Conclusion and Recommendations**

#### **5.0 Overview**

This chapter provides a conclusion of the research questions of the study. In the first section, the researcher focuses on sexism and language addresses some Generic Pronouns, Generic Nouns, and Women as the Marked Form. It also addresses the Effect of Sexist Language-Use. The second part, explores sexism and Sexism and Meaning including Androcentrism, Endearments and Diminutives, and Euphemism and Taboo.

#### **5.1 Discussion**

This section is devoted for the qualitative analysis of the data. The discussion in this section is divided in to two parts: sexism and language and Sexism and Meaning. Each concept is explained and analyzed based on the data which is the novel of *A Thousand Acres*. Selected terms from the novel are being analyzed proved with examples from the data.

##### **5.1.1 Sexism and Language**

Nowadays, language that is biased against women is referred to as sexist language. Women who were worried about how language affected people's attitudes about women who were concerned about how it affected people's attitudes along with how it discriminated against women and in favor of males, began to conduct studies on teaching discrimination in language. For instance, a person of gender neutral is addressed as 'he' rather than 'she' in speech and writing, and the person running a meeting—even if it is a woman—is called the chairman. The terms that are "unmarked" typically allude to men. Extra marks will be added before or after it if it refers to ladies.

Language sexism is demonstrated by the fact that a noun can only have the feminine gender when a specific bound morpheme is added to it. Many terms in English language are obviously sexist because they end in "-man," despite the fact that they are gender neutral (Lei, 2006). For a long time, feminists have understood the significant connections between language and gendered social structure. Research on Sexism in Language—the ways words were used to ignore, or denigrate women—was done before gender and language became an academic discipline. By investigating how instances of sexism develop through turns of speech, this approach helps improve our knowledge of how it manifests in language.

In this section, Sexism in Language exploration, especially in the domain of generic usage, and gender-free language usage, is likely the most important and contentious of all the meaning-related queries that this chapter will address. It is important to think about whether language merely reflects the outside world or if there is evidence that language influences our perception of it. This section differs from the study by Dobson and Arnaud (2017), which was mentioned in Chapter 2 that it dealt with a comparison between the novel *A Thousand Acres* and *King Lear* from a linguistic point of view, verbal metaphors, repetition, and contrast. The topic of the narrator was also addressed, but this section is concerned with studying words that indicate gender and how verbal goals are determined through the use of the examples presented in it.

#### **5.1.1.1 Generic Pronouns**

A generic pronoun – also ‘impersonal’ or ‘indefinite’ pronoun – is a pronoun that refers to no single particular person (Bendix, 1979). For women, generic produces mostly mixed images and an equal number of female and male images. For men, generic is more common than usage for women, producing as many mixed images as male images; however, when reading they, men

continue to see very few female images. Generic pronouns also called a common-gender pronoun, an epicene pronoun, and a gender-neutral pronoun. The third person singular masculine subject pronoun “he” is used generically to refer to both genders.

Sara Mills (1995) pointed that the Generic Pronoun "he" is sometimes referred to as "he-man" language and is possibly the most well-known example of gender-specific or sexist language. 'When an author has finished his book, he can send it to the publishers, is an illustration of a generic pronoun. The conventional reasoning is that although the pronouns grammatically pertain to the singular male author, they should be understood to refer to both male and female authors generally. This is because the pronouns 'his' and 'he' are employed here generically rather than sex-specific. Consider the following example of the generic pronoun “he” which shows how it can refer to both genders.

(1) He

- a. “The lesson my father might say they prove is that a man gets what *he* deserves by creating his own good luck.”

The author of *A Thousand Acres* used *he* to reflect male domination through this example, the noun in the example is used to refer to the thing which is the “man”. *he* was used as a Generic Pronoun “unmarked” singular general to refer to the man which mean not specific gender. The use of *he* in this example is often ambiguous, as it tends to identify the masculine gender with the universal human gender.

#### **5.1.1.2 Generic Nouns**

A generic noun is a noun that can be used to refer to a wide range of objects, including persons, places, and other entities. They can be singular or plural, and they can have no article, an indefinite article, or both. The Generic Nouns is one of the studies conducted at the word level that refer to pronouns, nouns, adjectives, and collocations. This section



refers to nouns and how the word can investigate the gender in general (men and women) using a noun that indicates both sexes and with the masculine form.

According to Sara Mills (1995) framework of feminist stylistics, readers associate nouns with "man" rather than perceiving them as genuine nouns, which is why Mills (1995) notes that sexist language is also that which presents the male-oriented experience as generic or as the norm. As an illustration, she gave the statement "A man is a mammal which breastfeeds his young" as an example of how the word "man" is used in sentences that are both gender-specific (Mills, 1995, p.66). This line puzzles a lot of people because "man" cannot be used in a general sense when it refers to a feminine subject, this example demonstrates how the term "man" is frequently used to refer to a gender-specific concept rather than as a true generic. Since "to be person enough" does not have the same implications as the term it replaces, it is challenging to try to alter these examples to gender-neutral ones by substituting the word "person" for "man."

Males' dominance in society is reflected in the fact that words associated with males are frequently perceived as the default terms, with the implication that we only alter our vocabulary when referring to terms associated with anybody other than men such as, human, person, etc. It implies that those who identify as men stray from these purported "norms" and that men and the things they do are considered as the norm. In this study, by using miner quantitative, the following are some examples from some dialogues from the novel *A Thousand Acres* which refer to woman and man together by using masculine form.

#### (1) Human

The word human is a noun which is repeated three times throughout the novel in three completely different contexts to express a human habit: -

- a. “The noise was the same, continuous, reassuring: human intentions (talking, traveling, eating) perennially renewing themselves whether I happened to sleep or wake, feel brisk or lazy.”
- b. “One time she did get him to draw a human figure, and then told us the result was “purely and simply a blueprint of his view of himself” but once he had drawn it, there was nothing to do with it, and anyway, when he found out she was majoring in psychology he stopped payment on her tuition check.”
- c. “Where somebody just throws off all his enemies with superhuman strength.”

The word “human” in example (a) refers to both genders (man and woman), according to the social roles. The word human explains the habits of men and women by using their intentions and their mental status when the writer uses a feeling of “activity or laziness”. Where human nature is described at the beginning of the context “talking, traveling, eating” these verbs are related to communication, all these behaviors indicate the human nature of both sexes.

Gendered language consists of words and phrases that ascribe particular gender-based attributes or feature an inclination to one sex, while some languages are notable for gendering nouns or even objects, others are grammatically genderless. However, virtually all have some cultural or practical gendered aspects. In English, this would include using gender-specific terms referring to professions or people, such as *human* in the examples above, the use of gendered language, perpetuates what academic Allyson Jule calls 'the historical patriarchal hierarchy that has existed between men and women, where one (man) is considered the norm, and the other (woman) is marked as other – as something quite different from the norm'.

The second example (b), the word *human* is also a noun and there is a description of human habit that probably refers to men and women which is "draw", the context doesn't indicate a specific gender. The writer cannot use another word because any other word can refer to a specific gender, for example, replacing the word *human* with the word "man" can be understood through the context that the actor is only a "man", and here the meaning will be incomplete.

In the final example (c), the word *human* is used in a compound way with the word *super* to express superhuman powers, and possess exceptional ability or powers. It also refers to something in general and refers to a state of being, and the word appears without a definite article. in the example above refers to the existence of something which is *superhuman*, this trait can be acquired through natural ability, self-actualization, or technological aid.

## (2) Man

The term man is a noun and was used more than once in *A Thousand Acres*. Regardless of the characters' race or gender, the words generated from it can refer to any or even all genders. In its original form, the word "man" alludes to the species or to humanity's splendor without needing an article. Most of them in the novel are mentioned before adjectives. Consider the following example which shows how the word "man" is not gender-specific.

- a. "We got more serious principles when Caroline's freshman year of high school rolled around."

The word "man" was used with the word "fresh" to form a compound word "freshman" which means a student in the first year of high school or college or as a special definition it means a person who starts a new job or activity. In the example, it was used

to start the first year of study. Therefore, "man" can be generic pronoun and refer to both genders.

### (3) Person

Nouns are the names of specific people, places, things or concepts. They are always capitalized to distinguish them from common nouns; But there are other nouns to express male or other, which are considered general nouns that do not specify a specific gender and belong to the gender in the language. Among these nouns is "person" which is a noun that does not specify a specific gender, but these nouns make women less clear and are inclusive of all in lexical terms. But it is grammatically masculine. Masculine general language often elicits thoughts about men and that grammatical gender somehow influences perception. We assumed that masculine general language would direct people's thoughts toward masculine images. A "person" is a human being who is considered an individual as can be proved by the examples below.

- a. "She was a very kind person"
- b. "I want the person to be my friend"
- c. "You are such a nice person"

In the examples above, the word "person" was used to express a person of unknown gender indicating that he is a man. However, in example (a), it clearly indicates a female, whereas in (b) the gender was not specified. Even the word "friend" was used, which is also considered a general noun and did not indicate sex requested. Likewise, person in example (c) is a nice compliment which is directed to someone throughout the novel. This noun is used to describe different types of people and is one of the words that causes confusion to the listener. All the previous examples show the use of nouns in general or gender-specific sense.

### 5.1.1.3 Woman as the Marked Form

In semantics, the features employed may be expressed through Woman as the Marked Form, markedness is relevant. For example, 'Stallion' and 'mare' are the variants that are indicated for sex, although 'horse' is not. Semantic marking is the name for this kind of marking (Ibrahim, 2019). Mills (1995) mentions in her book *Feminist Style* a group of examples to express women and words that describe women in particular, apart from males, such as authoress, actress, hostess, stewardess, and others. What is interesting here is that all the words have endings that indicate female.

Marked terms are words that have something added to them to make them more gender-specific or biased. Actresses, manageresses, female physicians, and female nurses are few examples. The specific form of woman is marked by word endings and sometimes the word itself in the language. For example, adding '-ette', '-ess', '-enne', '-trix' to the end of the word mark them feminine. The word can be feminine in origin, such as the word 'lady', which was mentioned in the novel *A Thousand Acres* through several examples. It has been used to discriminate between terms associated with males and women using marked and unmarked terms. The following are different terms appear in the novel which marked femineity with examples.

#### (1) Cigarette

The word cigarette is a noun, refer to a thin, paper-wrapped roll of cut tobacco intended for smoking. It repeated three times throughout the novel in three completely different contexts to express the position of smoking. This word is feminine because there are a range of different affixes such as '-ette', '-ess', '-enne', '-trix', which are used to refer to women: -

a. "I said,"We played. That was the-" and Rose came in from the kitchen with the

coffeepot, and Pete opened the front door and stepped in, flicking his *cigarette* butt behind him, and the telephone rang, and Rose said, I'll never forget it, "What's that?" as if she'd never heard a telephone before in her life."

- b. "God, I want a *cigarette*."
- c. "I remembered that he carried alot of smells-whiskey, *cigarette* smoke, the sweeter and sourer smells of the farmwork."

In the example (a) The word "cigarette" in this context expresses daily details that happen to someone, narrated by the narrator as he uses the past and pronouns. Details are expressed precisely to convey a specific thing or idea. Here, there is very clear mental style that expresses a specific character in the context and describe the physical concrete when the writer uses verb (flicking).

In the second example (b), the word "cigarette" was used in a completely different context, the word also ends with the same ending '-ette' and it indicates femininity.

In example (c) , the word *cigarette* appeared in a context containing the memories of one of the three daughters, where the narrator accurately described the scene. In this example, several feelings were described in the scene to someone in the novel. Feeling, thinking, and seeing, these three kinds are used to describe an object in descriptive text.

## (2) Rosette

- a. "Agiant green *rosette* of spreading leaves opened two feet wide at the top, then the stalk curved strongly downward, presenting neat alternating rows of dark knobs."

*Rosette* is a feminine noun that refers to a female name or a type of rose which is a rose-shaped arrangement of ribbon or other material, used as an ornament or badge. Nevertheless, in the example above, it means a circular arrangement of leaves or of

structures resembling leaves. A precise explanation of the rose in the example is given through its description. They express the notion that some entity 'does' something-which may be done to some other entity.

The word *rosette* was not mentioned as a female, as this indicates that giving the attribute of roses to any female in the novel did not exist. Here it is concluded that the female was not appreciated, even as the example mentioned in the novel indicated the name of a rose and giving an attribute only to her.

### (3) Manageress

The feminine word *Manageress* ends with “-ess” has a different ending from the previous words, which means a suffix forming nouns that are applied to only women or girls. Consider the following example.

- a. “Eileen, the *manageress*, encouraged us to follow company guidelines about creating small talk when it was absent, because, she said, people always ate more and enjoyed their food if they didn't have to concentrate on it too single-mindedly.”

In the example above, the term *manageress* means a woman who manages a small business, a hotel, restaurant, or store. The example shows the strength of Eileen, who was running a company. It is clear that the *manageress* encouraged the three daughters to do something. In the example above there is connections between participants or characters in the novel who are Eileen and the three daughters.

### (4) Lady

The term lady is repeated in the novel twice, the word in the examples is singular and noun but compounds. “The term in general means a woman who has proprietary rights or

authority or a polite way to referring to or talking to a woman.” (Abramova, Molchanova, Pavlycheva, & Telegin, 2020). The example below displays the use of this word in context as they are extracted from the novel.

- a. “She handed the dresses to the *saleslady* with a smile and moved toward the door.”
- b. “I think she's the *weatherlady* for some TV station there.”

In the first example (a), the word *lady* appeared in the compound noun “saleslady.” It refers to the girl who works in the dress shop. There is no suffix in the word because it denotes femininity without adding any additional letters. If the word saleslady was replaced with the word lady only, the meaning would become distorted in relation to the context, as the word lady alone means authority or women in general, also used when you are referring to a woman, especially when you are showing politeness or respect. However, the emphasis here is on fulfilling client demands and selling goods while getting orders from current or prospective sales outlets.

In the second example (b), the term lady in general is a noun, singular but in the example, there is a compound term which is *weatherlady* that refers to a woman on radio or television whose job is to describe the weather and tell people what it is going to be like exactly like in the example above.

#### (5) Equestrienne

As mentioned earlier, there are various terms that indicate woman as marked form. These are not restricted only to the above-mentioned terms. Added to these terms, the word *equestrienne* is also used to indicate this sense. Below is an example of this term and how it denotes a specific meaning in context.



- a. “Her family had owned horses, and she had been an avid *equestrienne*, which I suppose she thought prepared her for farm life”

In the example above, the word *equestrienne* ends with the feminine suffix ‘-enne’ which marks femininity. Equestrienne is a single word meaning a female rider or performer on horseback. It also refers to the action or habits that the character does a lot.

#### ***5.1.1.4 Effects of Sexism***

According to Sara Mills framework of feminist stylistic (1995), there are three possible outcomes of using sexist language items. They are summarized as follows.

1. Female participants may become isolated and believe they are not being heard as a result, meaning that girls in *A Thousand Acres* are marginalized, for example, the words rape, curse, and bitch. They were described as bitches, and raped, and insults were hurled at them. All of these factors happened because their existence was not considered and they were not respected. Which means they were marginalized by the environment in which they were present.
2. It might therefore have an impact on the expectations that both men and women have of what women are capable of. It might also be one of the things that lead to women having a negative or stereotypical self-image. The following is a quotation taken from the novel and can prove the point of the subject. "I told myself that all of this was okay with me, that a life could be made of this proximity, that maybe that was the only possible life to make". This example is one of the feelings that girls feel from time to time, as they lose hope and are controlled by masculinity in all matters of their lives.
3. Certain words, like "person," "human," and "man," may cause listeners, male and female alike, to become confused as to whether they are truly generic nouns, pronouns, or gender-specific terms. The novel *A Thousand Acres* has numerous instances of these words.

### **5.1.2 Sexism and Meaning**

This section describes linguistic patterns that define the types of meanings that phrases connected with gender will have, so that terms associated with women will have a variety of readily recognizable implications. In addition, this section is similar to the study of Al-Zubair, Khan, and Taj (2020), which was mentioned in Chapter 2, as it reviews the physical and psychological exploitation of women by males.

Sara Mills (1995), “raises some specific problems in this regard about meaning itself, specifically about the possibility that meanings may be sex-specific. *Sexism in Language* goes beyond just identifying objectionable vocabulary terms and suggesting substitutes. This section describes linguistic patterns that appear to define the types of meanings that phrases linked with gender will have. For example, terms connected with women will have a variety of easily recognizable connotations. Because the frameworks by which this process occurs are not always visible to us as language users, the analysis in this chapter focuses on highlighting some of these less overt instances of Sexism in Language.

#### ***5.1.2.1 Androcentrism***

Androcentric language prioritizes men by using "mankind" instead of "humankind" to refer to both sexes when referring to both genders. Men are mentioned as instances of humanity more frequently than women are, and are commonly referred to by general terms (like person), Gender prejudice is not the same as androcentrism hatred of women, which is defined as being dominated by men. It is a product of and sustains a continuously patriarchal, sexist, and misogynistic worldview that permeates both ancient and modern cultures. Androcentrism is the deliberate or unintentional practice of marginalizing feminine in culture by centering a masculine point of view on one's history, worldview, and culture. In this section, the researcher mentions some examples from *A Thousand*

*Acres* which indicates androcentrism as a feminist stylistic. The following are the most frequent ones.

(1) Guys

The word *Guys* is a noun and can be used as a singular or plural form. The word is used to refer to exact men, and it can be used for a mixed group of men and women. It is common to hear the word *Guys* used in its entirety. In relation to women or mixed groups of people, the *Guy* in question can be a boy, a man, or almost anyone. It is an informal way of addressing someone, especially a man, i.e., it can be used as a friendly way between colleagues and friends. However, even if they are all female, a group of people can be male as it is used to refer to all members of a group, regardless of gender, in the plural or singular.

- a. “Those guys he hired to help him paint the barn last summer told We paused in front of Lundberg's and gazed at the dresses”
- b. “but there must be guys kicking themselves down there now.”
- c. “There were a lot of guys”
- d. “there's you guys”
- e. “Guys who've never gone to chemicals”
- f. “You guys get your smokes or whatever”

Word *guys* is constantly used in informal dialogues, as mentioned previously. Example (a) the word *guys* was used as a group of helpers in painting the house, and they are considered informal people, so it is not correct to use the word “men.” In example (b, c, and e), the word *guys* are used to refer to “men”, as the word is considered a little formal in various texts. As for the example (d, f), the word *guys* appear in the sense of “comrades,” as this word is considered more friendly between friends and relatives.

So, the word guys is an androcentrism word but it is used for all groups including women, it is used to describe a mixed group of individuals is creepy sexism. Saying he is genderqueer is true whether or not a person is thinking about promoting male privilege alienating women or promoting sexism when people say that.

### **5.1.2.2 *Endearments***

A name used to show affection for someone or something is called an endearment. Endearments are terms that is used to describe males or females that have positive and negative connotations. Afful & Nartey (2013, p.92) say that terms of endearment are associated with “sweet words, sweet talk, affectionate talk, soft words and terms of affection”. Sara Mills (1995) discusses *Endearment* is an intimate form that can be used between equals to indicate solidarity and affection, but it can also be used between those who might see themselves in a hierarchical relationship, so there are terms that sound endearing but are frequently applied, women more than men, which in effect produces unequal patriarchal power relations. Some terms may be used by women than by men, but less frequently and only in certain contexts.

There are certain terms of endearment, which can be used with affection, of pejoratives and there is a category of words that some men use to refer to their female partners such as, honey, sweet, and etc. These terms can be used for the parent-child relationship as can be indicated in the examples below.

#### (1) Honey

The word *honey* can come in several forms or have several meanings. In the case of a noun, the basic meaning is a sweet, sticky substance made from the nectar of flowers found in the honey sac of different bees, or in a sense close to this, it is a sweet, honey-like liquid that is collected or manufactured by various insects and

placed in a jar., in the case of the adjective. The word *honey* is used interchangeably with words such as love between two people in love, where a boyfriend or girlfriend can refer to the partner with the word “honey” as a nice person. All the examples in the novel *A Thousand Acres* mean courtship and endearment for someone.

- a. "Oh, honey."
- b. "Ty, honey, you look really beat,"
- c. I said, "His truck is gone, honey."

In the previous three examples (a, b, c), the word honey/hunny was used to refer to women and men as a form of flirtation. The word *honey* is rarely used by strangers, although it is commonly used by couples. Similar to how "luv" is used frequently, "hun" is used frequently while talking to someone you don't know and is a reference to someone you like. It is also used to describe attractive individuals.

The abbreviation *Honey/ Hunny* (Hun) is used when sending text messages. The word *honey* was used in the previous examples between two people who really love each other, because love is always a gentle gesture, but the word honey makes the relationship more endearing and attractive.

## (2) Sweet

The definition of *sweet* in its literal sense includes being, causing, or distinguished by one of the five fundamental taste sensations that are normally pleasant to the palate and are generally brought on by sugars. *Sweet* is a noun or an adjective. It can describe an aesthetically beautiful item, such as a *sweet* jacket. It is a confection, a small dessert item, as a noun. Sweetheart is another term that connotes sweetness. It is used to express affection amongst loved ones and is also a common way to call someone, as in hun or luv.

- a. “You're a sweet child, Linda. You tell your mom that Mary said so.”
- b. “Ginny, sweetheart.”
- c. “so I said, "Sweetie, you want anything more?”
- d. “they sweeten up”

A basic taste that is most frequently detected while consuming foods high in sugar is sweetness. Most people find sweet flavors to be enjoyable. Women use terms of endearment more than men, but more often men use the word sweet. The word is used most often in a positive way, and in general terms of endearment are mostly used at the end of a sentence. People who are addressed as honey, lover, or beloved do not usually respond with a similar term. In contrast, an analysis of the social relations between characters/speakers with terms of endearment in the novel *A Thousand Acres* was found, where many examples were found that modify affection and love between people, but no cases were found.

In which men used terms of endearment towards other men. Whereas the language of intimacy, and in particular, the terms of affection, which constitute its main element, forms an important part of our everyday language and the fact is that one of the main functions that language can perform is to establish and maintain social relationships with others as people choose their language style. appropriately according to the nature of their relationship with their listeners.

The relationship between the speaker and the listener is represented in terms of strength and solidarity because endearment is a major function in managing relationships, and it is used for considerations of courtesy, such as the word “sweet” in the above examples. It appears in the narration in more than one form (sweet, sweetness, sweetheart, sweetie), but all of them give the same meaning as they are

used as an adjective, and all of them were from female to female to give A sign of affection and mercy.

### (3) Darling

People use it as a term of endearment, and it's believed to be a reworking of the word "dear." When describing someone or something they adore, darling is sometimes used as an adjective. Someone is someone you like and find pleasant if they are called a darling by someone.

a. "carries the darling child into shore."

In the example above (a), the word *darling* is used only once in the novel *A Thousand Acres*, as an adjective to describe a child, and it is the correct word in this context, and it cannot be replaced with another word because it is talking about a child. For example, if we use the word "dear" it is incorrect because it refers to a text message more than a talk about a child.

### (4) Dear

The word *dear* is a noun sometimes used as an adjective to describe someone. This is another old term of endearment. it's typically used by older couples – not young men and women as much, and it's another term that you find strangers using sometimes too, it is also used in formal conversations to add respect and courtship to someone, and it is often used in a salutation.

a. "Mary smiled. "Maybe so, dear. She was most worried about you "

In the example above, the word dear is used once in the novel *A Thousand Acres* as an adjective as it is used to describe someone for whom the speaker feels affection. This indicates that endearment and courtship were not present much in the novel as

it discusses painful societal issues. Describing someone as dear is, at best, terrible care with condescending paternalism. Although *A Thousand Acres* is a family novel par excellence, the element of endearment was not present due to the negativity of the relationships between individuals the family.

#### (5) My bird

*My bird* is a noun, in general meaning as animal, any warm-blooded animal belonging to the Aves class that has feathers covering its body, scaly legs, wings on its forelimbs, a beak, no teeth, and lays eggs with hard shells. The following are examples that show how this word is used in the obtained data.

- a. "I called you my birdy girl."
- b. "You were a little birdy girl"

The word birds appeared in *A Thousand Acres*, but as a diminutive meaning. It appeared only twice to express flirtation with the other party, using a word common to the two previous examples (a and b), which is *birdy*, where the word girl was used directly after it. Since the bird is a very friendly creature, and the beautiful part of our life. The ending (y) was added to indicate the diminution of the word (bird) to become a more delicate and gentle word, since the anthers incubate the eggs, protect the young, and have brighter colors than the male bird.

#### 5.1.2.3 Diminutives

Shortened versions of proper names, names with a diminutive suffix, and seemingly unrelated words like "duck" or "pumpkin" can all be considered terms of *diminutives*. *Diminutives* are terms that is used to describe males or females that have positive and negative connotations. Diminutive means "very small", or suffix that indicates smallness such endings include -ie and -y (doggy, bootie, Bobby, Debbie). In language writing, the



term "minutive" refers to specific word ends and the words formed with them to denote smallness. It can be used as an adjective or a noun. *Diminutive* is used for many things, including people.

### (1) Mommy

*Mommy* is a noun that can have multiple meanings and applications. It can refer to a person's mother, especially when used by children, a female partner who shows her partner affection and love as if she were her own mother, a female parent who has kind adjectives that go along with it, the person who took me to school and who genuinely loves me, and that friendly woman in the kitchen who prepares a sandwich for you.

- a. "Mommy said that she wanted us to come down here, because she didn't want us to be alone in the house if Grandpa came back".

The word *Mommy* was used in *A Thousand Acres* 51 times, all of them referring to the mother of the three daughters (Ginny, Rose, Caroline). In the above example (a), the word *Mommy* was used in the command context, as the mother is considered the ideal for hearing commands. *Mommy* was used, not mother or mom, because the word is friendlier and kinder to express a caring mother.

### (2) Daddy

*Daddy* is a singular noun, the plural is daddies, and it is informal, a diminutive of dad. *Daddy* is a child's word for father. The synonyms are Dad, papa but Dad is the original word. *Daddy* is a dominant male partner; he is the basis of the home, the husband. *Daddy* is an affectionate nickname for the father. For many babies, daddy is one of the earliest words the baby learns to speak, but an informal term; probably derived from baby talk.

*Daddy* is thought to have originated from baby talk, or the first few noises a baby or toddler makes. Many young toddlers refer to their fathers as *daddy*. A grown-up calling her father "daddy" is less common, yet some people carry on the infantile moniker all their lives.

a. "Rose is doing Daddy's dinner."

The word *Daddy* was used 100 times in the novel *A Thousand Acres*. Most of the times it was used to refer to the father of the three daughters (Ginny, Rose, Caroline), as it was used in this form to be more friendly and gentle, even though he was a cruel father who was not merciful to his daughters.

### (3) Granny

Granny is a noun; and its plural is grannies. It is a countable, and it is an informal form of grandmother or grandma. There are some definitions of this word which are the mother of your mother or father, an elderly woman, a fussy person, or an elderly or old-fashioned woman.

a. Granny's tired

The example above (a) used the word *Granny*, as it was used only once in the novel *A Thousand Acres* in this example. The grandmother/*Granny* was put in a position of exhaustion and fatigue because she is elderly. *Granny* in this form was used as a form of diminutive to court and speak kindly about people.

#### **5.1.2.4 Euphemism**

Hua, (2020) defines Euphemisms are moderate words or statements that are used in place of ones that are more insulting. In written and oral communication, taboos demand euphemisms, it is often known as asterisks, and are frequently used in place of banned

words to increase their social acceptability. A euphemism is a suitable alternative to a term or words that can be considered rude or unsuitable. Euphemisms are frequently employed in literature and everyday speech to replace words that some people would find offensive.

Literature frequently employs euphemistic language, to express a point without running the risk of being subject to censorship due to vulgar language. Euphemisms and taboos are two typical cultural and linguistic occurrences that are intimately tied to one another. When considering how to describe things or things that individuals don't want to express explicitly, euphemism is the greatest option. There is only one instant in *A Thousand Acres* that indicate euphemisms as in the following.

(1) Making love

*Making love* is a compound term that includes two words with different meanings, but together they form a new meaning, which is the practice of love, as the word is considered a euphemism used by some people and literary works, since the basic meaning is considered taboo, which is the practice of sex, that is, it is considered a word for sexual connotation. *Making love* and *having sex* are two worlds apart from each other. Sex is the union of two bodies; Love is the union of two souls.

a. "When we were making love and other times"

*Making love*, sex, etc., which are slightly 'conceived' terms, are not all that uncommon in writing now. Euphemisms have been used frequently in ordinary speech to avoid the use of harsh or even taboo words, as sex is the topic that receives euphemisms most often. Although the terms "sex" and "making love" are used interchangeably by many, and although lovemaking often involves sexual intercourse, they do not necessarily refer to the same activity. When two people make love, their levels of vulnerability are very high.

The term was used in *A Thousand Acres* to express sex, but in a euphemistic way, since the origin of the expression was considered taboo, but it was expressed in a friendly and loving way and was not in a way that exploited the girl.

#### **5.1.2.5 Taboo**

“Taboo is a social or religious norm that forbids affiliation with a certain person, place, or thing or restricts or prohibits the conduct in question, swear words, racial slurs, and other unpleasant expressions that are deemed unsuitable and offensive in particular social circumstances. We often define words or behaviors as taboo if they are vulgar or profane.” (Hua, 2020). “Obscenity is the use of language or behavior that is deemed vulgar, lewd, or sexually immoral. Profanity is the use of words or deeds to degrade or corrupt the sacred or the holy, such as blasphemy.” (Fershtman, Gneezy, & Hoffman, 2011)

Taboo is the prohibition or avoidance of behavior that is believed to be harmful to its members in any society in that it may cause them anxiety, embarrassment, or shame. Thus, with regard to language, certain things should not be said for certain things can be referred to only in certain circumstances, only by certain people, but rather everyone should adhere to these taboos. Taboo topics can vary greatly from one thing to another but often extend to other aspects of social life. The word "taboo" is referred to as "tabu" collectively, which is translated into "taboo" or "tabu" in English and signifies "sacred and untouchable". Taboos primarily consist of two components: language worship and language restriction or replacement (Hua, 2020). There are many words in *A Thousand Acres* that indicate taboos that indicate that there was a lot of pain that the three daughters (Ginny, Rose, and Caroline) suffered indicated in the following words.

## (1) Damn

The word "damn" is a popular but slightly lewd expression. It can also mean "God damn it!" in which case it signifies to condemn or consign someone to hell. The phrase can also signify "a little amount," as in "people can give a damn, damn others to hell."

- a. Daddy said, "I'm tired of hearing about that damn kitchen junk.
- b. 'Goddamn Larry Cook.
- c. "Damn risky thing to do.
- d. Goddamn alfalfa
- e. Who the hell are you to tell me a goddamn thing

All people view "damn!" as a typical "swear word" because of our shared cultural and historical interpretation of the word. The word *damn* was used in the novel *A Thousand Acres* only 5 times. All of the above examples mean *damn* in the literal sense of the word, but in different texts. In example (a) kitchen scraps were described as a cursed thing, and in example (b) a specific person was *damn* in the novel *A Thousand Acres*. This word can be used with people and things, in example (d and e), the word was used with things like "alfalfa and some news".

The word *damn* was used as a compound word in examples (d and e), but it gave the same meaning as it is used as an exclamation mark for a strong feeling, especially disgust or annoyance, just like the two examples above.

## (2) Fuck

*Fuck* is an English language profanity that often refers to the act of sexual intercourse, i.e., referring to "body parts" for engaging in sexual activity, but today this is considered the least active meaning in the language, but it is also commonly used as an intensifier or to express contempt. It is usually used in informal dialogue.

Moreover, most of its users are young people, particularly by males in lower social classes. It is used as a noun, verb, adjective, interjection, or adverb, where the word is used as a compound. *Fuck* is the most widespread obscene word in the English language. Or expresses an act or example of having sex. The *Fuck* has gone from being extremely taboo to becoming more accepted, in fact it is now used everywhere.

The verb to *Fuck* probably has its origin in the Old Norse verb *fokka*. According to the New Oxford English Dictionary (OED 1998), means “to strike”, *Fuck* has two meanings in English today: (1) "to have sex" and (2) "to destroy". This is the denotative and dictionary meaning. However, the word might have another meaning in context as in the following examples.

- a. Now leave him the fuck alone!"
- b. Jess said, "Fuck this!"
- c. He did fuck up.
- d. But he did fuck us and he did beat us

In the examples above (a, n, c, and d), the term *Fuck* was used, this word was used 4 times in the novel *A Thousand Acres*, in which anger and resentment were expressed a lot. *Fuck* was used in some dialogues, but with different meanings. In Example (a) the word was used in the context of sex, but in the form of punishment and annoyance, in Example (b), the word *Fuck* was used to express anger and annoyance. In Example (c), the word was linked to sex, perhaps freely, but it was expressed with disdain. In Example (d), it was linked Sex with rape, frustration, and fear, here the three girls in the novel *A Thousand Acres*, were destroyed by their father, who hurt them in a brutal and hideous way.

### (3) Shit

*Shit* is an informal adjective used to refer to bodily excrement. It is considered a vulgar term, as it is a widely used slang term that refers primarily to "crap". Instead, it serves as a powerful exclamation point. This remains frowned upon, even as its popularity grows. It is used interchangeably to refer to solid waste from an animal or human body as *shit*, or using the term *shit* to denigrate someone they do not like is common.

The term *shit* can be compounded with "bullshit" and gives almost the same meaning as any verb that conveys anger, frustration, contempt, or to take it carelessly, arrogantly, stupidly, or to describe something completely absurd or wrong, i.e., gibberish or exaggerated talk.

- a. "So he's really worked the shit out of that land."
- b. "Shit rolls downhill."
- c. "He said, 'Shit'"
- d. "If I knuckle under to this sort of bullshit"

The word *shit* is used in the novel *A Thousand Acres* as an offensive word for some things or people and to emphasize the degree of force of the action it describes from a person or thing. The word was used 21 times in addition to the compound word "bullshit," which gives a stronger meaning than the word *shit*. On its own, but in Example (a) the word was used but in a completely different meaning and came in the meaning of "to go out". Example (b) describes the movement of waste from something. In example above (c), the word expressed the anger that came out of the heart of the speaker. As for example (d), the word *bullshit* came to describe something trivial and worthless, meaning "nonsense", and other examples that were mentioned

in my novel *A Thousand Acres* indicate many meanings, but all of them are under the meanings mentioned in the examples above.

#### (4) Rape

*Rape* is the use of violence or forcing an unwilling woman to have sexual intercourse. *Rape* is a grave wrong that affects the woman psychologically and physically. “Rape is defined by common law as sexual activity without consent. Since sexual burglary is unknown, rape is thus sexual robbery. All significant legal systems have adopted this definition.” (Dahal, 2016)

##### a. “He didn’t rape me, Ginny.”

In the above example, *rape* was talked about, as Larry, the father of the three daughters, assaulted them and affected their psyches and bodies. The concept of rape is linked to the concept of crime, as describing a prohibited act is considered a crime. The daughters in *A Thousand Acres* are exposed to a lot of pain because no one defends them and they are victims of a reckless father who does not love his daughters.

#### (5) Curse

*Curse* is a noun or verb word expresses bad words are words that we are not supposed to say because they are insulting, as they are in themselves strong on the listener and reader. *Cursing* is vulgar or obscene words, used in anger, humor, and help. *Cursing* is considered rude and taboo words in the language and should not be used. These words are usually judged as shocking, and insults can be considered anti-social and insulting. Thus, swearing can negatively impact how others view swearing, which can lead to social isolation and depression.



- a. "his cursing me"
- b. "I curse you"
- c. "He cursed us"
- d. "He threatened us and cursed us!"

The three daughters in *A Thousand Acres* are subjected to insults by their father, who are subjected to psychological abuse in a linguistically forbidden way, and are subjected to harm or punishment. Rough or blasphemous words and phrases used to express anger or strong feelings were directed at them. This profanity, also known as swearing, cursing, swearing, foul language, offensive language, foul language, obscenity, swearing or vulgarity, is a socially offensive use of language as many of these words were used in *A Thousand Acres*.

#### (6) Bitch

It is used as a noun and an adjective, and whore is traditionally considered a derogatory term for women. When called a whore, the word strikes a chord with the female because she views herself in a negative way. As (OED) bitch is "Applied opprobriously to a woman; strictly, a lewd or sensual woman." According to Hughes (2006), "bitch has in modern English gone through some generalization, meaning that the word has gone from being a noun insulting only to women to also include application to men as well as unpleasant or difficult situations, places, and complaints. Further, it can be used as a verb, with the meaning of complaining, criticizing, or whining"

- a. "I don't know what you are, just a bitch"
- b. "I flattered you when I called you a bitch!"

In the examples above, the word whore was used to describe a female in an insulting way. This word was mentioned in *A Thousand Acres* more than once, which means that

girls are exposed to verbal and physical harm. This forbidden word was used due to the severity of the situations that occur in the novel. Social factors are considered. It is of particular importance with regard to the semantic development of the word whore, and through the society in which girls live it becomes clear that they are subjected to the worst types of insult and humiliation.

Hence, we see that feminism explains a negative way of treating women by their relatives. The examples show that is very clear as it describes that the “bitch” negatively affects the thinking and psychology of the female which related to affection or perception. The perception of this bitch is negative, whether mentally or psychologically. The female is marginalized by calling her this trait and not respecting her existence or anything inside her.

#### (7) Miscarriage

Unlike medical or surgical abortions, a miscarriage is a word that refers to the spontaneous loss of a fetus and is a naturally occurring event. Miscarriage is a taboo subject that is frequently not openly acknowledged in society because to concealed miscarriages and the hidden pain that follows them. Even though many women have experienced miscarriage, it is still one of the hardest subjects to discuss and open up about. In our society, privacy is highly valued.

- a. “a child who would turn all my miscarriages”
- b. “Ty thought we'd had three miscarriages”
- c. “What if there are womenall over the county who've had lots of miscarriages”

One of the characters in *A Thousand Acres* has had 5 miscarriages, but she hides this number from everyone and others believe that she only had 3 miscarriages, some women never talk about miscarriages to their family or friends because they are afraid of making

them uncomfortable, others blame themselves for failing to conceive and feel that something is wrong with them, as miscarriage can lead to overwhelming feelings of personal guilt, shame and loss, which are often exacerbated by misconceptions about the causes of pregnancy loss. As the researcher recently stated, it is concerned with feelings. Because miscarriage carries a lot of frustrating and painful feelings.

## **5.2 Conclusion**

This study aims to investigate the relationship between linguistic word structures and the socially interpreted meanings of narrative discourse. This is done through analyzing the feminist style of Jenny Smiley's novel *A Thousand Acres* using the Sara Mills framework “feminist stylistic” (1995). The study attempts to explore the writer's stylistic abilities to express different meanings, as many words give a negative or positive impression. By adopting Mills' (1995) framework, the researcher attempts to reveal gender in language, gender, and meaning that support the literary text through the single word level. The evidence and indicators seem clear that the adopted model has a clear function that contributes to clarifying the literary text's indications of the words that were clarified in the research. For this reason, it is recognized that this form performs essential tasks in conveying the writer's purpose in terms discussed in this research.

## **5.3 Recommendations**

The following recommendations are recommended by the researcher:

1. It is recommended that more studies be conducted to demonstrate the danger of patriarchal society in all societies through narratives and literary works.
2. It is recommended to conduct more studies to research linguistics, but in an unconventional way, by using words with an unobvious meaning, to highlight the depth of the literary work that is being dealt with, and to extract meanings that some researchers overlook.

## References

- Abramova, E. I., Molchanova, D., Pavlycheva, E. D., & Telegin, L. A. (2020). Connotation of the lexemes “dame” and “lady” from feminist perspective. *E3S Web of Conferences*, 210, 21015. <https://doi.org/10.1051/e3sconf/202021021015>
- Adhikary, R. P. (2020). Jane Smiley’s *A Thousand Acres*: A Feminist Rebellion against Patriarchy. *Scholars International Journal of Linguistics and Literature*, 03(05), 146–154. <https://doi.org/10.36348/sijll.2020.v03i05.002>
- Afful, J., & Nartey M. (2013). ‘Hello sweetie pie’: A sociolinguistic analysis of terms of endearment in a Ghanaian University. *The International Journal of Social Sciences*, 17 (1) <https://ir.ucc.edu.gh/xmlui/handle/123456789/6538>
- Amberg, J. S., & Vause, D. J. (2009). *American English: history, structure, and usage*. <http://ci.nii.ac.jp/ncid/BB01275118>
- Amerian, M., & Esmaili, F. (2015). A brief overview of critical discourse analysis in relation to gender studies in English language textbooks. *Journal of Language Teaching and Research*, 6(5), 1033. <https://doi.org/10.17507/jltr.0605.16>
- Beauvoir, S. (1949). *The Second Sex*. Éditions Gallimard, Paris.
- Bendix, E. H. (1979). Linguistic Model as Political Symbols: Gender and the Generic “he” in English. *Annals of the New York Academy of Sciences*, 327(1), 23–39. <https://doi.org/10.1111/j.1749-6632.1979.tb17750.zx>
- Berger, J. C. (2022). Three daughters, two stories, one tragedy: ownership and incest in William Shakespeare’s *King Lear* and Jane Smiley’s *A Thousand Acres*. *Cea Critic*, 84(1), 1–12. <https://doi.org/10.1353/cea.2022.0000>
- Browder, I. (2016). *Love and Re-Visit: Adaptation from Shakespeare’s King Lear to Jane Smiley’s A Thousand Acres* [MA]. Tufts University.
- Burgess, E. C. (2015). *Think Again: The Decision-Making Process in King Lear and Jane Smiley’s A Thousand Acres* [MA]. Grand Valley State University.

- Butler, J. (2011). Gender trouble. In *Routledge eBooks*.  
<https://doi.org/10.4324/9780203824979>
- Çalli, N. (2020). “Everything is Toxic”: Ecological Loss and Grief in Jane Smiley’s *A Thousand Acres*. *Journal of Narrative and Language Studies*, 8(15), 187–201
- Cioldi, F., & Kulich, C. (2015). Sexism. In *Elsevier eBooks* (pp. 693–699).  
<https://doi.org/10.1016/b978-0-08-097086-8.24089-0>
- Clara, V. B. (2022). *A feminist critical discourse analysis of Sida’s gender ideology*. DIVA. <https://www.diva-portal.org/smash/record.jsf?pid=diva2%3A1761322&dswid=-9871>
- Cook, G. (1989). *Discourse*. Oxford Oxford University Press. - References - Scientific Research Publishing. (n.d.)  
<https://www.scirp.org/reference/referencespapers?referenceid=2335305>
- Dabson, M., & Arnaud, E. (2017). *Rewriting Shakespeare’s Plays for and by the Contemporary Stage*. Cambridge Scholars Publishing, *RECENSION D’ARTICLES*. <https://hal.archives-ouvertes.fr/hal-01985020>
- Dahal, A. (2016). 24. Discourse on Relocated Rape and Redefined Prostitution: A Critical Analysis of Nepal’s Novel, *Gigolo*. *www.academia.edu*.  
[https://www.academia.edu/30605912/24\\_Discourse\\_on\\_Relocated\\_Rape\\_and\\_Redefined\\_Prostitution\\_A\\_Critical\\_Analysis\\_of\\_Nepal\\_s\\_Novel\\_Gigolo](https://www.academia.edu/30605912/24_Discourse_on_Relocated_Rape_and_Redefined_Prostitution_A_Critical_Analysis_of_Nepal_s_Novel_Gigolo)
- Fernald, A. E. (2006). *Virginia Woolf Feminism and the Reader*. Springer
- Fershtman, C., Gneezy, U., & Hoffman, M. (2011). Taboos and Identity: Considering the unthinkable. *American Economic Journal: Microeconomics*, 3(2), 139–164.  
<https://doi.org/10.1257/mic.3.2.139>
- Goffman, E. (1976). *Gender advertisements*. <https://doi.org/10.1007/978-1-349-16079-2>
- Hicks, S. (2013). *Jane Smiley’s A Thousand Acres (1991) and Archival Reimaginings of Eco- Cosmopolitanism*. Department of English and Theatre, University of North Carolina, Pembroke, USA

- Hua, Y. (2020). A Comparative Study of English Taboos and Euphemisms. *International Journal of Humanities Social Sciences and Education (IJHSSE)*, 7 (3), 17-21  
<http://dx.doi.org/10.20431/2349-0381.0703003>
- Hughes, G. (2006). An encyclopedia of swearing: the social history of oaths, profanity, foul language, and ethnic slurs in the English-speaking world. *Choice Reviews Online*, 44(03), 44–1260. <https://doi.org/10.5860/choice.44-1260>
- Ibrahim, A. (2019). *Markedness in Relation to Meaning, Gender, and Culture*. University of Diyala
- Khachmafova, Z. R., Karabulatova, I. S., Lyausheva, S., Luchinskaya, E., & Osipov, G. V. (2015). Gender Features of Discourse in Women’s Literature as a reflection of changes in the modern society. *Mediterranean Journal of Social Sciences*.  
<https://doi.org/10.5901/mjss.2015.v6n3s2p476>
- Kurniati, E. (2017). The Correlation of Students’ Listening Habit in English Conversation with Vocabulary Mastery of the Second Semester Students’ English Education at Teacher Training and Education Faculty at Batanghari University Academic Year 2015/2016. *Jurnal Ilmiah*
- Lazar, M. M. (2017). Feminist critical discourse analysis. In *Routledge eBooks* (pp. 372–387). <https://doi.org/10.4324/9781315739342-26>
- Lei, X. (2006). *Sexism in language*. <https://www.semanticscholar.org/paper/Sexism-in-Language-Lei/d03afdaa103c8526b75523cdadbacfd4a4d27041>
- Mills, S. (1995). Feminist stylistics. In *Routledge eBooks*.  
<https://doi.org/10.4324/9780203408735>
- Mohajan, H. (2022). An overview on the feminism and its categories. *Research and Advances in Education*, 1(3), 11–26. <https://doi.org/10.56397/rae.2022.09.02>
- Montoro, R. (2023). Feminist stylistics. In *Routledge eBooks* (pp. 367–384).  
<https://doi.org/10.4324/9780367568887-25>

- Nishanthi, R. (2020). Understanding of the importance of mother tongue learning. *ResearchGate*.  
[https://www.researchgate.net/publication/345436020\\_Understanding\\_of\\_the\\_Importance\\_of\\_Mother\\_Tongue\\_Learning](https://www.researchgate.net/publication/345436020_Understanding_of_the_Importance_of_Mother_Tongue_Learning)
- Oxford English Dictionary* (OED), (1998). (n.d.). <https://www.oed.com/?tl=true>
- Rabiah, S. (2018, November 19). Language as a Tool for Communication and Cultural Reality Discloser. <https://doi.org/10.31227/osf.io/nw94m>
- Raghav, N. (2017). *Feminist Rewriting of King Lear and Jane Smiley's A Thousand Acres: A Comparative Study* [PhD]. University of Rajasthan, Jaipur.
- Raina, J. A. (2020). Feminism: An Overview. *ResearchGate*.  
[https://www.researchgate.net/publication/339939198\\_Feminism\\_An\\_Overview](https://www.researchgate.net/publication/339939198_Feminism_An_Overview)
- Rothermel, A. (2020). Global–local dynamics in anti-feminist discourses: an analysis of Indian, Russian and US online communities. *International Affairs*, 96(5), 1367–1385. <https://doi.org/10.1093/ia/iaaa130>
- Stubbs, M. (1983). *Discourse Analysis: The Sociolinguistic Analysis of Natural language*.  
<https://philpapers.org/rec/STUDAT-4>
- Ulya, W. S. (2020). Women exploitation in Jane Smiley's A Thousand Acres. *LITERA KULTURA : Journal of Literary and Cultural Studies*, 8(3), 38–44.  
<https://doi.org/10.26740/lk.v8i3.37587>
- Universitas Batanghari Jambi*, 17(1), 227–236.  
<https://doi.org/10.33087/jiubj.v17i1.170>
- Urbain, M. (2018). *A Feminist Critical Discourse Analysis of the National Board for Professional Teaching Standards*. SJSU ScholarWorks.  
[https://scholarworks.sjsu.edu/etd\\_dissertations/22/](https://scholarworks.sjsu.edu/etd_dissertations/22/)
- Wetherell, M., Taylor, S., & Yates, S. (2001). *Discourse as Data: A Guide for analysis*.  
<http://ci.nii.ac.jp/ncid/BA5269097X>

- Wilkinson, S., & Kitzinger, C. (1998). Feminism and Discourse: Psychological Perspectives. *Language*, 74(3), 654. <https://doi.org/10.2307/417813>
- Wollstonecraft, M. (2010). *A vindication of the rights of woman*. <https://doi.org/10.1017/cbo9780511732034>
- Zubair, H. & Khan, M. & Taj, S (2021). ANALYSING ESCALATING FEMINIST VOICES AGAINST PATRIARCHY IN JANE SMILEY'S A THOUSAND ACRES. *ResearchGate*. [https://www.researchgate.net/publication/351618654\\_ANALYSING\\_ESCALATING\\_FEMINIST\\_VOICES\\_AGAINST\\_PATRIARCHY\\_IN\\_JANE\\_SMILEY'S\\_A\\_THOUSAND\\_ACRES](https://www.researchgate.net/publication/351618654_ANALYSING_ESCALATING_FEMINIST_VOICES_AGAINST_PATRIARCHY_IN_JANE_SMILEY'S_A_THOUSAND_ACRES)