



NARRATIVE AUTHORITY AND FEMALE VOICE IN "LOST GENERATION" PROSE: HEMINGWAY'S "A FAREWELL TO ARMS" AND FITZGERALD'S "THE GREAT GATSBY"

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"Yo'qotilgan avlod", narrativ hokimiyat, fokallashuv, ayol ovozi, ishonchsiz narrator, gender asimmetriyasi, ginokritika, miqdoriy tahlil, E. Heminguey, F. Skott Fitsjerald

ANNOTATSIIYA/АННОТАЦИЯ

Maqolada E. Hemingueyning "Alvido, qurol" va F. Skott Fitsjeraldning "Buyuk Getsbi" romanlaridagi ayol obrazlari portret sifatida emas, balki narrativ pozitsiya nuqtayi nazaridan tahlil qilinadi. Narratologik tahlil matndagi mavjudlik, ovoz va dialog atributsiyasining miqdoriy ko'rsatkichlari bilan uyg'unlashtirilib, qahramonning matndagi ko'lami bilan narrativ hokimiyati bir-biridan mustaqil xususiyatlar ekanligi ko'rsatiladi. Ayol qahramon matnning katta qismini egallashi mumkin, biroq ayni vaqtda fokallashuv imkoniyatidan butunlay mahrum etilishi mumkin. Shu asosda "fokallashusiz mavjudlik" ("presence without focalization") tushunchasi taklif etiladi. Narrativ kompetensiyasi cheklanganiga qaramay, qahramonga narrativni tuzatuvchi funksiyasi yuklanadi. U gender munosabatlarning performativ xususiyatini ochib beradi hamda narratoring halollik haqidagi da'vosini shubha ostiga qo'yadi. Mazkur funksiya stereotip ostida saqlanib qolgan ijtimoiy tajribaning asosiy ifoda maydoni sifatida talqin qilinadi. Tadqiqot shuningdek, narrativ hokimiyat ayol qahramonga berilgan nutq hajmi bilan teng emasligini ko'rsatadi. Catherine Barkley va Daisy Buchanan dialoglarda faol ishtirok etsalar-da, ularning nutqi mazmuni, konteksti va talqini jihatidan erkak narratoring bayoniga strukturaviy jihatdan bog'liq bo'lib qoladi. Shu bilan birga, ularning qisqa verbal aralashuvlari dominant narrativ pozitsiyaga qarshilik ko'rsatadigan muhim nuqtalarni yuzaga keltiradi. Bunday holatlar ayol tajribasi va uning erkak nigohi orqali vositalanishi o'rtasidagi ziddiyatni ochib beradi hamda qahramonning narrativ jihatdan cheklangan mavqeyining o'zi ham mazmunli badiiy ifoda vositasiga aylanishini ko'rsatadi. Narratologik kategoriyalarni miqdoriy matn tahlili bilan birlashtirish orqali maqola modernistik nasrda gender asimmetriyasini yanada aniqroq o'rganish imkonini yaratadi hamda ginokritik yondashuvni ayol obrazining qanday tasvirlanishi masalasidan uni kim va qanday narrativ vakolat asosida tasvirlayotgani masalasiga kengaytiradi.

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ANNOTATION

The article examines the female characters of E. Hemingway's "A Farewell to Arms" and F. S. Fitzgerald's "The Great Gatsby" not as portraits but as narrative positions. Combining narratological analysis with quantitative indicators of presence, voice and dialogue attribution, the study shows that textual prominence and narrative authority are independent variables. The heroine may saturate the text yet be denied focalization entirely. The category of presence without focalization is proposed. Deprived of narrative competence, the heroine is nonetheless assigned a corrective function. She names the performative nature of the gender relation and refutes the narrator's claim to honesty. This function is identified as the principal repository of the social experience preserved beneath the stereotype. The study also demonstrates that narrative authority is not equivalent to the amount of speech assigned to a female character. Although Catherine Barkley and Daisy Buchanan participate actively in dialogue, their speech remains structurally dependent on male narration, which determines its context, interpretation, and significance. At the same time, their limited verbal interventions create moments of resistance to the dominant narrative perspective. These moments reveal the tension between female experience and its male mediation and suggest that the heroines' narrative marginalization itself becomes a meaningful form of textual representation. By combining narratological categories with quantitative textual evidence, the article offers a more precise way of examining gender asymmetry in modernist fiction and extends gynocritical analysis from the question of female representation to the question of who possesses the authority to represent.

Introduction

The critical tradition devoted to the female characters of E. Hemingway's "A Farewell to Arms" and F. S. Fitzgerald's "The Great Gatsby" has been concerned, for the most part, with the problem of representation: what kind of woman is constructed in the text, to what extent the female character is idealised or stereotyped, and how far her representation reflects or reproduces the gender ideology of the historical period. Within this tradition, Catherine Barkley and Daisy Buchanan have frequently been examined as embodiments of male desire, romantic ideals, emotional dependence, or the cultural expectations imposed upon women. J. Fetterley's influential interpretation of Catherine Barkley as a figure shaped by male fantasy, together with the critical debate that followed it, represents an important stage in this line of inquiry. Such approaches have significantly contributed to understanding the ideological dimensions of female representation in American modernist fiction. However, they tend to leave another important variable insufficiently examined: the distribution of narrative authority itself.

Before a reader can determine what kind of woman a literary text represents, the narrative has already established the conditions under which that woman can be perceived. It has determined who is permitted to see her, whose consciousness mediates her appearance, who reports her

speech, who interprets her actions, who evaluates her behaviour, and ultimately who possesses the authority to give meaning to her story. These questions concern not simply characterization or thematic representation but the organisation of narrative discourse. They are therefore narratological rather than exclusively ideological or psychological questions. Moreover, unlike some aspects of character interpretation that depend primarily on critical perception, narrative authority can be examined through observable textual features, including focalization, speech attribution, narrative perspective, dialogue distribution, and the relative presence of the heroine within the narrative structure.

The present article consequently shifts the analytical focus from the image of the woman to her narrative position. Rather than asking only what Catherine Barkley and Daisy Buchanan represent, it investigates what degree of narrative competence each novel grants its heroine, which forms of authority remain unavailable to her, and how her speech and actions are mediated by the male narrating consciousness. Particular attention is therefore given to the relationship between textual presence and narrative authority. A female character may occupy a substantial portion of the narrative, participate extensively in dialogue, and remain central to the protagonist's emotional experience while nevertheless being denied the ability to control focalization or narrate her own experience. This

distinction makes it possible to identify a condition that may be described as “presence without focalization.”

Literature review

The study of female characters in “Lost Generation” prose has developed through several interconnected critical approaches, including feminist criticism, gynocriticism, gender studies, and narratology. Earlier scholarship largely concentrated on the ways in which women were represented within male-authored literary texts, particularly on the relationship between female characterization and masculine ideals. E. Showalter’s gynocritical approach provides an important theoretical basis for this perspective by distinguishing between the stereotypes imposed upon female characters by male literary traditions and the social experience that may remain beneath those stereotypes [11, p. 13]. Applied to Hemingway’s and Fitzgerald’s fiction, this distinction makes it possible to consider Catherine Barkley and Daisy Buchanan not simply as representations of femininity but as textual figures whose limited opportunities for self-expression may nevertheless preserve traces of female experience.

Feminist criticism of Hemingway’s “A Farewell to Arms” has produced particularly divergent interpretations of Catherine Barkley. J. Fetterley considers Catherine primarily in relation to the male imaginative construction of femininity and interprets her as an idealized figure shaped by masculine expectations [2, p. 46]. Such an interpretation directs attention to the ideological mechanisms through which the heroine is constructed by the male protagonist. At the same time, S. Spanier offers a different perspective, emphasizing Catherine’s relationship to the psychological and social consequences of war and interpreting her behaviour as a survival strategy rather than merely as an expression of romantic idealization [12, p. 75]. This approach complicates the traditional image of Catherine as a passive romantic figure and creates an opportunity to examine the relationship between female behaviour, historical circumstances, and narrative mediation.

D. Traber develops this line of interpretation by examining Catherine’s femininity as a form of performance. Her analysis suggests that the heroine’s behaviour should be understood not simply as an imitation of an ideal feminine model but as a consciously managed mode of interaction within the gender relations represented in the novel [13, p. 40]. This perspective is particularly significant for a narratological reading because performance implies a distinction between what the character experiences and what she chooses to display. Catherine’s speech and behaviour can therefore contain meanings that are not necessarily identical to Frederic Henry’s interpretation of them. J. Wexler’s feminist defence of the novel similarly challenges readings that reduce Catherine to a passive object of male desire and emphasizes the possibility of a more complex understanding of female agency within Hemingway’s narrative structure [14, p. 123].

N. Comley and R. Scholes broaden the discussion by analysing Hemingway’s gender structures at the level of textual and semiotic organization. Their study demonstrates that gender relations in Hemingway’s fiction are encoded not only through explicit characterization but also through recurrent linguistic and symbolic structures [1, p. 174]. This observation is important for the present study because it shifts attention from the question of what Catherine represents to the question of how the narrative constructs the conditions under which she can be perceived. The heroine’s identity is consequently formed through a combination of her own speech and the interpretive framework supplied by the male narrator.

Critical approaches to Daisy Buchanan demonstrate a comparable movement from characterization toward questions of voice and narrative mediation. R. Sanderson places Daisy within Fitzgerald’s broader representation of women and examines her in relation to the recurring “golden girl” pattern in his fiction [9, p. 143]. This perspective explains the connection between Daisy’s characterization and the cultural ideals surrounding femininity, beauty, wealth, and social status. However, the typological interpretation of Daisy can also obscure the distinction between the character herself and the narrator’s construction of her. The problem therefore requires a narratological perspective capable of separating Daisy’s own verbal presence from Nick Carraway’s descriptions and evaluations.

G. Settle’s analysis of Daisy’s “siren voice” is particularly relevant to this distinction. The study demonstrates that Daisy’s voice functions as one of the principal mechanisms through which her character is constructed, with tone and acoustic impression frequently becoming more significant than the informational content of her speech [10, p. 115]. This observation provides a basis for examining Daisy as an essentially auditory rather than merely visual presence. Her voice attracts, fascinates, and influences the perceptions of other characters, while the narrative nevertheless withholds sustained access to her independent consciousness. The resulting

contradiction between strong acoustic presence and limited narrative autonomy is central to the present investigation.

L. Person’s discussion of Daisy further establishes the importance of narrative perspective in understanding the character. His interpretation places the question of Daisy’s story within a broader problem of whose version of events becomes authoritative in the novel [7, p. 257]. Such an approach is especially productive for examining the relationship between Daisy’s own speech and Nick’s retrospective narration. Daisy is repeatedly described, interpreted, and evaluated by another consciousness, while her opportunities to construct an independent account of her past remain restricted. Consequently, her narrative significance cannot be adequately understood through characterization alone.

V. Makowsky’s analysis of Jordan Baker’s incomplete story provides another important dimension to the study of female narrative voice in “The Great Gatsby.” By focusing on the deliberately unfinished nature of Jordan’s account, Makowsky demonstrates how the novel distributes information and narrative possibility unevenly among its characters [6, p. 40]. Jordan’s position is significant because she possesses information unavailable to Nick, yet her account does not develop into an autonomous narrative. Her interrupted or incomplete storytelling therefore illustrates the broader structural limitation imposed upon female voices in the novel.

The narratological framework necessary for synthesizing these approaches can be connected with the distinction between narrative voice and focalization. G. Genette establishes focalization as a fundamental category for determining the regulation of narrative information and distinguishing the question of who speaks from the question of who sees or perceives [4, pp. 186–189]. This distinction is particularly applicable to Hemingway and Fitzgerald because the presence of female speech does not necessarily imply female focalization. Catherine and Daisy can speak extensively within the narrative while the reader’s access to their consciousness remains controlled by a male narrative perspective. The distinction between voice and focalization therefore makes it possible to identify a structural difference that conventional character analysis may overlook.

J. Phelan’s analysis of Frederic Henry’s narration further strengthens this narratological perspective. His examination of the distance between the narrating and experiencing Frederic demonstrates that the retrospective narrator does not maintain a completely stable relationship with his earlier self [8, p. 73]. This instability is significant for the representation of Catherine because the reader receives much of her character through Frederic’s retrospective interpretation. If the distance between narrator and experiencing character fluctuates, the representation of Catherine must also be considered in relation to the reliability and limitations of Frederic’s narrative position.

Taken together, these studies reveal an important gap in existing scholarship. Feminist criticism has extensively examined the ideological construction of Catherine Barkley and Daisy Buchanan, while narratological studies have investigated questions of voice, focalization, distance, and reliability. However, these two directions have not always been integrated into a single comparative framework. The present study therefore approaches the heroines as narrative positions rather than exclusively as character types. Particular attention is given to the relationship between textual presence, speech, focalization, and narrative authority. This approach makes it possible to examine how a female character may be highly visible and verbally active while remaining excluded from the primary mechanisms through which narrative consciousness is organized.

Methodology

The study employs a combination of narratological, comparative-typological, feminist, and quantitative methods. Narratological analysis is used to examine narrative voice, focalization, speech attribution, narrative distance, and the distribution of narrative authority in Hemingway’s *A Farewell to Arms* and Fitzgerald’s *The Great Gatsby*. Close reading is applied to selected episodes and dialogues in order to identify moments in which Catherine Barkley and Daisy Buchanan challenge, modify, or expose the limitations of male narrative interpretation. The comparative-typological method establishes structural similarities and differences between the two novels, particularly regarding female presence and access to narrative consciousness. Quantitative indicators, including character-name frequency, dialogue attribution, occurrences of the lexeme “voice,” and the proportion of text associated with female speech, are used as supplementary evidence for the qualitative analysis. The methodology thus combines textual interpretation with measurable narrative features to investigate the relationship between female presence, voice, and narrative authority.

Results

Catherine Barkley appears in thirty of the forty-one chapters of “A Farewell to Arms”, and her name occurs 292 times; in terms of textual

space, she is the second presence of the novel. Yet there is not a single chapter and not a single paragraph in which she performs the function of focalizer. Everything the reader learns of her inner life derives from two sources only: Frederic's observation and her own direct speech.

In "The Great Gatsby" the position is sharper still. Daisy is present in all nine chapters and is named 185 times (against 360 for Gatsby, 191 for Tom, 72 for Jordan and 23 for Myrtle). But the narration passes from the male voice into a female one exactly once in Jordan Baker's account of the Louisville events in Chapter IV, approximately 1,235 words, that is, about 2.5 per cent of the novel. This 2.5 per cent constitutes the only continuous stretch of the text in which a woman speaks about female experience.

Dialogue attribution confirms the asymmetry at the level of grammar. In Hemingway's novel the formula "*I said*" occurs 425 times, "*Catherine said*" 99. The heroine speaks constantly, but the sentence that frames her speech belongs to someone else.

Two conclusions follow. Textual prominence and narrative authority are independent variables: a female character may saturate a novel and still be refused consciousness within it. And the two-layer model of gynocriticism, formulated by Showalter at the level of theme, acquires here an exact structural correlate. The category proposed for this configuration is "*presence without focalization*", and it may be regarded as the constitutive feature of the female position in American "Lost Generation" prose.

The lexeme "*voice*" occurs sixty-nine times in "The Great Gatsby", twenty-two of them in contexts bearing directly on Daisy. Her appearance, by contrast, is barely described: Nick records her dress, her movement and her expression a few times, and no more. Where the reader expects visual portraiture the text supplies acoustics: a low, thrilling voice, a voice that compels, that glows and sings, and finally Gatsby's formula, "*full of money*". Daisy is not a visible but an audible phenomenon.

The consequence is disclosed in a single sentence of Nick's that is built to cancel itself: the narrator first concedes a fact about Daisy's conduct and then annuls the concession by an impression of her voice. Sound occupies the place that knowledge should occupy. G. Settle described precisely this structure as the siren voice: a fascination produced not by content but by tone, and for that reason capable of absorbing any interpretation whatever [10; p. 115].

There is exactly one moment at which Daisy begins to narrate her own past: the unfinished sentence about her "*white girlhood*" in Chapter I. It is cut off mid-phrase by her husband's question. Three observations give this micro-episode its analytical weight. The symbol of whiteness is introduced into the novel not by the author and not by the narrator but by the heroine, who therefore possesses the capacity to speak of her past in symbolic language; that capacity is arrested at once; and throughout the remaining nine chapters the lexeme "*white*" fifty occurrences functions as other people's verdict upon her. The story a woman begins about herself is taken out of her hands and turned against her. This is the most compact model of the gender structure of the novel, and it obeys the same logic as the wedding-night episode, in which the heroine's single open rebellion is annulled within half an hour.

Three episodes, taken together, establish a regularity that has not previously been formulated. In Chapter VI of Book I, Frederic notes in interior monologue that his courtship is "*a game*", "*like bridge*". One page later Catherine states the same thing to his face "*this is a rotten game we play*". The metaphor is shared, the difference lies in its mode of utterance. The narrator conceals the recognition in a passage the heroine cannot hear; the heroine speaks it aloud. The character who first identifies the conventional, performed nature of the gender relation is thus the woman. This observation constitutes a serious objection to Fetterley's reading, since a character who calls the game a game cannot coherently be described as unaware of it. It is also the textual ground on which Traber's account of a managed performance and Spanier's reading of survival strategy both rest.

In the final chapter of "The Great Gatsby" Jordan Baker rejects Nick's claim to honesty, and his reply concedes the point. The narrator's central self-characterisation is dismantled, and the task of dismantling it is assigned to a female character. Earlier, in Chapter I, Daisy's two-word question: "*Who oughtn't to?*" isolates the indefinite pronoun in Tom's custodial remark and asks to whom the right of supervision is supposed to belong. The sharpest observations in the novel are placed in brief, passing replies, which is precisely why the critical tradition has overlooked them.

To these three cases a fourth may be added: the one point at which either text discloses its narrator's falsification. Frederic answers Catherine's question with an untruth and records the fact in a two-word parenthesis, "*I lied*". Once, the reader is informed that the narrator has deliberately misled the heroine; everywhere else no means of verification exists. Phelan's demonstration of the unstable distance between the

narrating and the experiencing Frederic supplies the theoretical frame for generalising this admission.

The regularity may accordingly be stated as follows: in American "Lost Generation" prose the heroine is deprived of narrative authority, but is charged with the function of correcting the narrator. The second layer of Showalter's model the social experience surviving beneath the stereotype is stored precisely in this corrective function, and not in the descriptive passages where criticism has customarily sought it.

The word *careless* enters "The Great Gatsby" in Jordan's speech; at the close of the novel it becomes Nick's verdict upon Tom and Daisy. A moral measure formulated by one woman is converted, in the narrator's hands, into the instrument for condemning another. A structurally parallel case occurs in Hemingway: Frederic's aphorism about being strong afterwards at the broken places is refuted by Catherine, who states plainly that she is broken and that she is no longer brave. The male character closes reality with a generalising formula; the heroine reopens it by reporting that the formula does not fit her experience. The novel does not adjudicate between the two voices, but it gives the last word to the woman.

The closing paragraphs make the asymmetry structural. "A Farewell to Arms" ends with a dry sequence of verbs of motion: Catherine remains in the room and the text says nothing further about her. "The Great Gatsby" ends with an extended metaphor in the first-person plural, and the entire logic of the novel excludes Daisy and Myrtle from that plural. In both cases the catastrophe belongs to the heroine and the concluding generalisation to the narrator.

Discussion

The findings indicate that the representation of Catherine Barkley and Daisy Buchanan cannot be adequately explained through the traditional opposition between an "active" and a "passive" female character. Both heroines occupy important positions within the narrative development, but their significance is determined by the way their experiences are mediated. Their actions, speech, and emotional responses are consistently interpreted through male consciousness, which creates a distinction between participation in the story and control over the telling of the story. This distinction is especially important because narrative prominence does not automatically provide a character with interpretive authority. A heroine can influence the development of events while remaining excluded from the perspective through which those events acquire their final meaning.

The comparison also demonstrates that the restriction of female focalization operates differently in the two novels. In Hemingway's narrative, Catherine's extensive dialogue creates the impression of considerable verbal autonomy. She expresses opinions, responds to Frederic's statements, questions his motives, and occasionally formulates interpretations that differ from his own. Nevertheless, these interventions remain embedded within Frederic's retrospective account. Her words become available to the reader because another consciousness chooses to reproduce them. Fitzgerald employs a somewhat different mechanism in which Daisy's voice is repeatedly foregrounded as an acoustic and emotional phenomenon. Her manner of speaking becomes part of Nick's construction of her identity, while the informational content of her perspective receives comparatively less narrative development. Thus, Hemingway emphasizes the mediation of female speech through dialogue, whereas Fitzgerald places greater emphasis on the mediation of female identity through the narrator's perception of voice.

This difference is significant for understanding the relationship between female speech and narrative authority. Speech itself should not be treated as equivalent to narrative independence. Catherine speaks frequently, but Frederic determines the circumstances in which her speech becomes accessible and supplies the retrospective framework within which it is interpreted. Daisy also speaks at decisive moments, yet Nick's narration surrounds her statements with descriptions, impressions, and judgments that influence their significance. The two novels therefore demonstrate different forms of the same structural phenomenon: female characters possess communicative agency without acquiring full control over narrative interpretation.

The findings concerning corrective speech further complicate the conventional understanding of the heroines as objects of male representation. Catherine's comments sometimes articulate realities that Frederic only recognizes indirectly or retrospectively. Her language can therefore function as an alternative interpretive register within the novel. Daisy and Jordan similarly introduce observations that expose tensions in Nick's account of events and relationships. Such moments are important because they prevent the male narrator's perspective from becoming the only possible interpretation of the fictional world. The female characters may lack focalizing authority, but their speech can create internal pressure against the narrator's interpretation. Their narrative importance consequently derives not only from what happens to them but also from their capacity to make the dominant perspective unstable.

This aspect of the findings develops Showalter's distinction between imposed stereotype and underlying social experience [11, p. 13]. The social experience represented through Catherine and Daisy does not necessarily appear in direct authorial commentary or in an autonomous female narrative. Instead, it can be traced through contradictions between the narrator's description and the heroine's own statements. When the character's words resist the interpretation imposed upon her, the text produces a space in which the limitations of the stereotype become visible. Gynocritical analysis can therefore be extended from the study of female images toward the examination of narrative structures that permit or restrict female self-definition.

The results also support the relevance of Genette's distinction between voice and focalization [4, pp. 186–189]. The two categories reveal why the presence of female speech does not necessarily alter the fundamental organization of the narrative. Catherine and Daisy possess voice in the literal sense that they speak within the fictional world, but they do not become the principal centres through which the reader receives sustained access to consciousness. This distinction provides a more precise explanation of the apparent contradiction between their considerable textual importance and their limited narrative independence.

The discussion of Frederic's narration introduces an additional problem concerning reliability. Phelan's analysis of the distance between the narrating and experiencing Frederic demonstrates that his retrospective position is not completely stable [8, p. 73]. The present analysis suggests that this instability also affects the construction of Catherine. Because the reader receives Catherine through Frederic's selective memory and interpretation, uncertainty concerning his narrative position inevitably influences the representation of her character. Her statements can therefore acquire an evidentiary function: they provide alternative textual material against which the narrator's interpretation can be considered.

A similar mechanism operates in *The Great Gatsby*, although through a different narrative configuration. Nick presents himself as an observer capable of making judgments about the people around him, yet his account is shaped by selective attention and retrospective interpretation. Female characters occasionally interrupt this interpretive control through brief statements that question assumptions embedded in the narrator's observations. Their interventions do not create an alternative narrative in a sustained form, but they introduce competing interpretations into the text. The resulting structure is dialogic rather than completely monologic: the narrator retains formal authority, while other voices periodically expose the incompleteness of his perspective.

The comparative evidence therefore suggests that gender asymmetry in these novels should be understood as a property of narrative organization rather than solely as a thematic statement about women. The central issue is not simply whether Catherine or Daisy is portrayed positively or negatively, but whether she is granted the structural means to define her own experience. Both novels restrict this possibility, although they do so through different techniques. Hemingway relies heavily on retrospective first-person mediation and extensive dialogue, while Fitzgerald combines retrospective narration with the aestheticization of Daisy's voice and the selective disclosure of her personal history.

At the same time, the analysis does not support reducing either heroine to a purely passive figure. Their restricted narrative position produces a paradox: the less authority they possess over narration, the more important their brief deviations from the dominant perspective can become. Their speech, questions, refusals, and contradictions provide points from which

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the reader can reassess the narrator's interpretation. Female narrative significance therefore emerges not only through autonomous storytelling but also through resistance within a narrative structure controlled by another consciousness.

This interpretation also clarifies the relationship between quantitative and qualitative analysis. Numerical indicators of textual presence, dialogue frequency, and lexical distribution cannot by themselves establish narrative authority. Their value lies in demonstrating a structural discrepancy that close reading can subsequently explain. A high frequency of a character's name or speech does not prove narrative independence; conversely, a relatively small amount of female speech can possess considerable interpretive significance when it challenges the dominant perspective. Quantitative evidence is therefore most productive when treated as a supplement to narratological interpretation rather than as an independent measure of character agency.

Overall, the comparison of the two novels demonstrates that female voice in "Lost Generation" prose exists within a complex hierarchy of narrative permissions. Catherine Barkley and Daisy Buchanan are visible, audible, and consequential, yet their experiences remain largely mediated by male narrators. Their significance lies partly in this contradiction. They occupy the fictional world as central figures while occupying the narrative discourse from a structurally restricted position. This tension between presence and authority provides a more precise framework for understanding female representation in male-narrated modernist fiction.

Conclusions

First, presence and authority are independent variables. The quantitative indicators such as appearance in thirty of forty-one chapters and 292 name occurrences for Catherine. 185 name occurrences for Daisy. A single female-narrated passage amounting to some 2.5 per cent of "The Great Gatsby"; A 425 to 99 ratio in dialogue attribution show that a female character may occupy a large share of textual space while being denied focalization entirely. The category "*presence without focalization*" is proposed to describe this configuration.

Second, Daisy Buchanan's image is constructed acoustically rather than visually, and in the narrator's decisive sentence the impression of voice displaces knowledge, producing a figure that is perceptible, even compelling, yet structurally unknowable.

Third, the heroine's single attempt at symbolic self-narration is interrupted mid-sentence, and the symbol she herself introduces is subsequently employed against her by other voices.

Fourth, although deprived of narrative competence, the heroine is assigned a corrective function: she names the performative character of the gender relation, refutes the narrator's claim to honesty and exposes the ideology concealed in his syntax. This function is the principal locus in which the social experience preserved beneath the stereotype survives, and it should be treated as the primary object of gynocritical reading in male-narrated modernist prose.

Fifth, the gender asymmetry of these novels is structural rather than thematic: the tragedy belongs to the heroine, the concluding generalisation to the narrator.

The practical significance of the results lies in the analytical procedure they yield, establishing the character's position in the narrative structure, identifying the archetype imposed upon her, disclosing the mechanism by which that archetype is performed.

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