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Gendered Discourses and Actor Representation in Eoin Colfer's *Artemis Fowl* Series: A Corpus-Based Study

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Abstract:

The *Artemis Fowl* series (2001-2012) is described by its Irish author Eoin Colfer as "*Die Hard* with Fairies". *Artemis Fowl* is an eight-book series of adventures and supernatural actions. The starring character, Artemis Fowl, is a twelve-year-old criminal mastermind. His primary goal is to pursue money, which makes him kidnap the fairy leader. This results in a continuing fight between two worlds: Artemis's and the fairies'. The *Fowl* adventures present many themes, of which gendered discourses and actor representation inspire this research. This paper examines the eight-series child books via Corpus Linguistics apparatus. AntConc is a corpus analysis software utilized to generate wordlists of each book so that words with higher frequency may be investigated in their context of utterance via the concordance toolkit. The next step aims to detect the occurrence of search terms pertaining to gendered discourse and actor description. In this concern, the contributions presented by Tannen (1993, 1999), Edley (2001), Weatherall and Gallois (2003), Sunderland (2004), and Wetherell and Edley (2014) are considered in the detection of gendered language. Van Leeuwen's taxonomy (1996, 2008) of social actor representation is also considered to detect actor descriptions. Accordingly, the eight-series adventure novels are linguistically analyzed so that the main themes, gender identity markers and actor representation may be uncovered. The study supports the discursive psychologists' belief that gender is created and enhanced via discourse. The study is original in incorporating corpus linguistic toolkits, discursive psychology and discourse analysis to child Irish fantasy literature to expose the gendered-identities negotiated and the features representing social actors.

Keywords: Actor Representation, *Artemis Fowl* Series, Corpus Linguistics, Gendered Discourse

1. Introduction

Discursive Psychology (DP) is an interdisciplinary field which approaches psychological topics from a discourse-ana-

lytical perspective. Psychology starts with one's structuring of mental representations and ends with negotiating them when talking. DP's starting point is discourse, not as a consequence of cognitive abilities, but as "a domain of action in its own" (Edwards, Potter 2019, 1). DP studies "how psychology is constructed, understood and displayed" via discourse in interaction (Wiggins, Potter 2008, 73). Discourse-world relation is by no means a question of mere references, because language can be used to perform actions as "[we] can use language to hurt, stereotype, favor, or discriminate" (Mazid 2014, 2). Discourse is thought to be the constructor of both "reality and mind" (Edwards, Potter 2019, 1) due to its nature as an action-oriented process. Hence, discourse is assumed to be the world's dynamic force (Edwards, Potter 1992). Taking Van Leeuwen, Mazid, Wiggins and Potter, Edwards and Potter's words as a point of departure, the current research undertakes to examine what is done to the recipients of *Artemis Fowl* series by Colfer's discourse¹.

Discourse denotes communication through language (Johnstone 2002), and signifies stretches of linguistic components constituting a coherent unit (Crystal 1992, 25). Novels, accordingly, are named discourses (Cook 1990 [1989], 7), the medium that endows these novels, or any language-based work, with a concrete living/being (Bakhtin 1981 qtd. in Wales 1989, 121). Discourse subsumes language and other forms of non-verbal communication to form a social practice (Chouliaraki, Fairclough 1999, 38). This sociological view of discourse highlights the reciprocal relation between discourse and society. Thus, linguistic phenomena are social in the sense that people's acts of reading and writing are socially determined and have social effects. Social phenomena are linguistic as whatever goes in a social context has discourse as its starting point (Fairclough 1989, 23).

Considering societal issues as a point of departure, Critical Discourse Analysis (CDA) endeavors to disclose the implicit ways which shape discourse-society relative interconnections. Discourse brings about changes in beliefs. The social effects of discourse depend on the process of meaning-making (Fairclough 2001, 2003). To interpret meaning, one needs to interpret the social practice and the way discourse figures in the social practice. The social practice is an articulation of action/interaction, social relations, persons, the material world and discourse. Discourse figures in three main shapes. Genre, the first shape, refers to ways of acting and interacting via speaking or writing. Discourses, the second shape, signify the representations of the social world and the social actors. This point underlies the discursive nature of representations. Styles, the third shape, are perceived as ways of being and showing identity (Fairclough 2003, 25-26). It is noted that discourse refers to either language in its abstract sense or ways of representation. This research is about discourse, as a count noun, signifying particular ways of social actors' representations.

Representation, according to sociologists, is considered to be a purely practice-dependent occurrence (Van Leeuwen 2008, 4). Discourse represented participants rarely start from scratch, as they integrate new discourse elements with previous information taken for granted (Ariel 2006, 1). Being a research enterprise mainly interested in the analysis of discourse beyond the mere sentential level, CDA is grounded on the standard that discourse is a form of social action/practice.

Social practices are ways "of doing things" (Van Leeuwen 2008, 6). Any social action is a plurality of interconnected elements. These elements include the participants involved in an action, the spatio-temporal features of the event, the relations and positions of participants and discourse. In other words, CDA deals with the situational constraints on social practice. CDA

¹The page number of the books 2, 3, 5, 7, 8 refers to the pdf file (see the link: <<https://ebookpresssite.wordpress.com/artemis-fowl/>>; 05/2023).

does not analyze language per se; rather, it examines language components in the wider social/political context (Fairclough, Wodak 1997). Accordingly, the issue of gendered-discourses and social actor representations are at the heart of discourse analytical researches.

Gender means any differences between males and females in their discursive practices (Sunderland 2004, 14). Gender is socially constructed, as it refers to what it takes to be a man/masculine or a woman/feminine (Friedman, Wilks 1987, 58). Gendered identity, which is the behaviour of being masculine or feminine, is created and perpetuated by social acts (Xue 2008, 54). According to the nature of their discourse orientation, DP differs from Traditional Psychology in the sense that DP positions discourse at its center-stage (Wetherell, Edley 2014, 357). In the past, psychologists treated language as “a resource” signaling the clue to what is going on in one’s mind (Edley 2001, 190). DP, on the contrary, considers language to be its topic detecting people’s construal of attitudes. Being a sub-discipline of psychology, DP pays attention to psychological themes in discourse. Consequently, DP is considered a form of discourse analysis (Taylor 2014, 463).

Mediating between psychology and discourse analysis, DP is a bi-disciplinary field which identifies the interpretative repertoire used to develop the social action or “what speakers and writers are doing with language” (McMullen 2021, 5). Thanks to DP, one’s activities such as reciting stories or expressing attitudes are believed to be a context-sensitive process comprising diverse social acts rather than a mere retrieval of stored information (Edley 2001, 190). DP is centered around social actor-discourse relation so that social actors are both the “products and the producers of discourse” (Billig 1991 qtd. in Edley 2001, 190). Social actors are, similarly, the “masters and the slaves” of discourse (Barthes 1982 qtd. in Edley 2001, 190).

Gendered discourses refer to the acts such as ways of talking and changing positions which endow a person with a masculine or feminine identity regardless of his biological sex (191). Hence, gender is produced, maintained and developed via the doings of certain discourses. In sociology and social psychology, participants of the social practice, or social actors, signal whoever performs an act, whether (non)verbal or physical, so that certain consequences may be triggered. Van Leeuwen’s taxonomy of social actor representation relies on the linguistic realizations of the relevant representational alternative, which are reflections of the actor’s perception of his gender.

Ireland’s children laureate Eoin Colfer describes *Artemis Fowl* series as “*Die Hard* with Fairies” (Alberge 2019). The current study targets Colfer’s series in an attempt to detect instances of actor descriptions and gendered discourses. The *Fowl* adventures are a series of eight fantasy/sci-fi novels with numerous themes resultant of the *Fowl-Fairies* war. The series is about a twelve-year-old criminal-minded teen prodigy who is ready to face any challenges to reclaim his family’s fortune. Abducting the female fairy leader in hope of extorting gold as a ransom for her freedom, *Fowl* has launched the human-fairies fight. Colfer has expressed his motives behind writing as “to try to bring something new to a genre or to try to turn it on its head” (Carpenter 2011). The current study examines actors and representations to scrutinize the series to explore Colfer’s new contribution in the genre of child fantasy literature.

Gendered discourses are thought to be worthy of examination because the series addresses children and young adults who will be influenced by its discourse acts. Integrating Leeuwen’s categories of actor description (1996, 2008) with discursive psychologists’ contributions (Tannen 1993, 1999, 2003; Edley 2001; Sunderland 2004; Wetherell, Edley 2014; Kendall, Tannen 2015) and Corpus Linguistics (CL) toolkits, theoretical framework is tri-dimensional. Trans-disciplinarity, the outcome of integrating sociology, DP and CL, is thought to render analysis more comprehensive and objective.

2. Literature Review

Critical Linguistics (CrL) was introduced by a group of linguists in the 1970s when they decided that any linguistic examination should have a critical perspective (Fowler, Hodge, Kress *et al.* 1979; Fowler 1991, 1996). CrL was intended to unveil unequal practices in discourse, power distribution and the ideological systems underlying social practices.

In the late 1980s, CDA has become an established field in social sciences, a problem-oriented interdisciplinary research method, which seeks to unveil the production and the enactment of disparity/discrepancy amongst social actors (Wodak 2013). CDA is a method that gathers tools pertaining to various approaches (Weiss, Wodak 2003) in order to analyze forms of social relations, gendered-discourses and unequal/prejudiced discourse practices and their re(enactment) in texts (Billig 2003). It is a way of detecting a problem, scrutinizing it, understanding its background and conditions (Forhmann 1994). This is, in turn, accomplished via certain methodological frameworks which guarantee objective analyses of the problem, which is a fundamental step before suggesting any solutions to the status quo.

Fairclough presents an approach focusing on the social angle, considering discourse to be a form of social practice. He proposes the social theory of discourse through which he viewed CDA as three-dimensional. The framework is composed of the analyses of text, the discursive practice and the social practice (Fairclough 1989, 1992a, 1992b, 1995). Van Leeuwen addresses the discursive representation of a component of a social practice: social actors. He states that discourse preserves hegemonic practices such as inequality and injustice (2006, 290).

According to Weatherall and Gallois, Psychology offers two approaches to language and gender. The first is the social-cognitive approach which endorses the view that action is driven by cognitive procedures, which assumes that cognition takes priority over language. The second is that of DP which considers language to be prior to cognition when it comes to the understanding and interpretation of behaviors. DP emphasizes that language is a site for gender. DP-based gendered language takes discourse as its point of departure. Gendered-language studies assume that social actors have internal gendered identities/differences which are unveiled via discourse analysis (2003, 487-489). Capturing the paradoxical relationship between discourse and the social actor, DP treats gender as a set of “variable practices” negotiated via discourse (Wetherell, Edley 2014, 4).

Goffman refuses to correlate between discourse representation and “sex-linked” or biological identity. He, rather, relates discursive different realizations to “sex-class-linked” identity (1977, 305). It is noted that “class” does not refer to social classification, but it denotes gender: the class of men or women. Accordingly, the term gender is not biology-related. Gender is culturally and socially determined (Maccoby 1988, 775). A similar approach to gendered discourses is endorsed by Ochs as she considers gender to be the linguistic features associated with either males or females in social interactions (1992, 341). Tannen approaches gender via the concept of framing which explains what happens in the social act (1999, 226).

3. Theoretical Frameworks

3.1 Social Actor Representation: Van Leeuwen (1996, 2008)

Hallidayan grammar defines a social actor in terms of its potential of meaning so that the “actor” is the doer capable of acting/doing. Van Leeuwen deals with “actor” in a sociosemantic

manner, by which he introduces a repertoire providing a description of how a social actor can be represented. Van Leeuwen's categories of actor representations do not centralize on linguistic notions such as agency and nominalization. The coming part, based on Van Leeuwen's taxonomy of social actor representation (1996, 2008), illustrates categories related to analysis. Appendix (I) summarizes all representational categories.

3.1.1 Role Allocation

In this category, social actors are endowed with roles to play, which may be either active (activation) or passive (passivation). Representation can rearrange roles so that an actor may be identified as being active, while another actor may be described as being the receiver who undergoes the activity. Being an active social actor means to be represented as an actor, a behavior, a sayer, a sayer and an assigner in material, behavioral, mental, verbal and relational processes (Halliday 1985, 1994, 2004). Activation can be achieved, accordingly, by participation so that the actor is located in the subject position. A second strategy entailing activation is circumstantialization, via using a prepositional circumstantial such as "by" or "from" followed by the agent. A third strategy endowing activation is premodification and postmodification of nominalizations/process nouns. Possessive pronouns may be used to activate or passivate a social actor, which is a form of premodification.

Passivation is divided into subjection and beneficialization. Subjected social actors are regarded as objects. Beneficialized social actors comprise a third party benefitting from the action, whether positively or negatively. Subjection can be achieved by participation when subjected social actors are the goals in material processes, phenomenon in mental processes and carriers in attributive processes (*ibidem*).

3.1.2 Genericization and Specification

Social actors may be signaled by generic or specific references. Generic references can be perceived by the plural without determiners or the singular noun with the definite or indefinite article. In case of mass nouns, the generic sense is tense-dependent. Genericized entities refer to categories that are driven out of the readers' immediate world of experience. Genericized persons are considered as the others who do not share readers' burdens and responsibilities.

Specific references are realized by using specific nouns or numeratives. Specifically-referred entities are identified with the readers' immediate world where their specifics are positioned.

3.1.3 Indetermination and Differentiation

Indetermination is indicated by representing unspecified or anonymous actors. Social actors are anonymized by using indefinite pronouns as "someone, some, some people" and generalized exophoric reference as "they". Differentiation sets a social actor apart from other groups: *we/us* vs. *they/them*.

3.1.4 Nomination and Categorization

Nomination or being nominated signals actor representation via their unique identity. If social actors are described in terms of the shared features, this may be signaled as "categorization". Nomination is recognized by proper nouns. Categorization involves Functionalization and Identification.

3.1.5 Functionalization and Identification

Functionalization and Identification are two types of categorizations. Functionalization is realized when actors are referred to in terms of their activity, doings, occupation or roles. Identification is realized when actors are referred to in terms of their identity: what they are. This may be done via classification, relational identification, and physical identification. Classification means that actors are distinguished/classified according to their age, gender, social class, wealth, race, origin and ethnicity. Relational identification is realized via work relations or kinship. Physical identification is marked by representing physical characteristics.

3.2 Gendered Discourses Taxonomy

3.2.1 Wetherell and Edley (2014)

According to Wetherell and Edley the following features are indicators of masculinity:

- 1 - Jockeying for Position as males usually construct their masculinity through struggles and challenges to risky situations, and tend to show courage in critical positions.
- 2 - Independence is a major feature defining masculinity (2014, 355-364).

In this concern, gender is not a biological feature per se; rather, it is a discourse sensitive trait as masculinity is created and developed via discourse.

3.2.2 Sunderland (2004)

Sunderland explains four sets of gendered discourses:

- 1 - Traditionally gendered discourses which depict males as commanders indoors/outdoors vs. females as residing indoors. Males are described in terms of their doings and activities; they are represented as doers of actions and centers of adventures.
- 2 - Feminist discourses: feminist discourses refer to resisting and criticizing patriarchal practices. Females are included in the story where they are not needed. Counter-stereotypical depiction of females is a feature of feminist discourses.
- 3 - Androcentric discourses: discourses sometimes focus on males by showing the plot revolving around males, presenting males as protagonists and depicting males more than females.
- 4 - Gendered literacy: when books are written by males and include males outnumbering females, this presents females as disempowered (2004, 147-163).

3.2.3 Edley (2001)

Edley believes that language lies at the heart of gender, masculinity vs. femininity, which is constructed and developed through discourse (2001, 191). He adds that language is a doing or a practice that accomplishes gender (192). Edley's approach which identifies the resources constructing masculinity involves three key terms for gender analysis: Interpretative repertoires, Ideological dilemmas and Subject positions.

Interpretative repertoires refer to different ways of talking about actions and events, the discursive resources drawn upon in everyday texts and talks (197-198). Ideological dilemmas are the second category for gender analysis. Ideologies are the social actors' beliefs, values, practices and way of life (203). A dilemma is thought to take place when one is caught between an inclination to do an act and a warning against that very act. Ideologies have a dilemmatic nature as they seem to be indeterminate, which endows them richness (*ibidem*). Because people differ in their ideologies, competing themes and interests can be detected in almost all social interactions.

Subject position or subjectification, the outcome of ideology, pushes one towards/backwards a certain position (209). It refers to the "locations within a conversation" (210), or the identities created as a result of ways of discourse. Different interpretative repertoires cause different ways of talking with the result of different subject positions, which will be currently used to refer to gender identity (masculinity vs. femininity). Masculine identity, a case in point, may be created when the social actor defines himself as being courageous enough to challenge risk and face his enemies and opponents without fear. Modern representatives of this macho or heroic masculinity are Tom Cruise, Russell Crowe and Matt Damon.

3.2.4. *Tannen (1993, 1999, 2003)*

Tannen illustrates gendered discourses according to status-connection relation. She presents a multidimensional grid showing hierarchy and equality in a vertical axis, while closeness and distance are stretched in a horizontal another (1993,171; 1999, 227). Apart from the American culture, Tannen adds, relationships are conceived of as an axis stretching between the upper left quadrant (hierarchical/closeness) to the lower right quadrant (equal and distant) (2003, 181-183). It is concluded that the discursive patterns which denote status and connection are gendered. "[V]ulgarity; play challenge; displays of helping, expertise, and needing no help" are thought to be male-linked (1999, 233).

Tannen adds that a female may embody a macho-man style when positioned in a role played by male sex-class (236), which underlines the view that gender is not biologically-dependent. Hence, this research considers gendered discourses as a choice.

3.2.5 *Kendall and Tannen (2015)*

The following is a summary of Kendall and Tannen's observations:

Women use strategies of politeness and observe other's self-images/faces more frequently than men.

Women tend to avoid direct criticism.

Men show lack of attention to face.

Males use hierarchical structures in speech; females prefer egalitarian structures.

Males negotiate status by giving/resisting commands.

Females focus on connection whereas males on status.

Females are sensitive to being neglected; males are sensitive to being suppressed or instructed.

Females tend to focus on similarities/asymmetry via repetition of discourse items.

Males show opposition and agonism. They like challenges and debates. (2015, 642-644)

4. Methodology

The current study integrates both quantitative and qualitative research methods so that data analysis may be rendered “more comprehensive” (Neuman 2011 [1994], 165). The Quantitative/computer-based analysis is performed by AntConc. Substantial data of analysis, the eight-novels corpora, are handled as follows:

- 1 - Each novel is downloaded in PDF file format and saved in a separate file.
- 2 - Each PDF file is transformed into TEXT file readable by AntConc.
- 3 - Each TEXT file is separately uploaded to the software.
- 4 - AntConc is processed to generate a word list for each novel according to which words are arranged in a descending order.
- 5 - Quantitative results are typed in a table and explained.
- 6 - Words of higher frequency, thought to be significant, are processed by activating the concordance tool which shows the sentential context.
- 7 - Given the sentential context, actor description is manually detected. Appendices (A-H) are prepared to illustrate some examples of each novel’s actor representation.
- 8 - Given the sentential context, words that are thought to be gender related are pressed so that the screen may display their wider contextual situation in the novel.
- 9 - Terms which are thought to be gendered are typed in the search box and the concordance tool is processed once more to examine them in their context. Gendered discourses are manually detected in steps 8 and 9.
- 10 - Search results are qualitatively interpreted.

Methodological framework is tridimensional. CL, via the software AntConc, is used for processing each novel. For actor description, Van Leeuwen’s taxonomy (1996, 2008) is employed. Gendered-discourses detecting tools are inspired by the contributions of Tannen (1993, 1999, 2003), Edley (2001), Sunderland (2004), Wetherell and Edley (2014), Kendall and Tannen (2015).

Analysis begins with presenting a short summary of each novel. This research proposes that gendered discourses form a major theme in the series under investigation, for this reason major gendered-discourse contributors’ taxonomies are considered as a starting point to analyze the data. In this concern, this study is a top-bottom/corpus-based research.

5. Analysis

5.1 Artemis Fowl (2001)

This book introduces Artemis Fowl II, son of an Irish crime lord Artemis Fowl I, as a teenage criminal mastermind, his bodyguard Butler and the fairy world. Captain Holly Short is the first female fairy LEPRcon (Lower Elements Police Reconnaissance) officer. She is a skilled crime-fighting fairy, yet underestimated due to her gender by Commander Julius Root of LEPRcon. Julius Root is an old soldier. Artemis, the main character, has the acquisition of money as a sole goal. Leading the Fowl criminal empire, he wants to rebuild his family’s fortune after the disappearance of his father. Artemis kidnaps Captain Holly Short, the fairy leader, and demands a massive gold ransom from the fairies for her return. These are the main four characters, of whom one female is amongst three males. The novel’s wordlist follows.

Discourse Item	Frequency
Artemis Fowl	368
Captain Holly Short	343
Commander Julius Root	304
Butler	258
his	701
he	680
him	159
her	415
she	319

Table 1– *Artemis Fowl*'s Search Results

Statistics indicate that this book is about male characters. To speak gendered-language, this is Sunderland's "androcentric discourse" and "gendered literacy", which feature a male protagonist and a plot focusing on males whose frequency outnumber females. Concordance tool is processed in order to examine the relevant context to uncover what these characters do by their discourses. This is the point at which actor descriptions are accessed. Appendix A presents actor description search results.

Generally, characters are represented using the following strategies:

- 1 - Characters are activated and allocated the role of active participants located in the subject position.
- 2 - Characters are referred to either by their unique identity, their proper nouns, or their specific references.
- 3 - Human characters are differentiated from the fairies.
- 4 - Characters are categorized and classified according to race so that the human race is set apart from the fairy race.

Though characters share the same actor representational categories, statistical/quantitative results reveal that Artemis outnumbers all other actors. "Artemis" is typed in the search box and the concordance tool is processed so that the software may show the relevant context, which helps to identify gendered discourses. Artemis is presented as a character beyond description due to his super intelligence:

"He bamboozles every test thrown at him" (6) (Activation-Specific Reference).

"He has puzzled the greatest medical minds and sent many of them gibbering to their own hospitals" (Activation-Specific reference).

"Artemis Fowl had devised a plan to restore his family's fortune" (6) (Activation-Nomination).

"Artemis is a child prodigy" (6) (Activation-Nomination).

The examples introduce an active male actor whose masculinity is based on his mental superpowers rather than macho masculinity. Artemis's reckless nature is manifest when his plan to restore his family fortune is described as "A plan that could topple civilizations and plunge the planet into a cross-species war" (6). Colfer induces the reader to sympathize with this super child when his acts are justified on the basis of retrieving his families' fortunes.

Artemis associates a female with feebleness, which is apparent in his gendered discourses as: "I don't suppose you girls ever did a decent day's work in your lives' [...] 'But by today's standards you're little more than a pack of blouse-wearing weaklings' " (52), and "Artemis saw the pain in the creature's eyes [...] A female [...] A female, like Juliet, or Mother" (44). The metaphor A FEMALE IS A WEAK is actuated, which is a form of gendered literacy and a threat to females' positive and negative faces.

In this concern, Artemis's masculinity relies on:

- 1 - His mental superpower (Gendered literacy).
- 2 - Facing challenges to save his family (Weatherell and Edley's Jockeying for position).
- 3 - Holding responsibility for his family's fortune retrieval (Weatherell and Edley's Showing independence).
- 4 - A MALE AS AN ADVENTURER metaphor (Sunderland's Traditionally gendered discourse).
- 5 - Descriptions of Artemis's actions and plans are the focal point (Sunderland's traditionally gendered discourses, androcentric discourses and gendered literacy).
- 6 - Using interpretative repertoire that pertains to a genius adventurer.
- 7 - Violating females' positive and negative faces.
- 8 - Interest in status and power.

Holly, the sole main female, is introduced in reference to her physical description and her distress caused by Root's maltreatment. A female's look and victimization are thought to be new categories added to gendered discourses. Holly is described as having "nut-brown skin, cropped auburn hair and hazel eyes" (21). She is also represented as a weak female abused by a male "Commander Root was the cause of Holly's distress" (*ibidem*). Gendered literacy is detected when Colfer presents Holly to be weaker than the male commander, and when Root is depicted as a powerful male dissatisfied with Holly because of her biological sex: "[t]he commander had decided to take offence at the fact that the first female officer in Recon's history had been assigned to his squad [...] Root didn't think it was any place for a girlie" (*ibidem*). Holly is termed to be disempowered despite her participation as an active agent: "and if Root found out she was running low on magic, she'd be transferred to Traffic" (33-34). Root, like Artemis, associates females with weakness and inefficiency.

The metaphor A FEMALE IS A VICTIMIZED GENDER is detected in the portrayal of Holly's gender-based persecution: "[t]here were at least a dozen officers on this shift who hadn't even reported in yet. But Root always singled her out for persecution" (23). Holly is referred to as " '[a] female Recon officer. The test case' " (72) and " '[y]our officer' [...] 'your female' " (137), which triggers the humiliating metaphor A FEMALE IS A TEST SUBJECT. Gender-based capacity, measuring success by gender, is a new category of gendered discourse and poses a threat to a female's faces.

An opposite image is spelled when Holly is described as being a male: "zipping the dull-green jumpsuit up to her chin and strapping on her helmet [...] Holly battled through the crowds to the police station [...] she grunted [...] set her visor [...] Holly gave him [a thief/

elf] a swipe in the backside with her buzz baton” (21-22). This is a counter stereotypical image of a traditional female. Holly acts as an active male, yet is described as a weak female. This may cause inner suffering. Holly’s internal sufferance is released when she compares a female with a male: “she [...] not like some of the male LEP officers” (42). Holly’s double identities result in two interpretative repertoires: one is connected with her victimized female identity; the other with her counter feminine image as a cop.

Holly’s femininity is based on:

- 1 - Feminine appearance
- 2 - Feminine victimization or A FEMALE IS A VICTIMIZED GENDER metaphor.
- 3 - Gender-based capacity, or A FEMALE IS UNFIT and A FEMALE IS A TEST SUBJECT images.
- 4 - Counter stereotypical depiction of female as apparent in Holly’s image as a LEPRecon.
- 5 - Interpretative repertoires pertaining two genders: a victimized female and a severe male.
- 6 - Threatened faces.

Root represents a traditional image of a male commander who never tolerates a mistake as long as it is female-related. Root’s discourse acts feature the traditional image of a male as an empowered commander. Hence, Root’s interpretative repertoires echo gendered literacy and face-threatening acts: “SHORT! GET IN HERE” (22), “[d]on’t insult me with your excuses’ [...] ‘Get up a few minutes earlier’ ” (23), “Fix your helmet [and] Stand up straight” (*ibidem*). These direct orders are a violation of Holly’s faces by which Root represents gendered literacy and traditionally gendered discourse.

Root declares his reason for continually attacking her face “ ‘It’s because you’re a girl’ ” (*ibidem*). Colfer plainly expresses gender discrimination: “ ‘You are the first girl in Recon. Ever. You are a test case’ ” (*ibidem*). Root decides to replace Short with Frond, another fairy. When Holly objects to his decision, he violates her positive and negative faces and plays the typical role of a male in control of a female: “ ‘I can and I will. Why shouldn’t I? You have never given me your best ... Either that or your best just isn’t good enough’ ” (24). The metaphor A FEMALE IS A VICTIMIZED GENDER seems to be reinforced. This very image makes Holly painfully express her anguish: “ ‘[i]f I were a male – one of your precious sprites – we wouldn’t even be having this conversation’ ” (*ibidem*). Genes-based privileges is a new category of gendered practices: males are privileged due to their genes; females are not, by which the metaphor MALES ARE QUALIFIED; FEMALES ARE DISQUALIFIED is enriched. Because of her femininity, Holly has no room for mistakes, and she has to work harder to prove that she is as qualified as males.

It is noticed that status and power are the ruling principles of male characters. Artemis and Root have power and status as their target. The hierarchy-distance quadrant encloses Short, Root, Artemis and Butler where relation is status-based.

5.2 The Arctic Incident (2002)

In one storyline, Artemis Fowl II, when he was in his boarding school, receives Butler’s e-mail about his father’s critical situation, Artemis Fowl senior, of being kidnapped by Russian Mafiya. The Mafiya ordered a ransom to set him free. In another storyline, Holly takes a squad up to the surface to discover what Artemis knows about the goblin’s illegal underground

activities. The two storylines meet because Artemis and Holly feel that they need each other. The novel's word list is:

Discourse Item	Frequency
his	772
he	710
him	211
Artemis	431
Butler	230
Holly	402
her	291
she	215

Table 2 – *The Arctic Incident's* Search Results

Numbers indicate that this book is male-centered. This is an androcentric discourse and a gendered literacy. The main social actors are almost the same as the first novel. Artemis and Holly are the main social actors. They are activated and nominated. Specific references are sometimes used instead of their proper nouns (See Appendix B). It is time to zoom on some resulting examples so that their wider context of situation may unveil their gender consideration.

When the screen displays “Artemis Fowl A Psychological Assessment”, this statement is processed and the screen presents Artemis's brainy masculinity activating-discourse: “Artemis Fowl, was showing signs of an intellect greater than that of any human” (1). Colfer justifies Artemis's involvement in criminal activities saying: “The answer lies with his father” (*ibidem*). Artemis always gets engaged in parlous adventures which are stirred by the noble motivations about rescuing his father, which intensifies Artemis's independence and challenge-loving nature.

In addition to the features of Artemis's masculinity mentioned before, this book presents pragmatism. This is apparent when he says to Holly: “ ‘[w]hen I abducted you, I was thinking only of the ransom’ ” (23). This is the source of Artemis's discourses: his targets justify his acts. Pragmatic masculinity is thought to be a new category of gendered discourses.

Holly is thought to be the gender-carrier participant. Her description as a peculiar mixture of the two genders is stimulated. She is an anti-stereotypical image of a female: “Captain Holly Short [...] the catlike stance and the sinewy muscles might suggest a gymnast or perhaps a professional potholer” (4-5). She is also a traditionally submitted female in a male-dominated society.

Holly's most discourses are in favor of her masculine gender. When a female plays a male role, this puts pressure on her because she exerts more efforts than her male counterparts; yet, her mistakes are not tolerated due to her biological gender: “her position as Recon's first female officer had been under review” (5). The council members blame Holly because Artemis deceives her, that is why “Holly was farmed out to Customs and Excise” (*ibidem*). If a male had been in Holly's situation, he would not have been punished. Holly's mistakes are never endured; her devotion to duty is never appreciated. Genes-based supremacy is prompted.

Her female gender appears when she depends on emotion rather than logic as she refuses to cooperate with Artemis for common interests because he kidnaps her: “ ‘Holly. There's more

at stake here than your little vendetta’ ” (19). When she gives Artemis a coin to remind him of the underlying goodness, she seems to be acting out of her emotional/female side “ [t]o remind you that deep beneath the layers of deviousness, there is a spark of decency’ ” (80). Consequently, feminine sentimentality is thought to be a new category added to gendered language.

This book presents a minor male character, Chix, trying to court Holly: “Chix believed himself God’s green-skinned gift to females” (5). This is a feature of modern masculinity: A MALE AS MR. RIGHT. Another minor character, Feral, presents a traditional gendered discourse with the metaphor A FEMAL RESIDES AT HOME when he “lost count of the times he sat his daughter down, advising her to leave business to the male pixies” (21).

5.3 The Eternity Code (2003)

Using stolen technology from the fairies, the shrewd mastermind, Artemis Fowl, created the most powerful supercomputer known to man, which he calls “C Cube”. The computer falls into the hands of Jon Spiro, a businessman from Chicago. Artemis needs the fairies’ help to retrieve the computer. The fairies and humans must put aside their differences to face their mutual enemy, Spiro. The fairies agree to help Artemis on condition that they mind-wipe him.

AntConc has displayed the following results:

Discourse Item	Frequency
his	750
he	728
him	226
Artemis	598
Holly	379
her	371
she	250
Spiro	355

Table 3 – *The Eternity Code’s* Search Results

To speak gendered language, androcentric discourse and gendered literacy are given prominence. Artemis and Holly are activated, nominated and referred to by their specific references (See Appendix C). The screen shows “Butler males” vs. “[t]he female Butlers” (67), which is a sign of gender discrimination. This book alludes that females are inferior to males: “[t]he Tunisian was unaccustomed to taking orders from a female, and now his friends were watching” (69), “[a] nice little surprise for anyone who underestimates females” (119). Masculinity is reported to be a sign of acuteness and brilliance: “ [a]bout my name – Artemis [...] I am that male. Artemis the hunter. I hunted you’ ” (191). The metaphor A MALE IS A HUNTER means that males are careful, accurate, clever and practical. Feminine hunting entails females’ weakness and fear. When a female is hunted, she is likened to a prey. The image activates feminine victimization and threatens females’ faces.

Previous two novels suggest that gender representation is mostly associated with Holly as she is the main female character. That is why Holly’s entrances will be processed to get a closer look at her discourse practices. When Artemis asks for Holly’s help and tries to take Root’s

permission for this, he says: “ ‘whether or not you give me Holly’ ” (104). In this instance, Holly is depicted as an object or stuff: A FEMALE IS AN OBJECT, which forms an attack against her face. This is thought to form a new category about feminine insignificance.

When Root agrees to let Holly help, he says to her “ ‘[b]e careful on this one. Your career won’t survive another blow’ ” (107). Holly does her best to perform a role of an energetic officer, yet her mistakes are never tolerated for the male-overborne society. When Holly is asked whether or not she will miss Artemis after his mind wipe, she says “ ‘[n]o [...] But her eyes told the real story’ ” (150). This mirrors feminine emotionality. Despite Holly’s, the LEPrecon, counterstereotypical image of females, her female gender can be detected in some examples where she returns to her original identity. A female tries to hide her feelings especially when she knows that they cannot be met, yet her eyes unveil her secret. This is a female practice.

5.4 The Opal Deception (2005)

Suffering from amnesia, Artemis forgets all about the fairy underworld and returns to his illegal occupation. Opal Koboi, an evil pixie, manages to get revenge on LEPrecon fairy police and Artemis.

Discourse Item	Frequency
his	893
he	814
him	223
Artemis	598
her	547
Holly	543
she	449
Opal	366

Table 4 – *The Opal Deception’s* Search Results

Spiro is replaced by Opal in this book. Numbers indicate that the book is about males in its majority. Needless to mention that androcentric discourse and gendered literacy overrule. Artemis and Holly, the main actors, are the activated participants in the subject position (See Appendix D). It is noticed that “Artemis and Holly” and “Holly and Artemis” appear with observed frequency in the search results. Actor descriptions seem to have a balanced distribution. It is gender allocation that needs a closer look. Artemis’s repertoire is thrill-related. It is also filled with complicated scientific terms which settle his position as a brilliant masculine.

Opal’s physical description, especially that of her eyes and hair, is reminiscent of Holly’s: “[t]he killer [Opal] [...] She was female with pretty, sharp features, cropped auburn hair, and huge hazel eyes” (57), which activates feminine look as a category of gender. Colfer intends to negotiate an anti-feminist attitude when he expresses that “eight of the top-ten paid hitters in the world were women” (*ibidem*). Opal joins Holly to depict an anti-traditional image of a female. Holly’s male gender comes to the fore whenever she performs her role as an officer, yet she is presented as subordinate: “[t]he only reason she hadn’t already been booted out of the LEP was the commander [...] and now he was gone [...] Artemis Fowl must be saved”

(58). Though Holly is depicted as an active male agent, she is male-dependent. Her fortune is caught between two males: Root and Artemis. A Male-dependent female is a discovered trait of gendered language.

No matter how clever a female is, she is portrayed as being helpless and defenseless without males: “Julius was gone. Artemis was dead. Butler was dead. How could she go on? What was the point? Tears dropped from her lashes [...] She felt hollow, numb. Incapacitated” (59). Holly’s feeling “hollow” seem to interpret her name. Holly’s masculine-governed community disregards her skill as a field operative only because of her gender as “female officer” (3). Instead of honoring her, Holly’s community is “scapegoating” her (*ibidem*). Hence, the female prey/victim image is emphasized.

Holly is underestimated because her society considers that “ ‘[f]emales are too temperamental for police work. They couldn’t even handle a simple transport job like this’ ” (79). The generic reference “females” creates a sharp gender-based discrimination, which results in the genes-based discrimination that ALL FEMALES ARE UNQUALIFIED; ALL MALES ARE QUALIFIED. The book goes further in genes-based segregation and considers females to have a unique unpleasant smell: “ ‘you smell like females in heat’ ” (95). This is a severe attack against females’ faces.

5.5 The Lost Colony (2006)

This book is about the lost demon colony Hybras where demons regroup to overthrow the human race. Hydras was captured in Limbo and because the time spell deteriorates, the demon colony is about to return except for Artemis, the super genius, who knows how to rescue the humans and the fairies. The quantitative analysis is presented in the following table:

Discourse Item	Frequency
he	1163
his	1127
him	358
Artemis	695
Holly	525
her	476
she	360

Table 5 – *The Lost Colony’s* Search Results

This novel, too, revolves around one male protagonist and his risks. “Artemis” and “Holly” are pressed to get the sentential context which clarifies actor’s description. Artemis and Holly are described either by nomination or references. They are positioned as active participants (See Appendix E). Again, actor’s description shows gendered parallelism. It is time to consider gender description.

Artemis’s brainy masculinity is usually stressed: “ ‘I’m bored, Holly. My intellect is not being challenged’ ” (73). Holly accepts Artemis’s brainy masculinity: “ ‘[y]ou have a plan. You always have a plan’ ” (212), and all accept Artemis’s preponderance: “[t]here was something

about him that made people assume that he was the leader” (*ibidem*). It seems that masculine leadership is a category of gender indication.

When “the only girl” is screen-displayed, the phrase is pressed to get its wider context in the book. The coming part appears:

Holly was not too happy playing the victim. She had enough of this in the Academy. Every time the curriculum threw up a role-playing game, Holly, as the only girl in that class, was picked to be the hostage, or the elf walking home alone, or the teller facing a bank robber. She tried to object that this was stereotyping, but the instructor replied that stereotypes were stereotypes for a reason, so get that blonde wig on. So when Artemis proposed that she allow herself to get caught, Holly took a bit of persuading. Now she was sitting tied to a wooden chair in a dark damp basement room, waiting for some human to come and torture her. The next time Artemis had a plan involving someone being taken hostage, he could play the part himself. It was ridiculous. She was a captain in her eighties, and Artemis was a fourteen-year-old civilian, and yet he was dishing out the orders and she was taking them. That’s because Artemis is a tactical genius, said her sensible side. Oh, shut up, responded her irritated side eloquently (143).

This quote presents cisgendered/hegemonic masculinity in its worst form. A young teen feminine, Holly is gender-forced to play the role of the weakest participant: a hostage or a sprite. Her instructor threatens her faces and compels her to act in a manner she refuses. When Holly grows up, she is accustomed to submission. The quote presents Holly’s conflicting personality, she is used to surrender, yet she refuses it and cannot fight. Artemis, being a masculine leader/commander, gives commands that she has to follow. Her rank as LEPrecon does not save her from males’ domination. The metaphor A FEMALE IS A SURRENDER; A MALE IS A COMMANDER is spotlighted. This makes Artemis behave as a warlord assuming obedience from his subordinate follower, Holly: “ ‘[h]ere we go, Holly. Are you ready?’ ” (119); “ ‘trust me to get us all out of this. I will explain later’ ” (172). The image of the male commandant is extended to enclose the whole world regardless of the species: “[n]o matter what dimension you’re in, there’s a big-headed male trying to take over the world” (237). A MALE IS THE WORLD HEAD directly spells hegemonic masculinity.

Artemis unfavorably describes females to be “[w]arm one moment and icy the next” (150), which leads to the metaphor A FEMALE IS UNBALANCED/UNRELIABLE and the triggered category feminine fluctuation. This is an attack against females’s positive and negative faces. This matches the Council’s hostile attitude towards Holly. Without Root’s backing, she would not have “survived in LEPrecon” (20).

It is noticed that females are associated with undesirable descriptions: “ ‘one more day of dishonor, grub-hunting with the females’ ” (50), “[h]e’s going to cry now, just like a female” (60), “belittling the females in the compound – another of his favourite pastimes” (63) and “[s]he supposed this irritating bickering was how the males of every species showed affection” (37). These are hegemonic masculinity practices stating the metaphor A FEMALE IS INSIGNIFICANT which violates females’ faces.

5.6 The Time Paradox (2008)

Artemis’s mother, Angeline, is ill. Her cure is in the brain fluids of the silky sifaka lemur, which Artemis terminated. He has to make a time travel, with Holly, to the past to recover the cure. The software presents the following results:

Discourse Item	Frequency
his	1030
he	1006
Holly	558
she	495
him	213
Artemis	209

Table 6 – *The Time Paradox*'s Search Results

“Artemis” and masculine references illustrate that gendered literacy and andocentric discourse overwhelm. Actor description is in harmony with previous books (See Appendix F).

Holly presents herself as Artemis/male dependent, “ ‘I couldn’t do without you’ ” (130), and is presented as Root’s pet/dog, “[o]ne of Julius Root’s pet Rottweilers” (107), which marks a new set of gendered discourses: feminine subordination. She is described by her mother as having a “prickly personality” (108). These quotes present A FEMALE IS MALE’S PET and A FEMALE IS UNFRIENDLY metaphors which form a violation of Holly’s faces. When healing Artemis, Holly is represented as being unprofessional and her description concludes that all females are emotional and can’t stand serious situations: “Holly’s hands were shaking and her eyes were blurred with tears. [...] She didn’t feel very professional. She felt like a girl out of her depth” (129-130), and “[s]he felt panic scratch at her heart” (261). The metaphor A FEMALE IS EMOTIONAL/UNPROFESSIONAL is generated. On the contrary, Artemis is depicted as being genius, well-balanced, reliable, rational and credible.

5.7 The Atlantis Complex (2010)

In this narrative, Artemis suffers from Atlantis Complex, a psychological disease with symptoms including multiple personality disorder embodied in his alter ego Orion. The mental disease made Artemis announce love to Holly. Unfortunately, a deadly foe, Turnbull Root, attempts to break out prison and destroy the city. Artemis is invited to escape the confines of his mind and save the city and the fairies. Quantitative analysis is presented as follows:

Discourse Item	Frequency
he	973
his	941
Artemis	679
him	286
her	514
Holly	436
she	431

Table 7 – *The Atlantis Complex*'s Search Results

As expected, the book revolves around one male; actors are referred to in the same manner as previous books (See Appendix G). Gender representation pursues two directions. One goes with Artemis's brainy masculinity "ARTEMIS [...] read book after book until his brain swelled with astronomy, calculus, quantum physics, romantic poets, forensic science, and anthropology, among a hundred other subjects" (6) and the resulting metaphor ARTEMIS IS THE SAVIOR: " 'No1 is alive, thanks to you, not to mention everyone on this hospital ship' "(174). The other direction accompanies Holly's weakened femininity. Another narrative line presents Holly's attempt to be a good soldier/fighter: "[g]et a move on, soldier, she told herself, imagining Julius Root giving the order" (73). This will lead to a disordered/clashing personality.

5.8 The Last Guardian (2012)

Teen genius Artemis Fowl battles Opal Koboi, a power-crazed pixie and his arch rival, who plots to exterminate mankind. Opal reanimates the spirits of dead-fairy warriors to possess Myles and Beckett, Artemis's little brothers. Opal will reignite a war that wrecks mass destruction, unless Artemis and Holly have stopped her.

Discourse Item	Frequency
his	762
he	713
Artemis	651
him	208
her	615
she	506
Holly	459

Table 8 – *The Last Guardian's* Search Results

It seems that Artemis is A KNIGHT IN SHINING ARMOR. Actor representation looks like previous books (See Appendix H). Gendered discourses emphasize Artemis's brainy masculinity: "Holly knew that Artemis was a genius" (37). The metaphors ARTEMIS IS A WONDER, in "Artemis Fowl. Wonder boy" (54); "[t]here never was anyone like Artemis Fowl, he thought" (370), and ARTEMIS IS FIRST AND FORE, in "Artemis Fowl will never be *secondary*" (267), are presented. The metaphor ARTEMIS IS A MASTER is actualized: "Artemis Fowl makes choices for everyone, as usual" (329). ARTEMIS IS THE CHAMPION is also induced as he is the sole rescuer: "Artemis has a plan" and "Holly knew him well enough by now to unravel his motives later" (356). This is hegemonic masculinity.

Depiction of femininity is contrastive. Females are portrayed as snaky: "[f]emales were ever treacherous" (193), and foolish "[a]nd that all girls are stupid" (176). Accordingly, the metaphors A FEMALE IS SNAKY and A FEMALE IS EMPTY are created, which violates females' faces.

6. Discussion

Humans have some need to tell stories, and such stories help children to develop academically (Von Stockar 2006). Reading books is crucial to help children enlarge the level of knowledge, socialize and build confidence (ChalkyPapers 2022). Accordingly, Children's ability to read is indispensable to their academic advancement (Myers 2016). Children prefer story-books which tell about events everywhere (Shavlik, Bauer, Booth 2020). Due to their reading ability, the relevant progress in their competence and their continuing query about the world around, children are described as little scientists (Piaget 1952). Literature, in particular, derives children to success as it prompts their psychological and social development via capturing their attention in its fictional characters (Biswas 2023).

Fiction is thought to expand children's imagination and open up doors to other facets of life (*ibidem*). Hence, when a child reads a fictional story, he is expected to experience the lives of fictional characters and get a deeper insight into their psychology, which is critical to his evolution. According to Braga (2022), children's literature is a key issue in their growth and discovery of the world, as they form their reality according to the models provided by stories and the characters involved.

Fairy tales shed light on the mentality of children, because fiction helps children learn to interpret and infer and aids creativity (Martin 2021), this study investigates Irish child fiction through the lens of Colfer's *Artemis Fowl* series. This paper expounds what children encounter throughout their journey in the Fowl adventures. This is significant as the series discourse analysis propounds the soft points that have to be considered on presenting child fiction.

It is suggested that further studies should pay more attention to child fictional literature and tackle gender imbalances and hegemonic masculinity so that children may get a more mature/thoughtful view of life. Having said that, I will pinpoint some implications detected in the series linguistic analysis.

Introducing the human realm vs. the fairies, the series has a split textual world. The human species is set against the fairy species, that is why the fairies live underground as it is the last human-free zone. Colfer's transition between the two realms throughout the narrative sharpens the sense of division between the two worlds/species. The series acknowledges another gender- based dichotomy splitting the human species into masculine and feminine, which is this research's interest.

In the eight-novel series, "Artemis" and masculine references "he, him, his" occur 19876 times; "Holly" and feminine references "she, her" occur 9976 times. The whole series has 644588 words. Masculinity has 30 occurrences per 1000 words; femininity has 15 occurrences per 1000 words:

Gender Category	Number of Occurrences	Per 1000 words
Masculinity (Artemis, he, his, him)	19876	30
Femininity (Holly, she,her)	9976	15

Table 9 – The series Search Results

Accordingly, *Artemis Fowl* series is an androcentric discourses where gendered literacy prevails. Social actors' description is almost symmetric, as all main characters are activated, nominated and referred to by specific references, which seems apt for this genre of action/sci-fi fiction. There seems to be uniformity among actors regarding the choice of representational categories. Gender is the leading standard which manifests noteworthy discrepancies.

Artemis's masculinity depends on jockeying for positions and defying ventures. He is autonomous and represents brainy masculinity which depends on his intellectual superpowers. Being a gifted masculine, Artemis is the commander who assumes complete obedience, that is why he allocates roles and explains his plans later. Artemis's interpretative repertoire is so scientific and technical, which is convenient to his boundless perception. This repertoire positions Artemis as a highly-talented teenager. Artemis depends on reasoning rather than senses. His relations are arranged according to power and distance. When he takes over a certain role, he is motivated by his endeavors to reclaim his family's fortune or save the world. That is why relations are located in the upper right quadrant. This means that characters consider certain targets according to which relations are settled (See Figure 1).

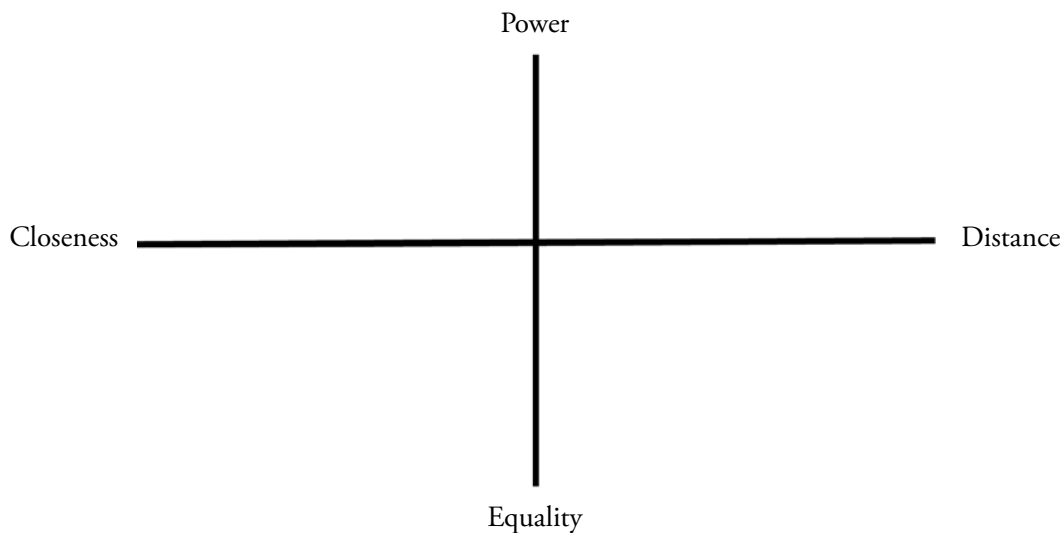


Figure 1 – Status-connection axes

Artemis is interested in his status. Even when he cooperates with the fairies, he does so to save his world. He negotiates his status by imposing his plans as the only way out of the dilemmas. This poses a threat to other participants' positive face, by showing them incompetent enough to offer alternatives, and negative face, by forcing them to follow a certain course of action.

Captain Holly Short is a skilled fighter and the first LEPRecon female officer. She is dedicated to her work. Yet, she is internally torn. Being the first female officer amidst a male-dominated environment, she is forced by Commander Root to work harder to prove that a female can perform a male's role. Holly is Captain Short, the fierce officer, who storms fearlessly into dangers for her People's safety. In this concern, Captain Short is a male with interpretative repertoires filled with directions and actions related to adventures. Holly is also an underestimated female due to her genes. She manifests weakness in serious situations. She is dependent

either on Root for her protection or on Artemis for her salvation. She is victimized and is used to being so since her early years in the academy. She is trapped between Artemis and Root, without whom she feels lost.

Holly's discourse as a male LEPRecon presents an image contrary to the traditional female discourse. Hers as just Holly mirrors her agony inside, her sentimentality and her surrender. This is a warning against hegemonic masculinity as it leads to a distorted personality.

The whole series celebrates masculinity. In *Artemis Fowl*, Artemis is summarized by the metaphor ARTEMIS/A MALE IS A MARVEL, and in the same context the image A FEMALE IS A WEAK is implanted. Based on her frailty, Holly /a female is linked with her appearance and male-caused victimization, and is portrayed by A FEMALE IS A TEST SUBJECT metaphor. Feminine look, victimization, gender-based capacity and genes-based privileges are new gendered categories added by this research. Holly's identity as a LEPRecon officer resembles a severe male cop. Her opposing gender identities may lead to an unstable personality. Hence, Holly is a complex persona: she is an anti-stereotypical depiction of females and at the same time she is a traditional image of a submissive female.

The Arctic Incident develops Artemis's brainy masculinity and adds pragmatic masculinity and feminine sentimentality as newly-discovered features of gendered language. A MALE AS MR. RIGHT is the seventh presented trait. *The Eternity Code* likens Artemis to a hunter and triggers the eighth set of gendered discourse: feminine hunting. The ninth category has to do with feminine insignificance, which refers to talking about females in an inadequate manner.

The Opal Deception presents a male's independence and a female's male-dependence as a tenth feature of gendered language. Genes-based discrimination is an eleventh one, which forms an attack against females' faces. *The Lost Colony* introduces masculine leadership as the twelfth gender marker. Hegemonic masculinity and the related A MALE IS THE WORLD HEAD metaphor are a newly gendered set. The fourteenth set is feminine fluctuation and unreliability, an attack on females' faces.

The Time Paradox considers feminine subordination as a set of gendered discourses, the fifteenth. *The Atlantis Complex* reinforces hegemonic masculinity and A MALE IS A SAVIOR metaphor. *The Last Guardian* focuses on hegemonic masculinity. It is noted that names are gendered. Artemis Fowl means a hunter, brilliant and fast. Holly Short means empty and incapable. Root means the essence of things.

The novels are interesting, but praising cisgendered masculinity. Cisgender means that the gender identity is the same as the biological sex assigned at birth. It is obvious that the novels glorify masculinity and consider it a precondition for mastery and preponderance. Despite Holly's commitment to her work, her mistakes are never tolerated. Had Holly been a male officer, the council would have dignified her and overlooked her mistakes. Femininity is almost distorted by ascribing negative features to females, such as disqualification, infidelity and opacity. Masculinity is associated with independence, sharpness, quickness of the mind and giving orders.

7. Conclusion

Artemis Fowl series is fascinating and irresistible, so to speak. Yet, it has a major flaw: boosting hegemonic masculinity. A male's superiority vs. a female's inferiority, a male's superpower vs. a female's weakness, a male commander vs. a female surrender, a male-based efficiency vs. a female-based inefficiency, masculine pragmatism vs. feminine emotionalism, a male hunter

vs. a female prey, a male empowered vs. a female disempowered, a male's significance vs. a female's insignificance, a male independent vs. a male-dependent female, a male qualified vs. a female disqualified, a male threatening positive and negative faces vs. a female having her faces threatened, masculine professionalism vs. feminine unprofessionalism and a male as a master/wonder vs. a female as a subordinator – all are detected by the analysis. Theories of politeness seem to be that of gendered masculinity, since males usually violate females' faces.

This study does not detract the value of *Artemis Fowl* series, it highlights negative discourse practices so that such practices may be handled in future works. To present hegemonic masculinity in child/teens fiction may stimulate young readers to act in accordance with their genes, claiming hegemonic masculinity.

Appendices

Appendix A

Artemis, behind me. Intruders.' The boy
 Artemis believed that with today's technology
 Artemis blinked back a few rebellious tears.
 Artemis blinked. That was his second joke in
 Artemis brushed past the girl, taking the steps
 Artemis burst through the double doors.
 Artemis catalogued the events of the last few
 Artemis checked his nails patiently, waiting for her
 Artemis choked back a sob, his hopes vanishing
 Artemis chuckled. 'That's where you are mistaken,
 Artemis cleared his throat. 'Let us proceed under
 Artemis clicked 'Print'. A single page scrolled from
 Artemis climbed to the study that he had
 Artemis closed the text. 'Do you see?'
 Artemis consulted the basement surveillance monitor
 Artemis could begin planning in earnest. He already
 Artemis could have sworn his heart had stopped
 Artemis could hear a voice calling his name

Holly activated her Sonix ... and nothing happened.
 Holly activated the thermal coil in her suit
 Holly added her own thrusters to the upward
 Holly adjusted her helmet mike. 'Focus, Foaly.
 Holly adjusted the trim on her backpack and

Holly **attempted** an **amuse** smile. What actually formed
 Holly **bared** her **teeth**, it was answer enough.
 Holly **battled** **through** the crowds to the police
 Holly **beamed** **behind** her visor. Perhaps she wouldn't
 Holly **became** the LEP's foremost expert in
 Holly **began** **smashing** the bed into the concrete.
 Holly **bent** to the ground, brushing the dried
 Holly **bit** her lip. Root was in the
 Holly **blinked**. Root **had** never said anything like
 Holly **blinked** **salty** sweat from her eyes and
 Holly **breathed** **deeply** **through** her nose. Courtesy at

Root **activated** his wings. This would take some
 Root **alighted** **gently** on the deck, his boots
 Root **allowed** himself a fleeting grin, then it
 Root **almost** laughed. 'Don't tell me you'
 Root **always** **singled** her out for persecution

Butler **saw** the face of a young boy
 Butler **scanned** the hall for a nook
 Butler **scanned** the sheet: basic field
 Butler **scrambled** to his feet. Fairy
 Butler **scratched** his chin thoughtfull
 Butler **set** the camera rolling again
 Butler **set** the fairy down, brushing

Appendix B

Artemis **cleared** his throat. 'This reunion
 Artemis **climbed** into the tube, beginning
 Artemis **climbed** up on a hover trolley,
 Artemis **closed** his eyes. Concentrating.
 Artemis **closed** his fingers around the
 Artemis **closed** the laptop's lid. 'Captain.
 Artemis **peered** at the shape in the hole.
 Artemis **placed** his finger and thumb around
 Artemis **placed** his palm against the metal.

Artemis pointed out testily. 'He was moving
 Artemis poked his head through from the
 Artemis pressed on. 'This is important to me
 Artemis pressed the button. 'Foaly!' he
 Artemis pulled an LEP field parka closer to
 Artemis pulled off his gloves with chattering

Holly activated a motion-sensor filter in her helmet
 Holly activated a static wash on the shuttle's
 Holly activated her helmet Optix, zooming in on the
 Holly activated the computer navigation package, callin
 Holly adjusted the internal gyroscopes, otherwise there
 Holly adjusted the screen focus, wondering what you

Appendix C

Artemis clenched his fists behind his back
 Artemis climbed down from the van.
 Artemis climbed into the van. The floor was
 Artemis climbed through on to a white
 Artemis, closing the freezer drawer.
 Artemis clobbered together a microcomputer
 Artemis coldly. 'Not one of your steroid-
 Artemis composed himself. He would have to
 Artemis concocts will feature yours truly.
 Artemis consulted the clock on his mobile phone
 Artemis coughed, clearing his throat. 'The Cube
 Artemis could feel the weight of his jewellery

Holly activated the amplifier in her LEP helmet
 Holly added a few more layers to her voice.
 Holly adjusted the Neutrino's output, concentrating
 Holly, adjusting the air con to extract. 'For now,
 Holly agrees to help. 'Where is Holly? I need
 Holly aimed at a clip protruding from the fire-
 Holly and Artemis climbed through on to a white

Appendix D

Artemis and Holly are alive. But Opal has something
 Artemis and Holly arrived in Haven City. All the
 Artemis and Holly clambered up the twenty or so
 Artemis and Holly had to spend running from trolls.
 Artemis and Holly. “Jump on,” he said. “Quickly.” Artem
 Artemis and Holly let go of their logs and
 Artemis and Holly’s own fate. There was only
 Artemis and Holly that its shaggy forearm rested across
 Artemis and Holly to their deaths. The seats were
 Artemis and Holly to charge through the hole in
 Artemis and Holly were stirring int their seats. Scant
 Artemis and Holly were cuffed and led down the
 Artemis and Holly were locked in with a bunch
 Artemis and Holly were not in fact female trolls,

Artemis struck gold on the fourth box. Figuratively
 Artemis struggled from the shallow water, climbed
 Artemis studied the locker with the X-ray panel
 Artemis stumbled after her. All this running for one
 Artemis summoned everyone to the passenger area
 Artemis, surrounded by temporarily blinded trolls.
 Artemis switched on a laser pointer and began his
 Artemis tapped a few keys, zooming in on Sicily.
 Artemis tested his cuffs. They were tightly fastened.
 Artemis tested the rope skeptically. ‘Surely that

Holly” replied Foaly testily. “I’ll say it again
 Holly replied. The flaps werw vibrating now, and the
 Holly rested her forehead against the cham pod’s
 Holly, resting the bull’s-eye of her laser
 Holly returned her attention to the plasma screen. “So,
 Holly returned to the climb, feeling the tele-pod
 Holly ripped the LEP badge from her shoulder
 Holly rolled her eyes. “Friendship is not a science,
 Holly rounded on him. “Your fee? Are you serious?
 Holly rushed forward to help, but before she could

Appendix E

Artemis recognized the pretty girl from Barcelona and
 Artemis, relieved that Holly didn't remember what
 Artemis remained silent as the limousine swung down
 Artemis remembered. There was no time to reflect
 Artemis,' replied Butler. 'In case there is a
 Artemis replied in a whisper. 'Just let the
 Artemis retreated to his own mind-space, but
 Artemis, retrieving his finger and checking it for
 Artemis, risking the audience's displeasure. 'Best and
 Artemis rolled his napkin into a tube, popped
 Artemis rolled onto his stomach, then struggled
 Artemis rose, walking swiftly to his fallen friend.
 Artemis rubbed his eyes, suddenly fatigued. 'I am
 Artemis rubbed his temples. 'It's his blasted

Holly took a bit of persuading. Now she
 Holly took advantage of this lack of focus
 Holly took her time to think about this.
 Holly took the opportunity to catch up with
 Holly took the other. 'Did you shoot him?'
 Holly touched a button and her visor slid
 Holly touched a skin-coloured microphone pad glued
 Holly turn to leave. 'Where to now?' asked
 Holly turned away from her prisoner. There were
 Holly understood exactly what Foaly was trying to

Appendix F

Holly laid her palm on the gel so
 Holly lay huddled in the dark, swallowing
 Holly leaned down and kissed Artemis
 Holly leaned him with her candour
 Holly lifted her visor to look
 Holly like a soft, feverish glove, further
 Holly lost concentration, her

Artemis placed a finger on
 Artemis pleaded. 'Just
 Artemis pointed at the pit
 Artemis pressed his nose
 Artemis pressed on, deter
 Artemis pressed past into
 Artemis quickly saw that

Appendix G

Artemis actually succeeded in capturing a leprechaun and
 Artemis actually wrung his hands, a physical sign of
 Artemis agreed to track down goblins' supplier if
 Artemis alive?" "Don't know," said Foaly brusquely.
 Artemis, all right." "Thank for shooting me the seco
 Artemis allowed his mind to fly, and he found
 Artemis almost enfolding him with his bulk. "You're
 Artemis almost giggled. Even in the death grip of
 Artemis almost laughed. Take a break during a presentation
 Artemis. "And a T-shirt." Artemis knew that he
 Artemis and checked his pulse. "How's Artemis's

Holly counted, and soon the pattern was clear. Fives
 Holly cranked open the for'ard porthole and was
 Holly crawled across the roof, feeling her insides buzz
 Holly crazy. The other you." "I can't say
 Holly cut through the male posturing. 'Commander, is At
 Holly decided that it would be best to leave
 Holly descended to earth, barely making a footprint in
 Holly did as they were told with the emotion
 Holly did know. There were three conscious people breat
 Holly did not answer, but with that touch, No1
 Holly did not have time to check the settings.
 Holly did not laugh. "That wasn't fun, Artemis.
 Holly did not meet his eyes. "Artemis is sick.
 Holly did not slow down to see what the

Appendix H

Artemis buttoned his navy wollen suit
 Artemis called to her from the rear, but
 Artemis. “Can we argue later?”
 Artemis capitalized on her hesitation.
 Artemis, checking the instruments. “The
 Artemis chose to interpret it as an affir
 Artemis chuckled. “I am sure he would
 Artemis chuckled, showing his blood-
 Artemis claimed it was custom-built,
 Artemis clasped his hand, stunned that

Holly called from behind. “There will be more of
 Holly called to a sprite she recognized on the
 Holly caught his arm. “There’s no time,” she
 Holly caught sight of her reflection in the windshield.
 Holly checked her coms. “Nothing. Everything is down.
 Holly, checking the fuselage’s porthole. “And the Berse
 Holly clambered after him, struggling up the human-
 Holly cleared a space beside Trouble Kelp, who seemed
 Holly closed her eyes and tried to tell it
 Holly. “Come on, No1. You’re my last single
 Holly comfortable with cushions. “I want you to know,
 Holly confirmed. “There was a dwarf corps that rode

Appendix (I)

Taxonomy of Actor Representation

The Sociological Category of Discourse	Type	Discourse Description/Realization
Exclusion	Suppression: elimination of the social actor	1-Passive Agent Delation 2-Non-finite Clauses 3-Nominalization/Process Nouns 4-Process Adjectives
Exclusion	Backgrounding	The social actor is included or mentioned elsewhere in the text.

Role Allocation	Activation	1 - Participation: The Actor is in the Subject Position. 2 - Circumstantialization: Using a Prepositional Circumstantial Such as “by” or “from” Followed by the Agent. 3 - Premodification of Nominalizations/Process Nouns. 4 - Postmodification of Nominalizations/Process Nouns. 5 - Possesivation: Premodification by Possessive Adjectives.
Role Allocation	Passivation	1 - Subjection: Subjected Social Actors Are Treated as Objects. 2 - Beneficialization: Beneficialized Social Actors from a Third Party
Genericization	Generic Referencies	1 - Plural without Determiners 2 - The Singular Noun with the Definite or Indefinite Article.
Specification	Specific References	1 - Using Specific Nouns 2 - Using Numeratives
Assimilation	Aggregation	Using quantifiers
Assimilation	Collectivization	Plural Pronouns
Association	Groups	1 - Parataxis 2 - Attributive Clauses
Indetermination	Anonymizing actors	1 - Using Indefinite Pronouns 2 - Using Exophoric References
Differentiation		1 - Using Comparative and Superlative Adjectives will be Considered. 2 - Using “other, another” are Considered.
Nomination	Actor’s Unique Identity	Using Proper Nouns
Categorization	Functionalization	1 - Suffixes: -er, -ant, -ent, -ian, -ee. 2 - Nouns Denoting Activity when -ist and eer are Added 3 - Compounding by Adding “man”, “woman” and “person”
Categorization	Identification	1 - Classification according to race, gender, age, ... 2 - Relational Identification via Work Relations or Kinship 3 - Physical Identification via Physical Characteristics.
Impersonalization	Abstraction	Using a Quality to represent Actors
Impersonalization	Objectivation	Actor is represented by reference to place, instrument, utterance or parts of body.
Overdetermination	Actors has more than one activity	1 - Inversion: Opposite practices. 2 - Symbolization: when a fictional social actor stands for real one. 3 - Connotation means culturally-determined traits. 4 - Distillation: a combination of generalization and abstraction.

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