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RESEARCH ARTICLE

Gender Representation in American Movies: A Corpus-based Analysis

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Abstract: Hegemonies imposed from sources of power have been an issue of investigation for many years. In recent years, media and movies have gained particular attention due to their society-affecting power. The present study explores how male and female characters are represented in American movies based on the Van Leeuwen's (2008) social actor categorization. Hence, the researchers focus on the scripts of the movies available in fiction genre of COCA (Corpus of Contemporary American English). A representative sample of words depicting each gender was chosen based on their frequencies, and accordingly, their collocations were extracted. The findings indicate that men and women representations were following stereotypical depiction of gender roles; while men tended to be associated with high-ranked jobs, positions, activities, and identification categories, women were shown to be passively linked with inferior features, low-income jobs, child-bearers, and sexual aspects. More specifically, women were mostly objectified through a patriarchal perspective. The results might shed light on the archetypical imposition of power from above and may pave the way for unbiased media where depths, not just the appearances, of characters are of greater significance.

Keywords: Gender Representations; Social Actors; Stereotypes; Corpus of Contemporary American English (COCA); American Movies.

Introduction

The effect of the movies on shaping or modifying individuals' ideologies and worldviews is not undeniable (Ramakrishna, Martinez, Malandrakis, Singla & Narayanan, 2017). Movies, as Cape (2003) claimed, are influential in at least two ways: First, it reconstructs previously-made social practices by creating new thinking patterns and second, they introduce norms subconsciously and change the dominant social limits. Some other scholars, on the other hand, believe that movies are just the reflections of the real norms in the

society *sin qua none* (Wedding & Boyd, 1999). Therefore, movies have been frequently investigated from a diversity of perspectives.

Social representations accord with the conventional stereotypes presented by media (Bogt, Engels, Bogers & Kloosterman, 2010), so movies can be consumed as highly influential instruments for shaping individuals' social beliefs and values. As a matter of fact, movies have the ability to manipulate the perception of significant social themes including race, gender, social class, etc. (Busso

& Vignozzi, 2017). Movies are important in connoting meaning in that the characters reflect the cultural and social norms on one hand, and create symbolic models on the other (Bednarek, 2015). Analysis of movies can provide insight into the identities from a socio-linguistic point of view which has led to a rise of attention to media analysis on the part of scholars.

Gender is one of the most prevalent issues investigated in media (movie) studies (Benshoff & Griffin, 2011) due to its effects on different facets of social activities. Hence, it is fascinating to study how men and women are represented in movies and how their identities are demonstrated and idealized. Mention must be made of the fact that male and female identities are simplified so that the targeted audience simply grasps the stereotypical role of the gender which may easily lead to extreme dichotomy and bipolarization of roles (Bednarek, 2010). The perfect ground to investigate such a polarization of genders in movies requires collecting a massive amount of data.

The gender identity is defined as social roles given to individuals based on culture, tradition, and costumes because of their biological sex (Caradeux & Salom, 2013). The representation of gender identities displayed by the media in general and movies in particular, affects elongation and maintenance of gender (in) equality in society. The way media are controlled by dominant ideologies can influence the acceptance or rejection of gender roles and behavior in society besides the values and hierarchies assigned to them. This study tries to bind corpus linguistic (as an instrument of analyzing large amount of data) and gender studies (as the corner stone of social enquiries) to focus on the quality of representing different genders in American movies which are one of the most widespread media types in the world. In better words, the purpose of this study is to investigate the representations of women and men and their identities in American movies

available in COCA using Van Leeuwen's (2008) social actor framework. In order to achieve the study's objectives, the following research questions are addressed:

- ≠ Do American movies represent the two genders differently based on Van Leeuwen's (2008) social actor framework?
- ≠ Is gender inequality realized in American movies' scripts?
- ≠ What social roles are construed based on the collocations employed for each gender in American movies' scripts?

1. Background

One debatable issue in movie studies is the nature of movies, since some scholars believe that movie scripts are particularly and carefully written for the purpose of influencing the audience (Chaume, 2012). However, a set of corpus-based investigations demonstrated that movie scripts and spontaneous conversations have so much in common in terms of their lexical and grammatical features (Baker, 2014). As a matter of fact, movie scripts in some cases may include more conversational features such as greetings, salutations, and leave-takings to add dramatic ambience to the story than sophisticated, ideological sentences (Bruti & Vignozzi, 2016). Research in this area has depicted that some certain discourse markers, namely, hedges, pauses, polite forms are associated with female characters (Lakoff, 1975). On the contrary, less polite, formal, and standard language is typical of male characters (Trudgill, 1972).

A number of studies have been conducted on gender representation in movies with regard to the frequency of some target words occurrences. For instance, Smith, Choueiti and Pieper (2014) investigated 120 movies from all over the world and found that these cannot be neutral in political, social and ideological aspects. In another automatic computer-based analysis of gender representation in movies, Polygraph (2016) investigated the frequency of

characters based on their genders and their identities and found dramatic differences in gender roles. Moreover, Ramakrishna, Malandrakis, Staruk, and Narayanan, (2015) examined the discrepancy between linguistic features used by male and female characters in the analyzed movies.

Montemurro (2003), in another study, asserted that the media had an effect on the conceptualization of all social actors in general and gender roles, in particular. Also, he claimed that women portrayal in movies is associated with their annoyance and harassment, thus, reinforces the symbolic roles of women in society. In a similar vein, Cameron (2006) argued that media representations of social roles are stronger on shaping attitudes, since they are believed to be idealized pictures of feminine and masculine behaviors, which are rendered from experience and observation.

The necessity of showing how gender roles are represented in movies are pointed out by Bednarek (2015) who believed that such studies are complementary to linguistic features of gender voices. Bednarek (2015) maintained that females are mostly given wicked roles in movies and are ethically villain. In one study, Rey (2001) analyzed *Star Trek* and found out that the conventional gender differences are undermined which may lead the viewers change their attitudes towards social gender roles. Recently, Haines, Deaux and Lofaro (2016) asserted that media and cinema have highlighted these gender stereotypical roles through time instead of eliminating such roles. Hence, TV and cinema are powerful tools for magnifying differences between male and female characters and their identities.

In a recent study, Gregori-Signes (2017) investigated the role of women in a TV sitcom named *3rd Rock from the Sun* qualitatively and quantitatively by considering the social and cultural beliefs and values represented in the show. The findings from the data rendered

from the corpus used showed that the authors of the script had employed gender differences particularly for the purpose of adding humor by infusing negative perspectives towards women. Similarly, Busso and Vignozzi (2017) conducted a study on the gender perception conveyed by stereotypical roles through a corpus of Anglo-American romantic comedies. The results revealed the dominance of western media and language in reinforcing gender stereotypes. Ramakrishna et al. (2017) in another attempt used an automatic lexicon-based tool for gender-ladenness to analyze the representation of men and women in a number of movies. The results from multivariate analysis showed the difference between gender roles in terms of the defined metric criteria.

This study, as previously explicated, has been an attempt to make the viewers more sensitive to the images which are made for male and female characters through their sentences and dialogues. This linguistic-social analysis might help the viewers watch movies more wisely and independently of the imposed social, cultural and political stances.

2. Method

3.1 Materials

The materials used in this study were a number of movie scripts available in the fiction genre of Corpus of Contemporary American English (COCA), which contains 450 million words of American English. The scripts ranged in genre and year from 1992 to 2007 rendered in <https://corpus.byu.edu/coca/>. The corpus which is the largest attested American-English corpus includes five genres of newspaper, magazines, fiction, spoken, and academic databases. Online frequency studies, collocation studies, keyword studies and comparative studies are possible for applied linguists for free.

3.2 Theoretical Framework

To analyze the movie scripts as objectively as possible the social actor analytical framework

of Van Leeuwen (2008: 32) was employed which consists of seven categories mentioned as:

1. *Role allocation*: “The roles that social actors are given to play in representations”. In other words, it refers to the role either as agent (actor) or patient (goal). That is to say, the character is active or passive. Moreover, passivation includes either subjected or beneficialized role. The former refers to the objectification of the role and the latter is used when a third-party individual benefits from an action without being involved.
2. *Genericization and specification*: Whether social actors are displayed as classes or as specific and identifiable individuals.
3. *Assimilation*: It refers to the role of social actor as groups of people. On the contrary, if actors are seen in isolation, the term individualization is used.
4. *Association and dissociation*: The former is related to a number of people associated with a group without naming the group and by using verbs such as “have” and “belong” as well as possessive pronouns.
5. *Indetermination and differentiation*: When an individual is anonymous and unknown, the term indetermination is utilized. When an actor or a group of people are distinguished from other members, differentiation occurs.
6. *Nomination and categorization*: “Social actors can be represented either in terms of their unique identity, by being nominated, or in terms of identities and functions they share with others (categorization)” (p. 40).
7. *Functionalization and identification*: When actors are known by an activity, job, or occupation, functionalization occurs, as in words ending in -er, -ant, -ent, -ian, -ee, etc. On the other hand,

identification occurs when actors are known by who they permanently are. Van Leeuwen (2008) identifies three types of identification, i.e.: *classification*, *relational identification*, and *physical identification*. Classification refers to categories prominent in a society, such as: Age, gender, ethnicity, religion, etc. Relational identification is associated with personal or kinship relation an actor has with others like parents, friends, colleagues, etc. Finally, physical identification is at play whenever an actor is known by appearance, such as body, hair, height, weight, fitness, etc.

3.3 Data Collection Procedure

The corpus of COCA was employed for the data collection and analysis from “<https://corpus.byu.edu/coca>”. From the available genres, the genre (fiction) and the sub-genre (movie) of interest were selected. Consulting the Krejcie and Morgan’s (1970) table for the appropriate sample size considering the confidence level of 95% and the margin of error (degree of accuracy) of 5%, the recommended sample size was set to be 5,000 cases which were selected randomly and were explored in terms social roles.

The most frequent gender words (target words) were extracted from the corpus and then, these frequent words were investigated for their collocations. The most frequent collocations were studied in terms of their semantic domains by the help of “<https://semdom.org>”. Through a corpus-based discourse analysis the data was analyzed inspired by Van Leeuwen’s (2008) social actor framework. The following section presents the findings of this analysis.

3. Results

In the first step, the words associated with male and female were searched in order to find the most frequent words of the corpus. The target

words were male(s), female(s), man, men, woman, women, girl(s), boy(s), daughter(s), son(s), father(s), and mother(s). The lemmas

were added up together and Table 1 demonstrates the words looked up as well as their frequencies of occurrence.

Table 1. Words and their frequencies

Word	Frequency	Word	Frequency
male	577	female	638
Man/Men	20473	Woman/Women	483866
Boy/Boys	5378	Girl/Girls	162016
Father	189686	Mother	212461
Son	96258	Daughter	71030

As seen in the above table, the word “female” was used more frequently than “male”. The same is true about the words “woman”, “girl”, and “mother”. The word “son” outnumbered “daughter”. This shows that the frequent use of feminine words in the movies of COCA was considerable. Since the number of the words in this table were many, only the words, “man(men)”, “woman(women)”, “father(s)”,

and “mother(s)” were chosen for the further analysis based on their frequencies. In the second step, the collocations related to each of the words mentioned above were found one by one. The results and the number of the items as well as the most frequent words and their frequencies associated for each is presented in Table 2.

Table 2. Item collocations and frequencies

Item	Collocation	The Most Frequent	Frequency
Man/men	153	Young	18035
Woman/women	200	Middle-aged	10720
Father(s)	200	My	47525
Mother(s)	200	Her	60014

Based on what was found in collocations search, categorization of the words was conducted to put them into related groups for easier understanding. The results for each word

are given in a separate table blow. Table 3 shows the categories as well as some prominent examples of the word “man (men)”.

Table 3. Categories and examples of man/men

Categories	Examples
<i>Role allocation</i>	Marry, marrying, cheat, outnumber
<i>Genericization and specification</i>	Gay, African-American, homosexual, non-southern, same-gender
<i>Assimilation</i>	Working-class, bachelors, bisexuals
<i>Association and dissociation</i>	Armed, suits, uniformed, coats, horseback, able-bodied, priesthood
<i>Indetermination and differentiation</i>	Unidentified,
<i>Nomination and categorization</i>	African-American, homosexual, same-gender
<i>Functionalization and identification</i>	Young, old, tall, handsome, middle-aged, bearded, bald, richest, slender, honorable, mustache, good-looking, self-made, dark-haired, sexiest, gray-haired, well-dressed, white-haired, inhumanity, broad-shouldered, brave, freestyle, self-evident, impotent, women, wives

Obviously, the word “man (men)” is used in different categories, showing that men are given numerous social actor roles. The next

table, shares the same information for the word “woman (women)”.

Table 4. Categories and examples of woman/women

Categories	Examples
<i>Role allocation</i>	Named, married, raped, battered, assaulted, scorned, abused, disapproved
<i>Genericization and specification</i>	Middle-aged, African-American, transgender, minorities, heterosexual, low-income, child-bearing
<i>Assimilation</i>	Lesbians, wives, feminists
<i>Association and dissociation</i>	Husband, prostitution, motherhood, widows
<i>Indetermination and differentiation</i>	unidentified
<i>Nomination and categorization</i>	Lesbians, wives, feminists
<i>Functionalization and identification</i>	Young, beautiful, pregnant, elderly, attractive, middle-aged, blond, slender, dark-haired, petite, nude, good-looking, twenties, red-haired, 20-year-old, 19-year-old, 24-year-old, 25-year-old, well-dressed, sexy, heavy, redheaded, dark-skinned, childless, breast, child-bearing, fertility, obese, college-educated, victimized, childless, men

Table 4 demonstrates that different social actor roles are also given to “women” in movies, however, the words collocating with “woman (women)” is to some extent different from the collocations used for “man(men)”. To see the

possible differences of the collocated words of each category for “man/men” and “woman/women”, a chi-square analysis was run which showed meaningful differences of collocated words statistically.

Table 5. Comparing the roles' categories for “man/men” and “woman/women”

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	129.054 ^a	13	.000
Likelihood Ratio	133.196	13	.000
Linear-by-Linear Association	2.180	1	.140
N of Valid Cases	12372		

In Table 6, the categories and examples related to the word “father(s)” as a frequent gender-related word are given.

Table 6. Categories and examples of father(s)

Categories	Examples
<i>Role allocation</i>	Inherited, loving, abusive, putative, adoptive, absent, alcoholic, remarried, unwed, disapproving
<i>Genericization and specification</i>	alcoholic
<i>Assimilation</i>	Son, uncle
<i>Association and dissociation</i>	my
<i>Indetermination and differentiation</i>	
<i>Nomination and categorization</i>	
<i>Functionalization and identification</i>	Loving, heavenly, book-keeper, machinist, idolized, domineering, half-brother, mother, son, uncle

As Table 6 demonstrates, similar to the previous tables, the word “father(s)” also has several social roles, however, the number of the collocations fitting in these categories are fewer than the former ones. For instance, while in the other two tables, functionalization and identification category

included at least 35 words, the word “father(s)” encompasses only 10 examples found in COCA. Table 7 presents the categories and examples of the word “mother(s)”.

Table 7. Categories and examples of mother(s)

Categories	Examples
<i>Role allocation</i>	Divorced, inherited, adoptive, remarried, grieving, unwed
<i>Genericization and specification</i>	Housewife, home-maker
<i>Assimilation</i>	Father, daughter, sister, aunt, maiden, housewife, step-mother
<i>Association and dissociation</i>	Her, my
<i>Indetermination and differentiation</i>	
<i>Nomination and categorization</i>	Housewife, home-maker
<i>Functionalization and identification</i>	Womb, school-teacher, childbirth, uterus, fucker, over-protective, womb, nurturer, employable, dutiful, disapproved, father, daughter, sister, grandmother, aunt

According to the table, “mother(s)” is also associated with different social actor categories, but not as many as the words “man(men)” and “woman(women)” did have. While number of the collocations for each word is not of interest of the present study, it might connote that “man” and “woman” have more social actor roles in movies than “father” and “mother”. Again, for determining the possible differences of the collocated words of each category for “father(s)” and “mother(s)”, another chi-square analysis was run which showed meaningful differences of collocated words statistically.

Table 8. Comparing the roles' categories for “father(s)” and “mother(s)”

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	52.893 ^b	13	.000
Likelihood Ratio	55.528	13	.000
Linear-by-Linear Association	1.057	1	.304
N of Valid Cases	5879		

In the following, brief discussions related to the proposed categories of Van Leeuwen's (2008) social actor model are presented regarding the target words of the study.

≠ Activation/Passivation

The tables suggest that role allocation examples were present for all the words. Yet, it is important to investigate how these roles are assigned to the genders. The tables related to male characters indicate that “men/fathers” are more associated with active roles; i.e., they are often seen as agents of an activity rather than the patients. The collocations used with these words showing their active roles include: Marry, marrying, cheat, loving, abusive, putative, adoptive, absent, alcoholic, remarried, disapproving. The suffixes such as “-ive” as in putative, abusive or “-ing” as in

marrying, loving, and disapproving imply the agentive role of the men in American movies. On the other hand, the tables related to “female” collocations show that although “women” also have some agentive roles, their patient adjectives outnumber their active ones. In other words, “women” are displayed as fewer agents, passive characters which are mostly under the influence of an activity rather than doing the activity themselves. The examples that support this assertion are: Named, married, raped, battered, assaulted, scorned, abused, disapproved, divorced, inherited, adoptive, remarried, grieving and unwed. Almost all the adjectives used with “female” characters include “-ed” which shows the passivity of “women” in the movie scripts. It is worth mentioning that some of the

adjectives used in these movies are complementary as if they are exclusively mutual, that is to say, if men have an agent role in a particular activity, women necessarily have patient roles as the receiver of that activity. Look at the examples below.

Male characters: Marrying, Abusive, Putative, Disapproving

Female characters: Married/ unwed, Abused/ raped/ battered/ assaulted, Scorned, Disapproved

While “male” characters are the decision-maker of what activities to be done, “female” characters do not seem to have a choice, but to accept the “men’s” decision. This may lead to more inclusion of “men” and exclusion of “women” in movies in terms of their activity, not in terms of their presence, for the frequency of female characters in general was much more than presence of “men”, but the active roles given to “women” are fewer than “male” characters. This phenomenon is called *backgrounding* (Caradeux & Salom, 2013), which refers to the passive presence of an

actor, in this case, “women”. This demonstrates that the attempts of feminists to highlight the role of “women” in fiction genre especially in movies have been in vain as the data suggests. This *backgrounding* is in line with neologism *ginopia* which refers to the blindness towards women and their role, and inability not to see them or unconsciously ignoring them. This omission is believed to be performed from above (Garcia, 2004). Also, this blindness leads to the interpretation of “men” from their own point of view and suppression of “women’s” voice.

≠ Nomination/Categorization

Nomination is the presence of a social actor as a unique identity, without any relations to other social actors. Though this data did not give information about proper names of the characters, the opposite can be rendered. As the tables indicate, both “male” and “female” characters are associated to other social actors. The following shows the collocation of each word and their frequencies.

Table 9. Collocations and frequencies of role relations

Item	Collocation	Frequency	Item	Collocation	Frequency
Man/Men	Women	33179	Women/Women	Husband	522
	Wives	520		Mother(s)	Father
Father(s)	Mother	9146		Daughter	2564
	Son	3961		Sister	2017

The table shows that both “men” and “women” were associated with other social actors. For instance, the word “man/men” have the highest frequency of collocating with the word “woman/women” and 520 collocations with wives. On the other hand, “woman/women” are only 522 times collocated with husband. This means that both “male” and “female” characters were known by their relations to others and by revolving around other social actors. Molina and Amaros (1994) asserted that movies of the forties depicted “women” who were independent and self-made without any association with others however, such “women” were always pictured as wicked,

villain, and evil without any family or background. On the contrary, normal “women” were only pictured as “wives”, “mothers”, “daughters”, or any role that is attached to a “man”.

Moreover, both “men” and “women” are known in some cases, by their association with a specific group of people. “Male” characters are attached with gay, African-American, homosexual, non-southern, and same-gender groups, while “women” are members of African-American, transgender, minorities, heterosexual, low-income, and child-bearing groups. The findings imply that characters with sexual disorders, be it bisexuality or

homosexuality, are depicted as minorities of the society, no matter what gender they have.

≠ Functionalization

Whenever an actor is known by the functions, occupation, or position he/she has, functionalization has a role. In this study, “men” were associated with being armed, suits, uniformed, coats, horseback, able-bodied, priesthood, which approximately shows their positions in formal situation (e.g. priests or armies), or occupations. “Women”, on the other hand, seemed to be connected to being housewives or home-makers. Very few evidences were about their jobs, except for prostitution, or their social positions of a high rank.

This is in line with the active role of men and passivity of “female” characters as mentioned before. These findings confirm the theories of space distribution in masculine world which refers to the wide distribution of “men” in shaping discourse of cultural, social, political, occupational, and ethical aspects of life as well as their inclusion in scientific discoveries, accomplishments, and rational and philosophical issues. To put it another way, being masculine is equal to being powerful. On the other hand, femininity is equal to being private, closed, housewife, involved in domestic household chores (Carnero, 2005).

≠ Identification

As noted previously, identification of social actors occurs when they are depicted as who they actually are, not but what they do or whose relation they possess. Here, “men” are mostly identified with being self-made, brave, self-evident, loving, heavenly, impotent, and honorable and idolized, machinist, and domineering in some cases. Regarding their identification through reference to physical features, the following collocations were found: Young, old, tall, handsome, middle-aged, bearded, bald, richest, slender, honorable, mustache, good-looking, dark-haired, sexiest, gray-haired, well-dressed, white-haired, and broad-shouldered. Hence,

they are both physically and mentally depicted to be of higher social power and responsibility. “Women”, on the other hand, did not seem to have prominent characteristics other than physical features, except for employable, dutiful, disapproved, and over-protective which all have negative connotations. Some adjectives such as pregnant, childless, child-bearing, and fertile or nouns including womb, uterus, childbirth, and nurture are associated with a “woman’s” ability to give birth to children. Physical appearance features extracted out of COCA were as follows: Young, beautiful, elderly, attractive, middle-aged, blond, slender, dark-haired, petite, nude, good-looking, twenties, red-haired, 20-year-old, 19-year-old, 24-year-old, 25-year-old, well-dressed, sexy, heavy, redheaded, dark-skinned, and obese.

Obviously, “male” characters are linked with supreme features of identification apart from their brilliance depiction of physical attributes. “Women” in the American movies, but, lack excellent moral, behavioral, and mental traits; hence, they are only judged and identified in terms of their bodies, beauty, and their youth. For example, a lot of statistically-meaningful collocations with “women/woman” are related to their age such as young, middle-aged, 20-year-old, 19-year-old, 24-year-old, 25-year-old, 30-year-old, 32-year-old, 40-year-old, and 80-year-old. This shows how age plays an important role for attractiveness of a “woman” from the viewpoint of “men” and her social expire date.

4.1 Discussion

The results indicated that there were differences between how “men” and “women” are represented in American movies. Such differences may yield the reinforcement of stereotypical roles of genders in society. The findings are in line with Bednarek’s (2015) and Haines et al.’s (2016) investigations, who highlighted the different representation of genders in media and TV series, which has affected people’s behaviors and attitudes

towards gender social actors. Such studies may shed light on the archetypical imposition of power from above and pave the way for an unbiased media where the depth and the details of characters are of greater significance.

The results of this study spot on the role of cinema and movies in general in monopolizing the sub-consciousness of the viewers to construct and maintain assumptions and attitudes and shape their ideologies and finally build their identities based on such patriarchal stereotypical gender roles in society. The instrumental viewpoint towards “women” takes generations of people to be erased.

In the contemporary era, where most social activists supporting “women” and their rights, every aspect of human life which was monosexually controlled have gone through changes and “women” have found more acceptable positions in almost all facets of social life. In such a fast-paced changing world, this study recommends that the language use, either verbal or nonverbal, in any genre or discourse, should be modified. This is due to the fact that the change in language is tightly associated with changed in social values, for language is a reflection of society (Bruti & Vignozzi, 2016).

4. Conclusion

This study was an attempt to look at the way “male” and “female” characters are

represented in movies and whether or not they differ in terms of their methods of characterization. For this purpose, a corpus-based discourse analysis approach was taken by making use of COCA’s American movie scripts. The representative words to stand for “male” and “female” roles were chosen based on their frequencies in addition to their most frequent collocations. The meaningfulness of these collocations was analyzed statistically. After extracting the representative words and collocations, gender roles were analyzed inspired by Van Leeuwen’s (2008) social actor model’s categories (e.g., role allocation, genericization and specification, assimilation, association and dissociation, Indetermination and differentiation, Nomination and categorization, functionalization and identification).

The findings of the study revealed that “men” and “women” are depicted considerably differently in American movies through using different collocations which imply different connotations. Their stereotypical roles are highlighted through the movies; while “men” are associated with high-ranked jobs, positions, activities, and identification categories, “women” are passively linked with inferior features, low-income jobs, child-bearers, and sexual aspects. In other words, “women” are objectified in the hands of the society and are characterized with lower social roles based on the analyzed movies’ scripts.

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بازنمایی نقش‌های جنسیتی در فیلم‌های آمریکایی: تحلیلی پیکره‌محور

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چکیده: در طی سال‌ها، هژمونی تحمیل شده از سوی منابع قدرت موضوع پژوهش‌های فراوانی بوده است و رسانه‌ها و فیلم‌ها به دلیل قدرت تأثیرگذاری اجتماعی‌شان توجه ویژه‌ای را به خود جلب کرده‌اند. در پژوهش حاضر شیوه بازنمایی شخصیت‌های مرد و زن فیلم‌های آمریکایی بر اساس طبقه‌بندی کنشگرهای اجتماعی ون لیوون (۲۰۰۸) بررسی شده است. از این رو، بر فیلم‌نامه‌های موجود در ژانر داستانی پیکره‌کوکا (پیکره انگلیسی آمریکایی معاصر) تمرکز شده و پس از استخراج نمونه‌ای از کلمات معرف هر جنس بر حسب فراوانی وقوعشان، همایند آنها استخراج شده است. یافته‌های تحقیق نشان داد که بازنمایی مردان و زنان مطابق با بازنمایی‌های کلیشه‌ای نقش‌های جنسیتی است. در حالی که مردان تمایل داشتند با مشاغل، موقعیت‌ها، فعالیت‌ها و دسته‌های اجتماعی سطح بالا همراه شوند، زنان به طور غیرمستقیم با ویژگی‌های پایین‌تر، شغل‌های کم‌درآمد و ویژگی‌هایی همچون نگهداری از فرزندان و جنبه‌های جنسی ارتباط داشتند. به طور خاص، زنان عمدتاً با دیدگاهی مردسالارانه به تصویر کشیده شده‌اند. نتایج پژوهش حاضر تحمیل کلیشه‌ای قدرت از بالا را نمایان می‌کند و می‌تواند راه را برای رسانه‌های بی‌طرف که در آنها عمق شخصیت‌ها، و نه فقط ظاهر آنها، اهمیت بیشتری دارند، هموار کند.

واژه‌های کلیدی: بازنمایی نقش‌های جنسیتی، کنشگرهای اجتماعی، پیکره انگلیسی آمریکایی معاصر (کوکا)، فیلم‌های آمریکایی

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