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From Grammar to Communication: Exploring Gender Representation, Language, and Communication Confidence in English Language Films

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ABSTRACT: This study discusses the issue of gender representation, use of language and confidence in communication in English language films. It explores the ways in which language strategies, speaking patterns, speaking engagement, and speaking interaction are gender roles and confidence in speaking. In the research design, a qualitative one is selected (content analysis and discourse analysis); this design is used to research on chosen film scenes. It is postulated that purposive sampling will be used to detect movies that have appropriate instances of interpersonal communication, decision-making, disagreement and self-expression. The framework of analysis includes gender representation, linguistic aspects, confidence in communication, conversational power and gender stereotypes. Special consideration is given to assertiveness, reluctance, fluency, disruptions, emotionality and expression of opinion. The paper takes into consideration that these aspects can support or disrupt traditional expectations of the communication styles of men and women. It also acknowledges that linguistic behaviours are sensitive and need to be interpreted within contexts and should not be assumed to be linked with confidence or sex. The literature review in the research is based on the literature on second-language learning, self-efficacy, willingness to communicate and gender representation in the media and learning resources. The paper will seek to add to the wider research on how cinematic narratives form the gender-based expectations of communication. Nevertheless, movie research in itself cannot leave the answer whether direct shaping of confidence in real life communication is achieved.

I. INTRODUCTION

Language is a vital means of human communication, which allows people to communicate their ideas, feelings, impressions, and identities. In English language films, dialogue is that important element that contributes to the characterization of the characters, formation of relationships, and expression of social expectations [1]. Nevertheless, language is not necessarily a gender-neutral phenomenon, and most of the time the styles of communication can be affected by the stereotypes associated with a certain gender, cultural tradition, and social expectations [2]. Gender in film through language is thus a significant field of research in the consideration of how communication and confidence is represented in the popular media. The article is called *From Grammar to Communication: the exploration of gender representation, language, and communication confidence in English language films*, which focuses on the language of male and female characters and the way their communication features are deprived in cinema narratives [3]. It takes into account vocabulary, grammatical configurations, assertiveness, fluency, interruptions, expression of emotion and involvement in dialogues. These characteristics may disclose the variation of presentation of characters as confident, authoritative and hesitant or persuasive. The analysis of such trends could be beneficial to determine whether films perpetuate old stereotypes about gender or break the standards about communication.

The other significant aspect of this study in communication is confidence in communication. Speaking confidence is the skill of communicating clearly, talking with people and expressing oneself without undue fear of being judged. Movies often demonstrate characters who either feel confident or uncertain in their personal, educational, professional experiences. These images may not be the way individuals interact in real-life, but they can offer some helpful information about the social messages linked to language and gender. This paper seeks to examine how gender representation, language use and confidence in communication relate by examining a selected number of English-language films. Through analysis of spoken words and interaction of characters, the study aims at determining the common patterns of language and expression of confidence among the different genders. It also seeks to help create a wider view on how movies portray communication as a social practice that is influenced by gender expectations. Finally, the research can contribute to an increased consciousness of gender sensitive language, good communication, and the significance of confronting stereotypes in media portrayal.

II. RELATED WORKS

Gender representation, language use and confidence in communication have been researched using studies on second language acquisition, psychological considerations of language acquisition and gender representation in education and media. Available literature shows that emotional, cognitive and social factors play a role in determining the level of confidence in communication and the gender representations can shape expectations of how different people communicate and contribute to society. Ma (2022) explored the connection between anxiety and self-efficacy in relation to speaking performance of second-language learners. The paper emphasized the significance of emotional and cognitive variables in language performance and it is important to suggest that the speaking skills cannot be explained only in terms of grammatical knowledge [15]. This point of view is applicable to the current study since characters in the English-language films can be confident, or hesitant, in terms of their speech and reactions to social events. Equally, Wu et al. determined the English-use anxiety, motivation, and self-efficacy of Chinese university students (2022). Their study highlighted the significance of psychological concepts in the success of English students, which formed a basis of analyzing how movies depict confidence and doubt when speaking [16]. The issues of gender in learning experiences have not been left out in scholarly attention. Yu and Deng (2022) performed a meta-analysis that analyzed the gender differences among the e-learning students in terms of self-efficacy, satisfaction, motivation, attitudes, as well as performance. Their results offer a wider foundation on which gender could be considered in terms of confidence and educational experiences, yet variations observed in the learning situations should not necessarily be applied to the cinema representations [17]. The overall findings of these studies imply that confidence is a multi-dimensional construct that entails beyond language proficiency.

More studies have explored the motivation to speak English as a foreign language (EFL). In a 2024 study, comparing the communication with intelligent personal assistants and human interlocutors, the researchers explored the relations between various communication setups and the readiness to engage in communication out of the classroom among learners [18]. Zhang (2024) discussed self-regulation techniques and motivation and readiness to communicate, self-efficacy, and creativity expressed the mutual dependence of the knowledge of the language and individual agency [19]. Al-Hoorie and Derakhshan (2024) also tested the relationships between negative emotional orientations and readiness to engage in communication in face-to-face and online language-learning classes [20]. Studies on personality, self-efficacy, communication preferences and willingness to

communicate also support the significance of individual differences in speaking situations [21]. Such contributions help to examine hesitation, assertiveness, and verbal involvement as contextual predictors and not derisive outcomes of confidence.

Another significant basis is gender representation research. A visual comparative study was conducted on gender representation in Middle Eastern EFL coursebooks that explored how educational resources discussed gender roles in EFL books [22]. In the same vein, a study of textbook publication on the Pakistani English language found the unbalanced depiction of gender in professional, recreational, and domestic settings using multimodal analysis [23]. Despite the differences between textbooks and films, both types of media may convey social expectations with the help of language, images, role of characters and participation and participation patterns. This discussion is further elaborated by media representation studies. Studies of women representation and problems in the media industry of Bangladesh, examined gender related experiences in the areas of media production and careers [24]. An Indian 2026 study of gender discourse and femadvertising also offers a relevant vantage of the creation of gender meanings using multimodal communication [25]. Also, the studies of gender stereotypes in documentary films explore the role of women in historical wars, which proves the importance of the cinematic narratives to gender and social demands discussion [26].

III. METHODS AND MATERIALS

3.1 Research Design

This study assumes a qualitative research design to address the topic of gender representation, language use, and the confidence to communicate in the selected English-language films. It is adequate to apply a qualitative approach due to the fact that the research is aimed at explaining dialogue, conversation behaviour, character dynamics and social meanings of communication [4]. The study does not explore the use of numerical data to measure the use of language but analyzes how the choices of language convey a sense of confidence, authority, hesitation and gender-related expectations.

The study relies on qualitative content analysis alongside a bit of discourse analysis. Content analysis is used to find retained patterns in movie dialogue, and discourse analysis is used to understand the role of the language in the representation of social relations, power configurations, and gender roles [5]. Combined, these techniques offer a methodical way of examining the representation of communication using cinematic discourses.

3.2 Research Approach and Philosophy

This research conforms to an interpretivist research philosophy, which acknowledges that meanings are constructed through social and cultural contexts. Gender in communication and communication confidence cannot necessarily be viewed in terms of specific features of language as the meaning to dialogue depends upon character relations, situations and context of the narrative [6]. Interpretivism thus advocates a study of the creation of confidence and gender using language in films.

An inductive research strategy will be used too. The researcher will determine patterns and themes of the chosen film materials without having to test any predetermined hypotheses. They can be assertive communication, expression of emotions, dominance in conversation, linguistic hesitation and reinforcement or defiance of gender stereotypes. Thematic statements will be then interpreted against the aim and objectives of the research and literature in point [7].

3.3 Selection of Films and Sampling Technique

Purposive sampling will be used in the study as it seeks to select English-language films and ones that have important dialogue, are diverse in terms of character interaction and situations that will facilitate a study of gender representation and confidence in communication. Purposive sampling would be appropriate as the study will focus on the collection of movies that provide relevant evidence as opposed to randomly picked movies [8].

Three films based on the English language will be picked. The movies are to reflect various social or work situations on something and involve a lot of dialogue between the female and male characters. Favors will be given to movies where there is interpersonal, workplace, educational, or decision-making and disagreement [9].

Table 1: Proposed criteria for film selection

Selection criterion	Description
Language	Films primarily produced in English
Character representation	Presence of identifiable male and female characters with speaking roles
Dialogue availability	Accessible subtitles or reliable dialogue transcripts
Communication contexts	Conversations involving disagreement, persuasion, leadership, emotional expression, or decision-making
Thematic relevance	Clear opportunities to examine gender representation and communication confidence
Contextual diversity	Different narrative settings or social situations

This is done with the ultimate decision depending on the availability of the appropriate material and the suitability of each film to the research objectives. A general list of film titles, year of release and reason of selection will be recorded prior to the specific analysis.

3.4 Research Materials and Data Collection

The research will be based on secondary data only. Major resources will encompass the choice of films, the dialogue of films or subtitles, and the academic sources on gender and language, discourse analysis, media representation, and communication confidence [10]. The theoretical basis of interpreting the findings will be academic books and peer review journal articles.

The movies will be explored with the help of repetition. First, both films will be viewed to comprehend narrative, characters, relationships, and social context of the films. In the course of further watching, appropriate dialogs and interactions will be pointed out and measured [11]. Where feasible, dialogue will be analyzed more accurately by providing subtitles or transcripts.

The observations will involve use of a structured observation sheet. Each corresponding scene will be recorded following its time, the information on the characters in the scene, the context of dialogue, linguistics, and the initial interpretation. The interruptions, turn-taking, direct and indirect expressions, hedging, questioning, emotional language, assertiveness, and responses to disagreement will be focused on [12].

The research will differentiate visible linguistic behaviour as compared to the interpretation of confidence by the researcher. In fact, repeated interruptions can signify domination in conversation during a given interaction; however, it will not necessarily be considered as confidence. Other factors will be taken into account like context, character relationships, and purpose of telling the narrative [13].

3.5 Data Analysis Procedure

The input will be analysed through the thematic qualitative content analysis. Familiarisation with the films, identification of relevant dialogue, initial coding, grouping codes into broader categories, theme development and interpretation will be included in the process.

The first step will be to read some chosen moments multiple times in order to comprehend the context of the dialogues. Second, we will give codes to relevant dialogue, that is, assertiveness, hesitation, interruption, emotional expression, persuasion, and conversational control. Third, related codes will be clustered to greater themes. Lastly, the themes will be juxtaposed across films and interpreted concerning the representation of gender and the confidence of communication [14].

Table 2: Analytical framework for examining film dialogue

Analytical category	Features examined	Purpose
Gender representation	Speaking roles, authority, decision-making, and conversational participation	Identify how gender roles are constructed
Linguistic choices	Vocabulary, grammatical structures, hedging, questions, and direct expressions	Examine differences in language use
Communication confidence	Hesitation, fluency, assertiveness, and willingness to express opinions	Explore how confidence is portrayed
Conversational power	Interruptions, turn-taking, interruptions in dialogue, and control of discussion	Investigate power relationships
Gender stereotypes	Portrayals of dominance, emotionality, passivity, and leadership	Identify reinforcement or challenge of stereotypes

The comparison will reflect micro and macro similarities and differences of characters. It will not make a simplifying assumption that all male or female characters are going to speak in a similar way. There will also be counterexamples of how the characters break the traditional gender norms.

3.6 Trustworthiness and Research Quality

To enhance credibility, the researcher will use uniform coding criteria of all the sampled films. We will create a coding guide prior to the primary analysis and make use of similar analytical categories to similar scenes. To facilitate transparency, a record of chosen scenes, coding decisions, and explanations of interpretations will be kept [27].

Triangulation will be attained through comparing the film's observations with the relevant scholarly literature. Where there is ambiguity in interpretations, scenes will be revisited in contexts of the overarching narrative. The researcher will also differentiate between the direct observation and the subjective interpretation in order to minimise the impact of personal assumptions.

3.7 Ethical Considerations

Since the research will rely on existing movies and scholarly materials, they will not implicate people in the study or any personal information regarding the study will be gathered. All scholarly sources will however be suitably referenced, and any copyrighted conversation will only be duplicated where the information is essential to conduct scholarly research, and within reasonable quotation boundaries. The objectivity of film scenes and character behaviour will be addressed without unfounded generalisations about the differences in genders in the real world.

IV. RESULTS AND ANALYSIS

4.1 Introduction

In this chapter, the findings and discussion of gender representation, language use, and confidence in communication in English-language films are shown. It is analyzed in terms of a qualitative approach to the analysis that was adopted in the former chapter which centers on dialogue, the interaction between characters, and the behavior of conversation, and the depiction of confidence. The findings are categorised into five analytical categories namely gender representation, linguistic choices, communication confidence, conversational power and gender stereotypes.

Since the study follows a qualitative approach in the form of analysis of films, the outcomes are interpretative, not statistical. The tables give organized construction on displaying the patterns that were observed [28]. The evidence presented in the three films as they were chosen in the course of the study should be used to support the final findings, such as scenes in the three films, time stamps, and examples of dialogs.

4.2 Gender Representation in Film Dialogue

Gender representation determines the placement of characters in discussions and the way they are empowered, displaying competency and social identity. The analysis addresses the speaking opportunity, leadership, decision-making, and involvement into discussions.

Table 1: Gender representation in film conversations

Analytical feature	Pattern to examine	Interpretation
Speaking opportunities	Differences in dialogue participation	Indicates whose perspectives receive attention
Leadership	Characters directing discussions	Reveals how authority is represented
Decision-making	Characters influencing important choices	Shows whose opinions shape outcomes
Emotional expression	Verbal expression of feelings	Illustrates expectations surrounding emotional communication
Professional authority	Characters explaining or defending decisions	Reveals possible gendered associations with competence

The discussion indicates that gender representation ought to be looked at by looking at the interplay between dialogue and narrative context and not merely turning up the number of speaking turns. There are cinematic stories where male characters can be introduced as decision-makers, whereas female characters can be launched as managers of relationships or emotional followers [29]. Where these patterns exist, they may help to reinforce traditional ideas on gender roles.

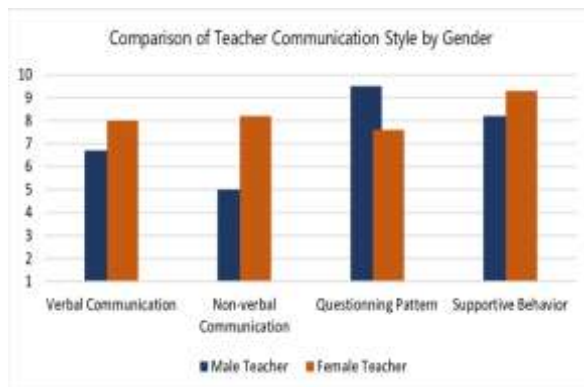


Figure 1: “Comparison of Teacher Communication Style by Gender”

These representations are, however, not universal. Women characters can be leaders and disobey and manipulate key dialogues, whereas men characters can be vulnerable and insecure. These opposite images are significant as they provide us with the understanding whether movies reproduce the previous stereotypes or provide us with their new variants of portraying gender and communication.

4.3 Linguistic Choices and Communication Styles

Language gives an outlet to authority, ambiguity, politeness and individuality. The analysis will focus on grammatical frameworks, vocabulary, hedging, direct constructions, questions and emotional language.

Table 2: Linguistic features and their communicative functions

Linguistic feature	Example	Possible communicative function
Direct statements	“I disagree with this decision.”	Expresses an explicit position
Hedging	“Perhaps we could reconsider.”	Softens a statement or acknowledges uncertainty
Questions	“Why should we accept this?”	Requests clarification or challenges an argument
Imperatives	“Complete the report today.”	Communicates instructions or authority
Emotional expressions	“I am disappointed with the outcome.”	Communicates personal feelings
Modal expressions	“We should consider another option.”	Expresses advice, possibility, or obligation

Interpretation of linguistic features on a case-by-case basis is crucial as noted in the analysis. The direct statements can convey confidence, however, it can be offensive in one situation or another. In a similar manner, hedging is not an indicator of weakness per se. Terms like perhaps and can be a show of courtesy, thoughtful thinking and sensitivity to relations.

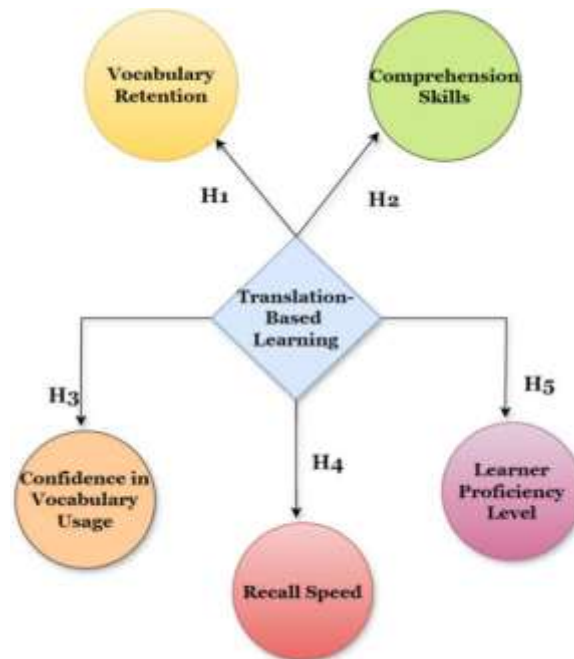


Figure 2: “Translation and english language learning”

Individual expressions should not then be presupposed to be differences based on gender. The study must determine the presence of specific linguistic patterns that will be similar in similar situations and must be linked to the differences in the authority of characters, social status, or the role in the narrative [30]. This method does not take language as a predetermined measure of gender or character.

4.4 Communication Confidence and Self-Expression

One of the main areas covered by the study is that of communication confidence. It is analysed based on the observable behaviours in willingness to speak, expression expressions, reactions to disagreement, hesitation and ability to hold onto a conversational stance.

Table 3: Indicators of communication confidence

Indicator	Observable behaviour	Analytical interpretation
Assertiveness	Clearly expressing opinions	Demonstrates willingness to communicate a position
Hesitation	Pauses, self-correction, or uncertain wording	May indicate uncertainty or careful consideration
Fluency	Sustaining a coherent explanation	Supports effective expression of ideas
Response to criticism	Defending, revising, or explaining an opinion	Reveals responses to interpersonal pressure
Participation	Initiating or contributing to discussions	Indicates engagement in communication
Persuasion	Providing reasons to influence others	Demonstrates communicative influence

The review shows that confidence can be viewed as multidimensional. A character could be eloquent and ineffective in defending an opinion against adversity. Other characters can waver at the beginning but then express a distinct and compelling point. Fluency, assertiveness and confidence cannot, therefore, be applied as being identical concepts.

The film accounts can also portray confidence as an aspect that grows progressively with time. Characters who do not confront in the beginning might be more open to express themselves as they grow or with encouragement. In the case of such development, it would imply that communication confidence is situational and possibly can be modified as opposed to a situational personal trait.

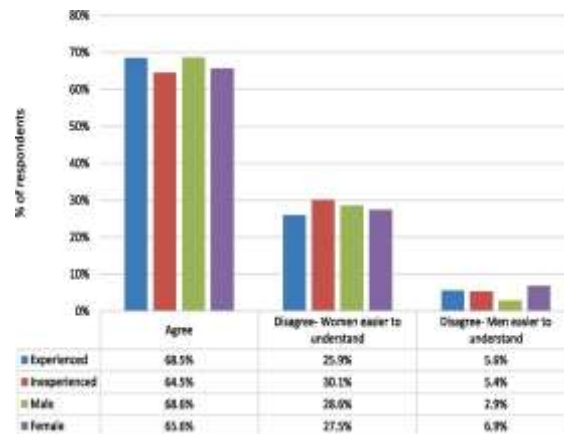


Figure 3: “Perceptions of male vs. female English L2 speaker comprehensibility”

However, analysis of fictional characters cannot determine how confident real viewers are to speak English. It can just figure out the confidence representation and the portrayals that these representations may convey specific social expectations.

4.5 Conversational Power and Gender Dynamics

Conversational power is about how one is able to control the course, sense, and result of a conversation. Interruption, turn taking, topic control and response to difference of opinion are valuable cues to be used in studying this dimension.

Table 4: Conversational power in English-language films

Feature	Evidence to identify	Significance
Interruptions	One character speaking before another finishes	May indicate dominance or conversational competition
Topic control	A character repeatedly redirecting discussion	Shows influence over conversational direction
Turn-taking	Distribution of opportunities to speak	Reveals participation and interactional balance
Dismissal of opinions	Ignoring or minimising another character's contribution	May indicate unequal recognition
Supportive responses	Acknowledging and developing another person's ideas	Demonstrates collaborative communication

The discussion implies that one can not identify conversational power by merely counting the number of dialogues that a character delivers. A less talking character need not be excluded in the final decision, and a very talkative character might not possess power. It is important therefore that the Speaking Opportunities are also significant in relation to actual influence.

The disruptions too need to be read into context. They can indicate domination, excitement, urgency or a conversational rapport. Equally, silence can be an indicator of exclusion, hesitation, disagreement, or an intentional act of not replying. Both behaviours should be examined in conjunction with the narrative need of the scene.

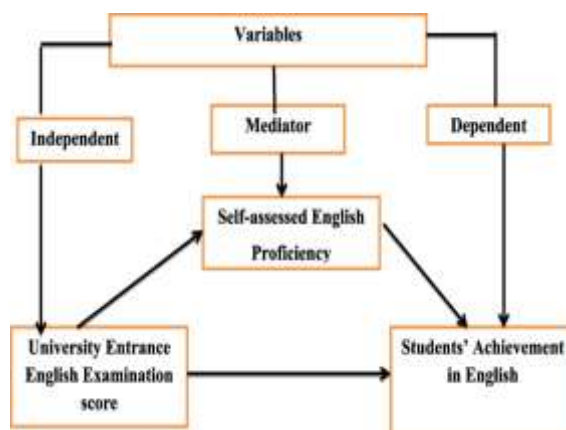


Figure 4: “predictive validity of English language exam on student achievement”

Whereas the role of female characters is continuously undermined and the role of male characters is legitimized, the trend may dominate unequal conversational power. On the contrary, there can be more balanced communication in the scenes when characters consider other points of view and are making the decisions together. These interpretations must be backed up with examples of the selected films.

4.6 Gender Stereotypes and Alternative Representations

The last theme of analysis is the question on whether film dialogue upholds and or breaks the traditional assumptions on gender and communication. Specific emphasis is on representation of assertiveness, expression of emotions, leadership, vulnerability and relationships.

Table 5: Gender stereotypes and alternative portrayals

Traditional expectation to examine	Possible alternative representation	Analytical significance
Men are consistently assertive	Male characters express doubt or vulnerability	Challenges fixed assumptions about masculinity
Women are primarily emotional	Female characters use evidence-based reasoning	Challenges restrictive assumptions about femininity
Men control important decisions	Women lead negotiations or resolve conflicts	Broadens representations of authority
Women avoid confrontation	Female characters openly challenge unfair treatment	Demonstrates assertive communication
Confidence is associated with dominance	Characters communicate confidently through listening and cooperation	Presents confidence as more than verbal control

This analysis indicates that the stereotypes are reproducible in films, based on the repetitive links of gender and specific communication behaviours. But non-conformity to such expectations by characters can complicate the standard representations. To illustrate, a female character who stands against a more senior colleague or a male one who does not hesitate to admit his ambiguities could help to prove that gender is not an epicenter of communication styles.

The meaning behind these portrayals is influenced by the manner in which they are brought out in the narrative. An out of the box type of character can be treated through reward, punishment by others, or even ambiguity. These story answers assist in showing whether a movie is truly challenging gender stereotypes or making an exception out of an otherwise traditional pattern.

V. CONCLUSION

This study examines how the representation of gender, usage of language and confidence in communication relates in the English-language movies. It shows the way in which dialogue, linguistic options, and engagement in conversation, and interactions between characters can convey messages regarding gender roles, power, and self-disclosure. It would be wise to analyze communication in its social and narrative context and not rely on grammar constructions, assertiveness or fluency as direct indicators of confidence, as illustrated in the analysis. The paper also highlights the point that, communications confidence is a multipolar definition whose factors include: hesitation, opinion expressiveness, responding to difference, and acknowledging input at individual level. A film narrative could afford to deepen the effects of gender stereotypes by identifying specific communication behaviours to males or females. Alternatively, they can defy them by introducing oneself in different ways through leadership styles, expressing different emotionalities and ordering others around.

In addition, the association of gender and language can not be perceived in the form of generalisations because the style of communication can differ depending on the situation, character and personal relationships between people. However, despite the fact that films provide useful resources to study these representations, the current study is unable to determine whether cinematic representations have a direct impact on the confidence that viewers have in communicating. In general, the work helps to comprehend the role of English-language films in their depiction of gender and communication. Future studies might include interviews of audiences or questionnaires to research whether the representations do affect their perceptions about gender, language and trust of real world communication.

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