



Gender features in the strucutre of the film text (based on Greta Gerwig's films: Barbie and Lady Bird)

Relevance

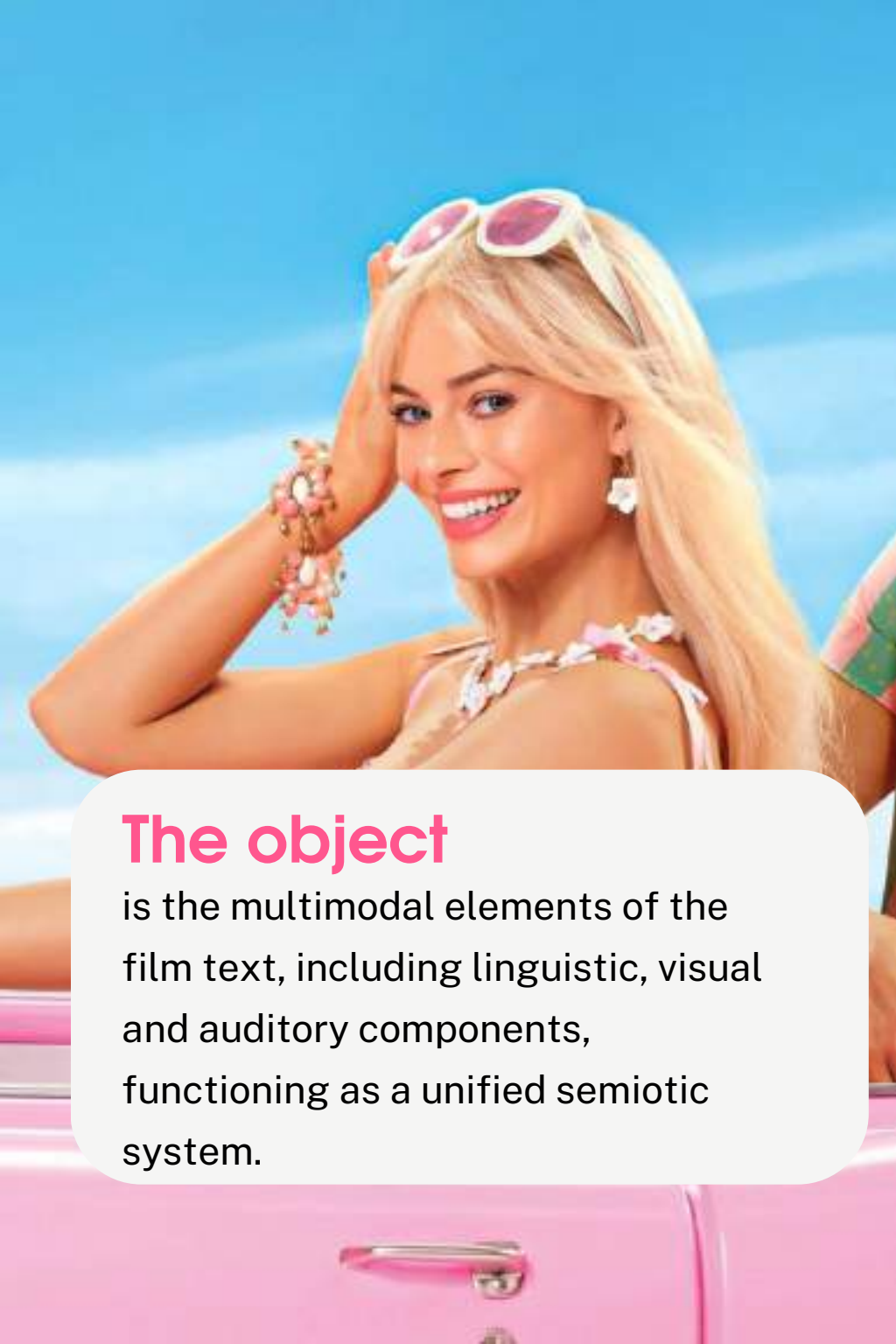
This research is relevant due to growing interest in gender as a social construct and its representation in media. While many studies focus on sociological aspects of gender in cinema, linguistic and semiotic perspectives remain underexplored. As a multimodal discourse, film text offers a unique means of constructing and deconstructing gendered meanings.

The Aim

to identify and systematise the ways of constructing and deconstructing gender stereotypes in Greta Gerwig's films *Barbie* and *Lady Bird*.

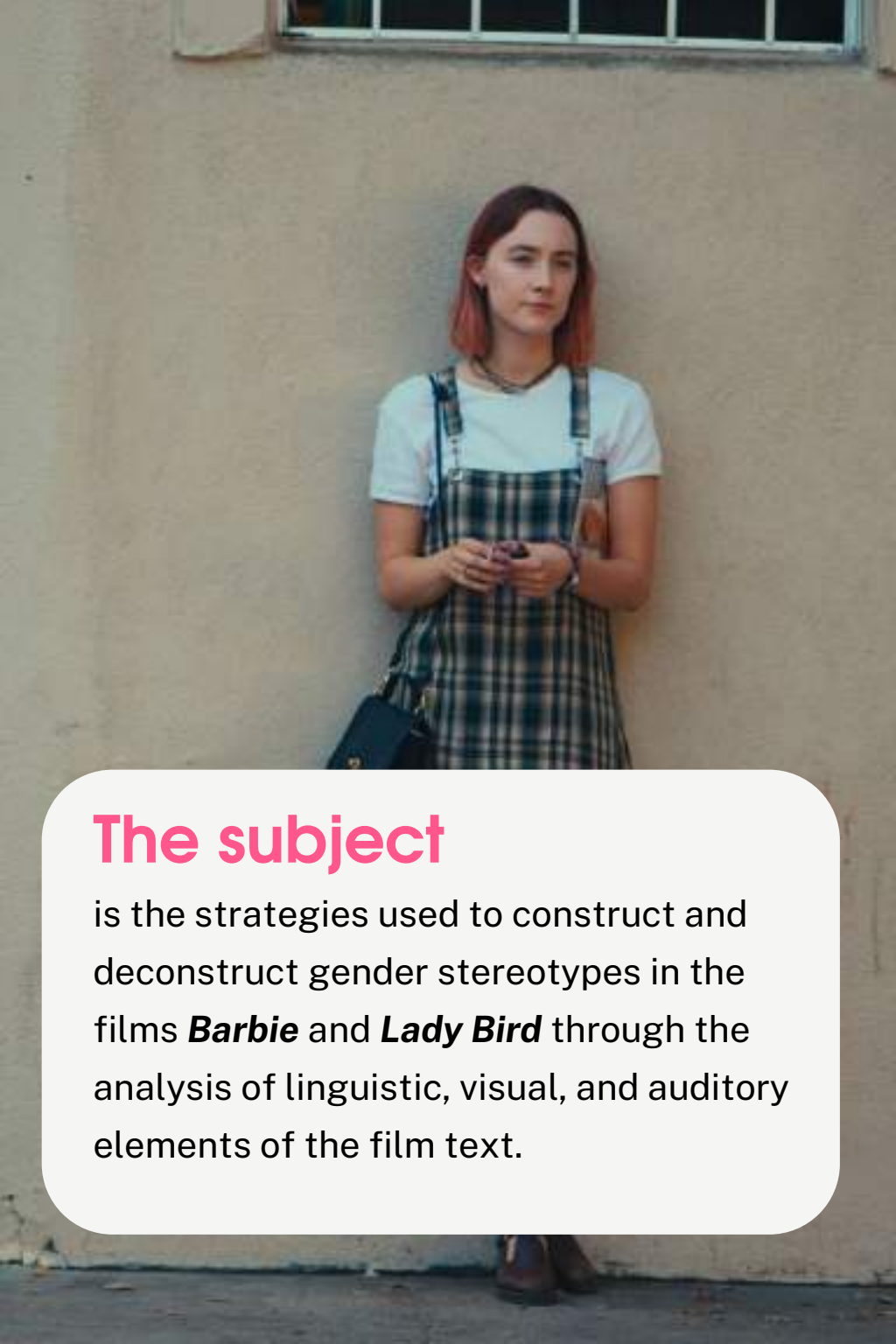
Objectives:

- To analyse the film text as a linguistic object through the lens of the contemporary scientific paradigm;
- To describe the semiotic system of the film text;
- To identify and analyse the distinctive features of a creolised text;
- To analyse the representation of gender stereotypes in the film text at the linguistic level;
- To describe the visual markers used in the film text;
- To analyze the function of music in the structure of the film text;
- To carry out a comparative analysis of the movies *Barbie* and *Lady Bird*.



The object

is the multimodal elements of the film text, including linguistic, visual and auditory components, functioning as a unified semiotic system.



The subject

is the strategies used to construct and deconstruct gender stereotypes in the films **Barbie** and **Lady Bird** through the analysis of linguistic, visual, and auditory elements of the film text.

The theoretical background :

THE THEORY OF FILM TEXT AND CINEMATIC DISCOURSE

Y. M. Lotman, E. A. Voenushkina, N. V . Pokrovskaya, G. G. Slyshkin, M. A. Efremova, A. A. Bodrova, T. A. Vinnikova, E. A. Kolodina

THE CONCEPT OF THE CREOLISED TEXT AND MULTIMODAL COMMUNICATION

Yu. A. Sorokin, E. F. Tarasov, E. E. Anisimova, A. L. Lomonosova, E. V . Tumakova, N. S. Gromova, K. O. Vetrova, L. V . Chervyakova

GENDER STEREOTYPES AND GENDER LINGUISTICS

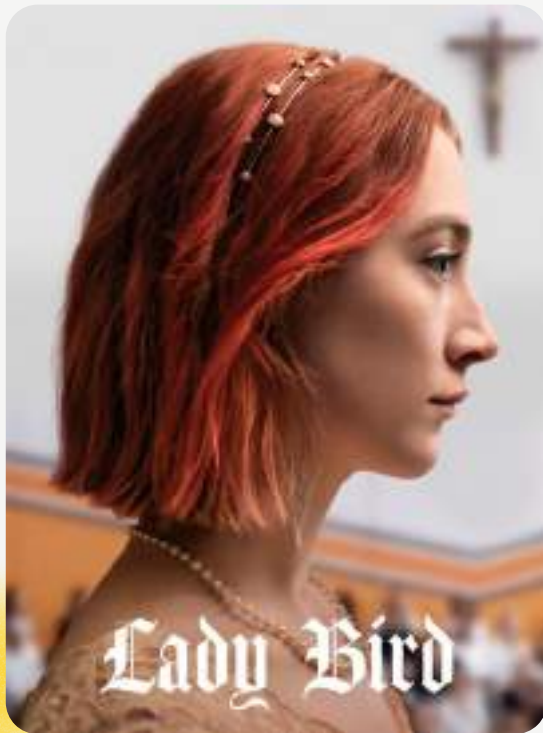
T. B. Ryabova, A. V . Kirilina, I. G. Serova, Yu. V . Prostotina, S. J. Cunningham, N. Ellemers, M. Edström, A. V . Zharnikova, O. G. Amirova

Hypothesis

We assume that gender stereotypes constitute a key semantic component of the film texts ***Barbie*** and ***Lady Bird***. The analysis of linguistic, communicative, and polymodal markers reveals the director's intent and offers insight into contemporary understandings of gender stereotypes within cinematic discourse.



The material for this study



Lady Bird, 2017



Barbie, 2023



Greta Gerwig

Methodology

- 01 semiotic analysis
- 02 content analysis
- 03 critical discourse analysis
- 04 comparative analysis



Scientific novelty

Lies in its attempt to analyse, systematically present, and compare the linguistic, communicative, and polymodal markers involved in the construction and deconstruction of gender stereotypes.

The following highlights are put forward for defense:

1. The film text is a complex polymodal semiotic unity that integrates verbal and non verbal elements. Particular attention is paid to its creolised nature, which ensures multilayered meaning.

2. Through linguistic, communicative, and polymodal markers, the film text conveys gender stereotypes by either reinforcing or reinterpreting traditional gender roles.

3. Both films feature a dominance of evaluative adjectives that construct traditional ideas of femininity and masculinity, with occasional instances of deconstruction.

4. In Barbie, dialogue initiation patterns mostly reinforce gender stereotypes, although moments of subversion suggest alternatives to traditional roles.

5. In Lady Bird, communicative markers – especially the pattern of dialogue initiation between mother and daughter – reinforce traditional female roles within the family.

6. In Barbie, the pink-dominated colour palette and female vocals in the soundtrack contribute to the reinforcement of feminine stereotypes.

7. In Lady Bird, colour palette contributes to the deconstruction of gender stereotypes, while the soundtrack in certain scenes reinforces traditional views of female roles.

Approval of the research

1

The research findings and key theoretical aspects were presented and discussed at the International Student Conference on Applied Linguistics Research. *Opportunity. Language. Experiment - ROLE*, under the topic *Gender Stereotypes in Linguistics: Theoretical Aspects*.



2

The study were presented and deliberated at the International Scientific and Practical Conference *Interdisciplinary Aspects of Linguistic Research*. The presentation was delivered under the title *Film Text as a Tool for Constructing Gender Roles: An Analysis of Key Techniques*.



Film text

is a coherent, unified, and complete message, expressed through verbal (linguistic) and non-verbal (iconic and/or indexical) signs, organised according to the concept of a collectively functionally differentiated author through the use of cinematic codes, recorded on a material medium, and intended for reproduction on screen and audiovisual perception by viewers.

(Voroshilova M. B. Creolized text: film text)





Gender stereotypes

are defined as consistent, generalizations of the personal qualities, behaviors, and roles usually connected with men and women. These cognitive generalizations find their place in social consciousness and direct both perspective and behavior.

(Prostotina Y. V. Gender stereotypes: formation and determinants)

Types of gender markers in the film text

Linguistic markers

in a film text refer to the verbal utterances produced by characters.

Communicative markers

refer to interactional aspects of dialogue and character behaviour.

Polymodal markers

encompass visual and auditory elements of the film text



The Linguistic Representation of Gender Stereotypes in *Barbie*

Stereotypes of Appearance

- *Your beautiful face*
- *You're SO pretty*
- *I was perfect before*
- *Ugly and unwanted*

Stereotypes of Emotionality and Rationality

- *Everyone thinks I'm crazy*
- *I'm weird, dark and crazy*
- *Why are you getting emotional*

Stereotypes of Roles and Competence

- *helpful decoration*
- *pretending to be terrible at every sport*
- *I'm just a boring mom*

Deconstruction of Gender Stereotypes

- *Crying isn't weak*
- *I'm a liberated man*



The Linguistic Representation of Gender Stereotypes in *Lady Bird*

Stereotypes of Appearance

- *Her skin is luminous*
- *Why can't you say I look nice*
- *I look good*

Stereotypes of Emotionality

- *You are so INFURIATING*
- *You're deciding to be upset*
- *You were being passive-aggressive*

Stereotypes of Domestic Roles and Nurturing

- *Well, it's nice to make things neat and clean*
- *make a big mess*
- *She has a big heart, your mum*

Deconstruction of Gender Stereotypes

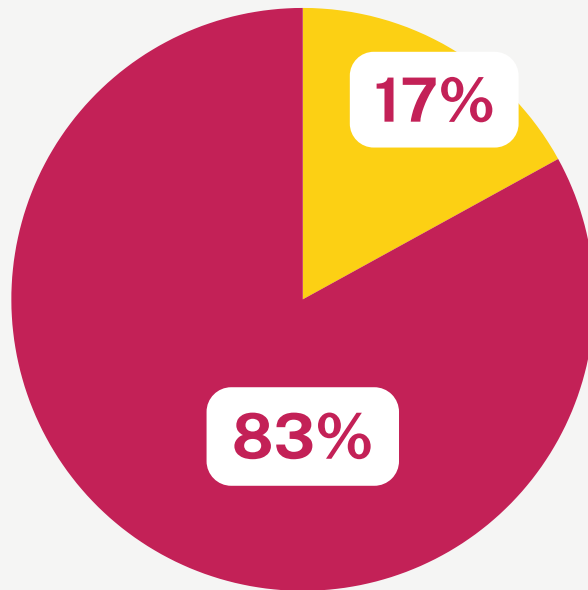
- *He's depressed about money?*
- *Larry, isn't he adorable?*

Stereotype of Behaviour

- *Good girl*
- *You are actually f*cking evil*

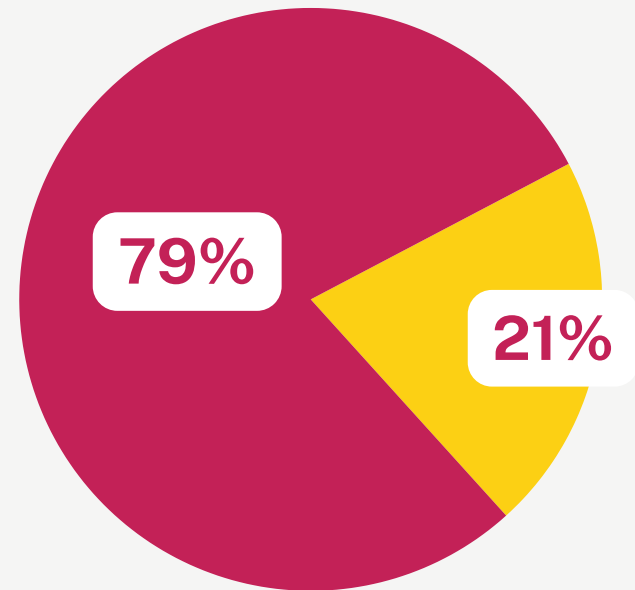


Representation of
stereotypes in movie *Barbie*



● Construction
of stereotypes

Representation of
stereotypes in movie *Lady Bird*



● Deconstruction
of stereotypes

Gender Stereotypes in *Barbie*: Dialogue Initiation as a Communicative Strategy



Barbie's conversational initiations predominantly occur in contexts involving caregiving, emotional articulation, or problem-solving.

Ken's initiations tend to occur in situations related to romantic pursuit or attempts at dominance.



Gender Stereotypes in *Lady Bird*: Dialogue Initiation as a Communicative Strategy



Lady Bird tends to initiate interactions that revolve around her personal ambitions, emotional needs, and identity formation.

Marion frequently initiates conversations, particularly in contexts related to discipline, household responsibilities, and the daughter's safety.



Barbie

Title of the Song	Singer	Gender marking	Scene context	Music style
Pink	Lizzo	Feminine	Barbie is performing her morning routine	Funk-pop with disco elements; upbeat and playful
Silver Platter	Khalid	Feminine	Ken awkwardly attempts to kiss Barbie	Smooth R&B, soulful, melancholic
I'm Just Ken	Ryan Gosling	Masculine	Ken sings about his identity crisis	Glam rock ballad, emotional

Lady Bird

Title of the Song	Singer	Gender marking	Scene context	Music style
This Eve of Parting	John Hartford	Feminine	Marion drives through Sacramento.	Folk/Country
Tha Crossroads	Bone Thugs-N-Harmony	Masculine	Played during the school dance.	Hip-Hop/Rap
Crash Into Me	Dave Matthews Band	Feminine	Lady Bird is going through a breakup	Soft Rock

Analysis of Colour Palette as a Polymodal Gender Marker in *Barbie*





Analysis of Colour Palette as a Polymodal Gender Marker in *Lady Bird*





Comparative analysis of Greta Gerwig's Films *Barbie* and *Lady Bird*

Linguistic markers

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graph TD; A[Linguistic markers] --> B[Evaluative adjectives]; B --> C[Both film texts extensively employ evaluative language that reinforces conventional gender stereotypes, particularly those related to femininity.];
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Evaluative adjectives

Both film texts extensively employ evaluative language that reinforces conventional gender stereotypes, particularly those related to femininity.

Comparative analysis of Greta Gerwig's Films *Barbie* and *Lady Bird*

Communicative markers



Dialogue initiation



In **Barbie** female characters initiate dialogue and manage interactions.



In **Lady Bird** mother initiates dialogue related to control, daughter takes the lead when challenging parental authority or seeking approval.

Comparative analysis of Greta Gerwig's Films *Barbie* and *Lady Bird*

Polymodal markers

Colour Palette

Barbie

Light colours — femininity,
dark colours — patriarchy

Lady Bird

Light colours — femininity,
dark colours — patriarchy

Comparative analysis of Greta Gerwig's Films *Barbie* and *Lady Bird*

Polymodal markers

Music

Barbie

Female-voiced pop anthems underscore empowerment and community, while male-performed tracks accompany moments of performative dominance.

Lady Bird

The soundtracks predominantly male-voiced, features introspective and emotionally vulnerable lyrics.

Conclusion

- Film text is examined as a creolised multimodal discourse that combines verbal and non verbal gender markers.
- The linguistic analysis revealed a dominance of evaluative vocabulary reflecting traditional notions of femininity and masculinity.
- At the communicative level, gender roles are encoded through dialogue initiation patterns: care and control in Barbie, and intergenerational conflict in Lady Bird.
- Polymodal markers such as colour and music actively contribute to the transmission and transformation of gender stereotypes: hyper-femininity in Barbie, and realism in Lady Bird.
- The comparative analysis revealed different stylistic strategies: Barbie employs parody and hyperbole, while Lady Bird relies on realism and psychological depth.
- The study has shown that cinema is a powerful medium for both reinforcing and reinterpreting gender stereotypes.

**Thank You for
Your Attention!**