

Language and Gender in the Golden Age of the Egyptian Cinema: A Sociolinguistic Study in Context of Analyzing "Taste of Fear" and "My Wife, the Director General" Movies

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Abstract

Since the early 1970s, the relationship between language and gender has become one of the most pressing issues in sociolinguistics. In our daily conversations, gender differences in language use have also become context dependent and a source of an increasingly frequent interest. It has been investigated in the setting of social construction theories of gender. Gender dominance has long been incorporated into English studies as a linguistic variable in the field of linguistics. In our modern society, woman has become equal with man. Although some linguists have shed light on woman as a weak creature with unequal opportunities with man, she has been portrayed positively with an ability to manage dialogue successfully in some movies of the golden age of the Egyptian cinema which have fought the issue of woman marginalization, referring to her ability to occupy the most prestigious positions. The study aims to show the relationship between gender dominance and the way language is employed through applying the differing approaches to language and gender presented by Otto Jespersen (1922), Robin Lakoff (1975), Deborah Tannen (1990), and developed by Jennifer Coats (2016) to the most important dialogues between characters in both "Taste of Fear" and "My Wife, the Director General" movies since one of them shows the weakness of woman and the dominance of man, while the other shows the strength of woman and her resistance to male domination by relying on herself and occupying the highest positions. Since facial expressions are fundamental emotional cues for conveying messages in social interactions, Manon Kropp's theory of nonverbal communication is also employed for showing the relationship between body language and conveying messages. In this way, the study sheds light on gender dominance and differences in the language use of male and female characters: the more dominant a gender is, the stronger the language it tends to use.

Key Words: Sociolinguistics, Approaches to Language and Gender, Jennifer Coats, Non Verbal Communication, the Egyptian Cinema Movies

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1. Background of the Study

Language, as a social phenomenon, is one of the primary means of human communication. It is the best tool used for expressing feelings and reflecting one's psychological or mental states. Lyons (1981) presents language as a system by which people communicate and interact with one another using commonly used oral-auditory arbitrary symbols. The way it functions is influenced by a variety of social factors, including cultural conventions, traditions, and values. The society itself in which we live contains differences in age, gender, social class, degree of culture and education, region of residence, as well as speech patterns. Gender has an impact on both verbal messages which is represented in speech and nonverbal channels of communication which are represented in "unwritten languages," proxemics, kinesics, haptics, and vocal paralanguage. Hence, language, gender, and sociolinguistics are closely related (Kenetova et al., 2022). In this study, the researcher tries to show the relationship between gender and language, shedding light on the most important movies of the golden age of the Egyptian cinema: *Taste of Fear* and *My Wife, the Director General*.

1.1 Language and Gender

"Language and gender" refers to the interaction between masculine and feminine languages. Gender differences are reflected in both men and women's speeches as well as in how they live and how they view the world. Language and gender research transcends the boundaries of most linguistic disciplines and fields. It incorporates many theoretical disciplines such as applied linguistics, linguistic anthropology, discourse analysis, sociolinguistics, media studies, feminist studies, and psycholinguistics. Different approaches play an effective role when studying language and the gender-based differences of masculinity and femininity. The feminist movement is one of the prominent approaches which have successfully discussed the relationship between language and gender. Since then, feminists have been working on the ways in which language preserves the

existing patriarchy and discrimination based on gender. Since language is a linking point between male and female as it is clear in figure 1, many important factors affect gender and the production of language such as education, culture, ethnicity, age, sexual orientation, job, societal status, and the geographic origin.

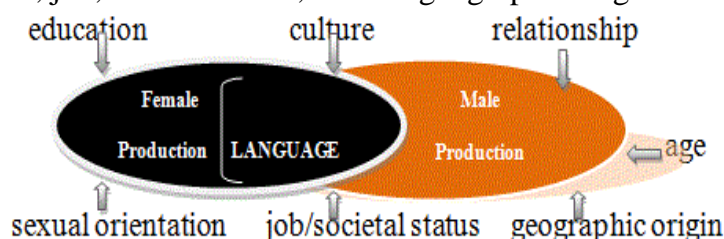


Fig (1): Influences on Gender and Language (Wright, 2002)

When studying language and gender, two important questions come to mind. The first is about the existence of gender bias and discrimination in the use of languages, and the other is about gender differences in the use of language. For example, there are many terms used by males, but the females' use of these terms is considered a sin in Arab and even Western societies. Women tend to use vocalized pauses, uncertainty verbs, and justifiers. They sometimes use terms and vocal tones that are considered a sin for males to be used in various societies. There is a generalization about conservativeness and politeness in women's speech; women are gentle, while men are rough and rude (Eckert & McConnell-Ginet, 1992). Researchers are trying to understand the patterns and forms of language to show how it can reflect the imbalance of power in society. For example, some of them believe that men have advantages and social power that can be seen in their use of language. Some also believe that there are shortcomings for women in society that are reflected in their use of language. In the past, power was something separate and far removed from language, but nowadays this power becomes an integral part of linguistic structures rather than being part outside of it and unrelated to language. It is one of the most important elements of language.

1.2 Nonverbal Communication

Nonverbal communication is used for conveying information through the use of body language, including eye contact, facial expressions, gestures, etc. It relies on seeing and analyzing bodily movements rather than verbal communication, or using language to convey information through written texts, speaking, or sign language. There are several forms of nonverbal communication, including body language, movement, posture, gestures, creating distance, paralanguage, facial expressions, eye contact, and touch. Nonverbal communication skills include paying attention, interpreting, and using nonverbal cues. One of the benefits of nonverbal communication is to support the message, show intention, convey feelings, display personality, and relieve stress.

There is a close relationship between gender and nonverbal communication; women always sustain eye contact better than men, both with one another and with other people in general (Baird, 1976; Exline, Gray, & Schuette, 1965). According to studies, men are better at conveying anger than women are at conveying fear and melancholy through facial expressions (Wallbott, 1988). Women smile more frequently than males do (Halberstadt, Hayes, & Pike, 1988). In addition, studies show that women are more adept than men at reading facial expressions (Rotter & Rotter, 1988; Taylor, 1986). In light of the two chosen movies, nonverbal communication of pain becomes clear in the taken shots. Keogh (2014) has handled gender differences in the nonverbal communication of pain as it is presented in figure 2. He has explained that both verbal and nonverbal cues are employed in communication.

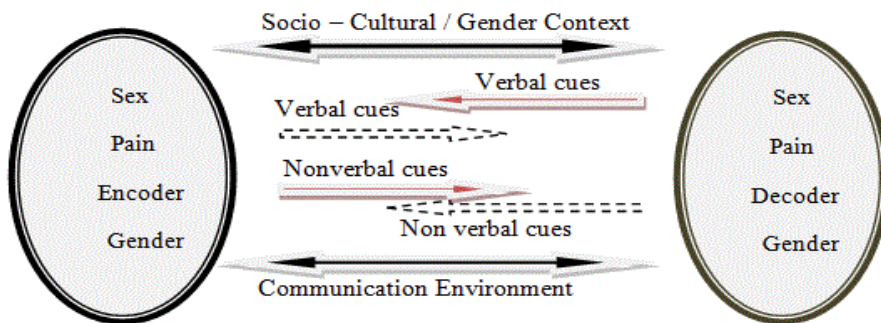


Fig (2): Role of Gender in Pain Communication (Keogh, 2014)

In this study, one of the theories of non-verbal communication is employed and combined with the chosen theory of gender as this study is not limited to analyzing dialogues between characters of the selected movies, but gestures and facial expressions of these characters will be looked upon when analyzing dialogues themselves. There is a relationship between language and gender on the one hand, and on the other hand non-verbal communication and facial expressions play a role in delivering messages. From this point, by employing the two selected theories the researcher tries to reach the main objective of the study which is presenting the relationship between linguistic employment and the gender of the individual, whether male or female. Screenshots will be taken from the two movies to examine the gestures, expressions and movements of characters in addition to analyzing dialogues themselves.

1.3 The Golden Age of the Egyptian Cinema

The Egyptian cinema is called "the Hollywood of the Arab world" because of its importance in the Middle East region where Egypt is distinguished for being the only country in the Middle East that produces cinematic movies. Opinions differ concerning the history of the emergence of the Egyptian cinema as some believe that it began in 1929. Alnatour (2022) referred to Cairo and Alex in 1929 as the center of arts and culture in the Arab world, showing how they witnessed an artistic renaissance by the creation of cinematography. In addition, he referred to the period between 1929 and 1960 as the golden age since a great number of actors migrated

to Cairo for achieving stardom. Hundreds of movies were produced during the period of the golden age of the Egyptian cinema, and many of them are among the most important classic Egyptian movies at the present time.

It is worth mentioning that the old movies have a special luster out of being useful in delivering sublime messages. Language in the old cinema differs from language in this era as there were many reservations in the past, and language in that period was associated with gender. Some experts and critics say that language of cinema is a clear reflection of the era it expresses, so the new generation finds language of the old cinema laughable, while others attribute this matter to the development of the film industry since its appearance as a silent one. And there are those who stress the need to respect the texts of classic movies as part of our history that cannot be evaded, even if it does not resemble the data of the current reality in its rhetoric and depiction of things (Elnaccash, 1968).

Other critics consider the ancient Egyptian cinema as a classy art that presents stories from reality. The development that affected the cinema movement was not limited to its language, but rather it extended to its content. The change in linguistic structures and terminology adopted in the scenario and dialogue was accompanied by introducing more issues, problems and dramatic issues that represent a reflection of the era. In general, cinema is a reflection of the era in which it expresses. As an industry, it is constantly subject to a movement of development and change. In this research paper, the researcher reflects the originality of the ancient Egyptian cinema and the linguistic differentiation with its relationship to gender, whether male or female. It also clarifies the relationship between the power of language used either by male or female characters and the dramatic context (Gaffney, 1987).

In old movies as in "Taste of Fear" there is a bond between gender dominance, the dramatic plot, and the use of language: the dominance of male characters in this movie is represented by the

character of Attris, his grandfather, and their followers against Dahashna. On the other hand, we see some female characters such as the character of Fouaada who lives in a struggle between being the beautiful woman, and the strong one who is trying to force her beloved to give up blood and revenge. In most dialogues between characters of the movie, we notice man's use of commands, action verbs, and judgments. For women, as Lakoff (2004) indicates, they frequently employ linguistic constructions that reflect a submissive position. These include tag questions, question intonation, and "weak" instructions. However, all of this differs according to the context of the dialogue and the different positions of characters. For example, in the movie "My Wife, the Director General" the comic character prevails over the plot of the movie. Therefore, we find that language is often devoid of orders, justifications, and judgments.

Also, dialogue between the hero and the heroine in "My Wife, the Director General" differs from dialogue between the hero and the heroine in "Taste of Fear" where one can smell the odor of stagnation and tension in discourse due to the heroine's desire to change the hero's personality in the second movie. In "My Wife, the Director General" movie we can find intimacy and love between the hero and the heroine from one direction, and the strength of the heroine's personality appears from another direction; the heroine has a status in her society and works in a prestigious position which makes dominance appear in her language, especially in the workplace. When she returns to her home and takes off the dress of the working woman; however, the language changes again as the heroine Essmat turns from the obstinate director general to the wife who loves her husband. So, as Coates (2016) asserts, context and attitudes are among the most important factors affecting the dialogue between characters, whether male or female.

2. Significance of the Study

The present study gives an answer to some pivotal questions:

- 1- Is there a relationship between language use and gender dominance?
- 2- Does context or situation affect either language use or gender during the process of communication?
- 3- What are the main similarities and differences between male and female genderlect in practical life?
- 4- What is the relationship between the different approaches to language and gender?
- 5- What about language practices associated with gender?
- 6- Is there a relationship between gender and adoption to nonverbal communication?
- 7- Does the dialogue between characters in the chosen movies show the nature of the difference between masculine language and feminine language as illustrated by famous linguists such as Lakoff, Coates, and Jespersen?
- 8- What are the main characteristics to the golden age of the Egyptian cinema?

By applying the two chosen theories to the two selected movies, the researcher gives an answer to all these questions in the conclusion part since it is a synthesis of the key points. In addition, analysis, figures and tables will be effective in giving answers to research questions.

3. Limitations of the Study

Within the field of sociolinguistics, especially with regard to gender-language relationship many theories of language and gender can be adopted for answering the main questions around it. From the perspective of sociolinguistics research, some well-known linguists like Lakoff, Taneen, and Cameron have investigated gender differences in intonation, vocabulary, pronunciation, and discourse style. They also have examined the most recent causes of these differences (Wenjing, 2012). In addition, certain well-known

authors, including Deborah Taneen and Robin Lakoff have provided their own perspectives on the theories of language and gender based on various methodologies. For this study, it is restricted to the four approaches to language and gender presented by famous linguists such as Lakoff (1975), Jespersen (1922), Tannen (1990), and developed by others such as Coates (2016). From another perspective, Manon Kropp's theory of nonverbal communication has also been adopted since face-to-face encounters between two or more characters help in revealing the main message behind the communication process.

In the sixties and seventies, cinema witnessed a real revival in its artistic production by presenting the most important productions such as "Taste of Fear" and "My Wife, the Director General." The most famous dialogues between male and female characters will be chosen for the analysis. The researcher concentrates on two contrastive situations in light of the two movies; (first) the love relationship between the hero and the heroine, and this appears at the beginning of the movie "Taste of Fear," and the same relationship between the hero and the heroine in the movie "My Wife, the Director General" outside the workplace or inside the marital nest. Second, the relationship of domination that appears between the hero and the heroine at the end of the movie "Taste of Fear" after injustice has prevailed. The same relationship between the hero and heroine in the movie "My Wife, the Director General" inside the workplace; the heroine works as a director general in a company, being superior to her husband in the workplace.

4. Literature Review

The association between language and gender has received lots of attention in recent years with the growing prominence of feminist work in many academic domains. Sociolinguistics has not been particularly interested in the connection between language and gender until the early 20th century when linguistic research highlighted the key distinctions between men's and women's speech across an

extensive spectrum of languages. The disparities in speech patterns between men and women have been the subject of innumerable and countless studies on language and gender. For instance, in Lakoff (1975) pioneering work she has suggested:

Women's speech typically displayed a range of features such as tag questions which marked it as inferior and weak. The type of subordinate speech learned by a young girl will later be an excuse others use to keep her in a demeaning position to refuse to treat her seriously as a human being (p.5).

Some studies, however, have taken a different approach by looking at producing certain types of interaction. In a typical study of this type, Maltz and Borker (1982) have developed lists entitled women's features of language. These norms of interaction were acquired in same-sex groups rather than mixed-sex groups. Therefore, the issue shifts from social inequity to (sub-) cultural miscommunication. Coates (1988) also has suggested that research on language and gender can be categorized between studies that focus on dominance and those that focus on difference.

Recently, there are many researchers who have conducted this study for various purposes. For example, in Janet Holmes and Miriam Meyerhoff (2003) book entitled "The handbook of Language and Gender" they have examined the dynamic ways where women and men construct and regulate gendered identities through their discussions. They have presented an unbiased, thorough, and unique selection of publications that accurately reflect the breadth and diversity of recent study in the field. Within the broader study of language and society, they have presented language and gender relationship as a particularly active area of research and theory development. In S Vandrick (2004) article entitled "A Comparative Review of Four Books on Language and Gender" she has drawn parallels between the study's findings and many linguistics disciplines, including discourse analysis, applied linguistics,

sociolinguistics, and second language acquisition. She has also shed light on speech patterns in terms of gender relations and gendered practices.

In Yrd Doc et al. (2011) study entitled "gender and language" they have explained how the process of learning and acquiring language differs for men and women from many angles such as gender-based viewpoints. After that, an investigation into gender-based differences has been done to figure out why men and women think and learn differently. In Penelope Eakert's and Sally Ginet's (2013) book entitled *Language and Gender* they have put more emphasis on change in gender ideologies and personae. They have explored how change often involves conflict and contends social and linguistic norms. In addition, drawing on their own substantial research, they have explored that connections between language and gender are fundamental, arising in social practice.

Ishrat Akhter in (2014) thesis entitled *Differences in Language Use by Male and Female Students in Tertiary Academia in Dhaka City* has investigated the reasons behind variation of language use among the undergraduate students of private universities of Dhaka city in Bangladesh. In order to conduct the survey, fifty students from five renowned private universities in Dhaka were given questionnaires. According to the study, students have many reasons for language variation between male and female. Also, Tran (2014) has indicated that contemporary advances in language and gender concepts are provided by literature. Sex-exclusive speech differences and sex-preferential speech traits are the two main topics of his study which explores the deficit theory, difference theory, and social constructivist approach (the three main perspectives on language and gender).

Many other studies have handled several Disney movies that perpetuate stereotyped gender roles and, unfortunately, support preconceived notions about women. Li (2014) has investigated the "Desperate Housewives" television show and discovered that males

continue to dominate in terms of talkativeness and turn-taking. Males are more talkative than women and take more turns in talks than women. However, UNESCO launched a Policy Monitoring Platform in response to the UN's Sustainable Development Goals. This platform notably recognizes and promotes the contributions of women to cultural life, particularly when it comes to taking the initiative and making breakthroughs in the film industry. This will aid in achieving gender equality, the 2030 SDG's fifth agenda item.

Another study on the sexual stereotyping of women in films presented by Murphy (2015) shows that despite the rise of female leading roles in prominent movies like Tomb Raider and The Hunger Games, women are still dehumanized in terms of how much skin is shown. Al Zahrani (2016) has portrayed woman, handling gender roles in the movie "Sex and the City." He has asserted that women are the source of misery for men in addition to being weak. They are solely appropriate for domestic work and are frequently objectified for men's pleasures. For the present study, it aims at revealing language-gender relationship through analyzing conversations between male and female characters in two distinguished movies produced in the golden age of the Egyptian cinema.

5. Theoretical Framework

The present study focuses on the relationship between language and gender in order to reach the nature of the difference between the language of men and women in dialogue and also in order to clarify whether context or situation controls the choice of language and words or not. It is also based on the study of body language and facial expressions of men and women which help in reading the thoughts of any person. The researcher sheds light on the interdependence between the success of the dialogue, conveying messages, and the correct use of language, including body language, the penetrating eye look, precise expressions, gestures, and the body position. All these expressions differ from man to woman and are

employed differently according to the different situations between characters. Consequently, the researcher combines the theory of language-gender relation and the theory of nonverbal communication in order to achieve the main objectives of the study.

5.1 Approaches to Language and Gender

Some well-known linguists since the early 1960s like Lakoff, Taneen, and Cameron have handled gender differences in pronunciation, intonation, vocabulary and discourse style from the perspective of sociolinguistics research, analyzing the latest reasons of these differences and changes (Wenjing, 2012). Besides, Robin Lakoff (1975) has presented four approaches with regard to language and gender. These can be labeled the deficit approach, the dominance approach, the difference approach, and the dynamic approach. They developed in a historical sequence, but the emergence of a new approach did not mean that earlier approaches were superseded. The four approaches presented by Lakoff (1975) and others have recently been developed by many linguists such as Jeniffer Coates (2016).

5.1.1 Deficit Approach

Deficit approach in linguistics, in its broadest sense, is a concept that contends that speakers of standard varieties are more proficient in language use than speakers of non-standard dialects or language varieties. Proponents of the deficit approach stress the idea that language and gender are connected. Additionally, this approach illustrates how levels of deficiency might distinguish between men's and women's language. Women's language is 'lacking' in a number of areas, according to some linguists. However, opponents of the deficit method claim that there may be issues with how this approach sees women since it makes reference to the disparity between women's and men's language. They also draw attention to the possibility that the language employed by both men and women in vulnerable positions contributes to power disparity in society.

Jespersen (1922) has investigated how men and women employ language in different ways. According to him, women are less effective than men because they talk more, use simpler words because their vocabulary is smaller, make more false starts and incomplete sentences because they speak before they think, exaggerate more, use too many adjectives and adverbs, are emotional rather than grammatical, and are more indirect. Men are in charge of bringing new words into the English language, having a larger vocabulary, and employing higher-level terms. Lakoff (1975) has given certain characteristics to woman, being different from man as it is clear in table 1.

Table (1): Women's Language (Lakoff, 1975)
Don't repeat words and speak less frequently
Show listening through brief replies (mmm, yeah)
Use hyper-correct pronunciation & grammar / keen to adhere standard English
Show greater range of intonation (this is so good)
Make declarative sentences into questions by raising pitch of voice at end of statement to express uncertainty
Use hedges such as 'sort of', 'kind of', 'I think'
Use super polite forms: 'would you mind'
Use more color terms
Use more intensifiers: so, and very
Use more euphemisms than men
Use modal constructions: would, should, could, ought
Use indirect requests as in "Is the telephone ringing?"
Avoid slang and expletives: 'oh dear' rather than 'shit'
Lack sense of humor: they don't tell jokes and don't understand the punch line of jokes
Exploit more emotional evaluations rather than intellectual evaluations
Use intensifiers
Women's language is immature, hyper polite, and non-assertive.

The following table indicates that the deficit Approach introduced by Robin Lakoff (1975) describes male language as sometimes stronger, more prestigious and more desirable. She contends that since being "feminine" in our culture means being "weak," women are socialized to behave in a way that maintains them in their place. Women's speech generally looks substandard compared to men's and reflects their perception of social and personal inferiority. Women's speech patterns include characteristics that convey doubt, lack of confidence, and excessive respect or politeness. These characteristics include hedges, increasing intonation, and tag questions.

5.1.2 Dominance Approach

Dominance approach has its roots in linguistic study that started with Otto Jespersen in the early 20th century. Later, linguists like Dale Spender and Robin Lakoff added further studies on how men and women use language in the 1970s and 1980s. Similar to Lakoff, Jespersen (1922) has discussed how women speak differently depending on how they think. Jespersen has shown that when it comes to language, women learn, listen, and respond more quickly than males do. Additionally, he has put remarks on how women speak as included in table 2:

Table (2): Women's Language Vs. Men's Language (Jespersen,1922)
Women think before speaking
Women usually use unfinished sentences
woman's vocabulary is smaller than man's
Compared to males, women speak more emotionally.
Women prefer to avoid new terms, while men pick up new or technical terms more easily.
Educated women avoid using slangs or swearing, while educated men prefer using them.

According to Coates (2016), women are underestimated, being oppressed group. She has explained gender inequalities in speech in terms of male dominance and female submission. It is a characteristic of men interrupting women. Table 3 shows the fundamental distinctions between male and female speech:

Table (3): Women's Language Vs Men's Language (Coats, 2016)	
Topic Choice	<p>Topic Choice – men talk about impersonal topics, women talk about more sensitive aspects of life</p> <p>Topic Choice – men talk about impersonal topics, women talk about more sensitive aspects of life</p> <p>Men discuss impersonal subjects, whereas women discuss more sensitive parts of life.</p>
Dominance	<p>Males hold the floor for an extended period of time and use women's register with specific characteristics. Women share feelings in order to reach a shared understanding, offer solidarity, establish rapport, and hold relationship.</p>
Rapid Fire	<p>Sometimes, without getting into an argument, males speak in a quick, snappy manner.</p>
No Overlaps	<p>Due to their preference for talking once at a time, males rarely overlap</p>

	during conversations.
Working in Groups	Girls stay in smaller groups that involve talking. Boys prefer joint activity, so they stay in bigger groups.

With regard to dominance of males within society, dominance approach assigns linguistic differences between men and women. This strategy, according to Rojas-Primus (2012), may be seen alongside the difference approach, constituting a representation of a patriarchal social order. Dominance approach also looks at how gender and communication interact. This method focuses on how men and women communicate in particular and contends that power dynamics may be noticed in verbal and nonverbal communication in daily life. For instance, this approach suggests that men are more prone than women to use instrumental communication, interrupt more frequently, and occupy more personal space. Dominance approach as an instrumental communication style focuses on the sender of the message who must make message clear, either by being assertive or persuasive. Dominance Approach has been applied in practical life and in literary works, especially in films and television shows. For example, cartoon films such as *The Princess and the Frog*, *Aladdin*, and *Beauty and the Beast* may show the dominance of male discourse over female, and this applies to many romantic films. However, in some cartoon films such as *Snow White*, *Cinderella*, and *Sleeping Beauty*, female characters have from 50% to 70% percent of the dialogue.

5.1.3 Difference Approach

Difference approach reveals the distinct ways of using language. The gender theory of Deborah Tannen (1990) contends that language is used differently by men and women, reflecting and reinforcing their respective social positions, gender roles, and power dynamics. Through socialization where children acquire behaviors,

attitudes, and routines that are "standard" for the society they grow up in, he has proposed that men and women understand various methods of interacting. Boys and girls also absorb gendered roles through language and repeated statements which reinforce how girls perceive their feminine nature. Other linguists such as Janet Holmes, Jennifer Coats, Jean Gleason, and Esther Greif have largely supported Tannen's (1990) claim that language is formed more by variance than by male domination.

Distinctions in conversational style are the reason for many of communication challenges that arise between men and women. Men and women can communicate more effectively and avoid misunderstandings if these distinctions are well understood. For example, according to Holmes (1995, p.5), women tend to be more polite, using hedges which reduce the strength or force of an utterance and signal a wish politely. Coats (1993, p.116) has presented five examples of hedges (I think, I'm sure, you know, sort of, and perhaps). Also, according to Tannen (1990), there are six primary distinctions between men and women when it comes to communication: Status vs. Support, Advice vs. Understanding, Information vs. Feelings, Orders vs. Proposals, Conflict vs. Compromise, and Independence vs. Intimacy. The key distinctions between men and women are presented in table 4 to highlight these contrasts:

**Table (4): Men's Language Vs Women's Language
(Tannen, 1990)**

Men	Women
Men have a desire to show status and set boundaries to show power	Women seek comfort and support
Men seek solutions for their problems	Women tend to find solutions for their problems
Men typically communicate to	Women communicate to build up

give information	relationships.
Men are more likely to make and fulfill requests than women.	Women are more likely to make and respond to suggestions than men.
Men often prefer more direct communication.	Women avoid conflicts at all costs, and therefore negotiate or compromise.
Men use language to show their independence and exchange information	women use language to develop intimacy and connect with others

5.1.4 Dynamic Approach

Due to the emphasis on dynamic features of interaction, the dynamic approach is the most current one. Researchers who employ this strategy embrace a social constructionist viewpoint. Instead of being viewed as a social category that is "given," gender identity is considered a social construct. Speakers should be viewed as "doing gender" as opposed to simply "being" a specific gender, according to West and Zimmerman (1987). Gender should be conceived as a verb not a noun based on this reasoning. Gender, from a social constructionist viewpoint, is more of a social illusion that we strive to uphold by regular social behaviors than it is an internalized mental or personal structure (Paçarizi, 2021). We observe and evaluate one another through the lens of gender. We have gendered expectations for what people should be, rather than viewing one another as normal human beings. We act in a way that our society deems proper for our gender (West & Zimmerman, 1987).

We take into account gendered expectations others may have of us, so we keep an eye on our behavior. We are aware of the variety of acceptable movements and postures for each gender: men should be more expansive and firm, while women should be more restrained and quiet. Women have to carry a heavier load than males since the external world is more limited for women. It requires more careful self-monitoring and adjustment (Kessler & McKenna, 1978).

For most societies men have competence in the opposite of women. Men's capacity for influencing appears unrelated to their interpersonal preferences or outward motivations. Depending on our gender, whether and to what extent we have a desire to be affected by women. For example, men support the masculine society that does not see woman in a broader place, in a place remote of family life. Men are more receptive to be convinced by women who talk cautiously and prioritize group interests than they are by those who speak confidently and behave as self-interested. However, women have to decide between being loved and having influence (Ridgeway, 1993).

For the social constructionist approach, language is recognized as a dynamic tool that may be employed to develop specific facets of social identity. Talk actively produces diverse styles, builds new social contexts, and creates different social identities. Social categories are not static; they are susceptible to ongoing change. So, for instance, woman may use linguistic structures that help to create a more "feminine" identity at specific moments like a romantic meal, but at work she may create a forceful identity. She creates a "maternal" identity while interacting with her kids or possibly with her subordinates. As she reacts to the evolution of speech in context, she may even use language to enact a variety of social identities within one exchange (Holmes, 2001, p. 406).

5.2 Manon Kropp's Theory of Non Verbal Communication

Nonverbal communication is a significant tool for exchanging messages between individuals. We communicate with one another through body language, eye contact, gestures, posture, and facial expressions. While most studies on nonverbal communication which Ray Birdwhistell initially investigated concentrate on face-to-face interactions between two or more individuals, new nonverbal communication techniques emerge as a result of technological advancements. This new category might incorporate emoticons and other writing styles. Since one's voice tone and facial emotions

cannot be seen at the time of viewing, emoticons, which are frequently used in text messaging, help to provide meaning to what is being communicated (Kropp, 2018).

5.2.1 Proxemics

An anthropologist called Edward T. Hall has introduced the term "proxemics" to indicate the space maintained by individuals while interacting with others. Although there are various ways to identify proxemics such as eye contact, facial expression, body temperature, gender, and the number of persons engaged, the category of proxemics is most frequently divided into a physical territory and a personal territory. The area of the personal territory is divided into public space (ranging from 12 to 25 feet between individuals), social space (ranging from 4 to 10 feet between individuals), personal space (ranging from 2 to 4 feet), and intimate space (about one foot). Social distance generally correlates with physical distance (Sheppard, 1996). People who know each other well, for instance, frequently interact in the intimate area which is approximately 1.5 feet apart, whereas acquaintances typically communicate at a distance of around 12 feet as illustrated in figure 3.

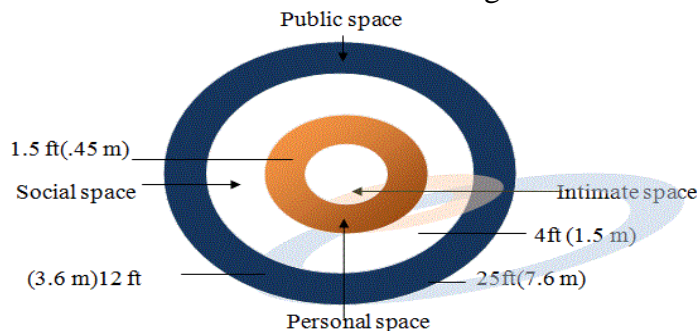


Figure (3): A diagram Representation of Personal Space Limits (Cited in Kropp, 2018)

5.2.2 Chronemics

Chronemics is a science that is interested in how time is used in nonverbal communication. Chronemics enables us to comprehend how individuals conceptualize and organize time in their interactions and interpersonal relationships. In many different types of nonverbal

communication, perceptions of time play a pivotal role. A brief pause before concluding a statement, for instance, can aid in creating a sense of anticipation among the audience. Time also can affect communication in other ways besides mood transmission such as attention span or strengthening of power relations. The way people interact, organize, and carry out their everyday lives are all influenced by how a culture views time (Hahn, 2005).

5.2.3 Kinesics

Kinesic cues are an essential aspect of communication since they may represent a wide range of intentions and emotions and can transmit more information than just words. For instance, a grin might indicate happiness, but a frown can indicate melancholy. A person's posture might show whether he/she is secure or not. While avoiding eye contact might express disregard or discomfort, it can also convey interest. With the use of these signals, we may better comprehend how someone is feeling and from another direction we can adjust our responses. Lewis (2023) asserts that kinesic signals are crucial since they might support or contradict the spoken words. For instance, it may be challenging to believe a person saying that he is happy but he actually seems sad. On the other side, it may be simpler to think that someone is happy despite his melancholy out of exhibiting positive body language.

5.2.4 Posture

Each person's posture is unique and may be used to convey nonverbal messages. The way a person holds his body when standing or sitting is known as posture. Additionally, it demonstrates a method of handling or thinking about something. A person's posture reveals a lot about his status, including how he sees himself and how he feels. This behavior may be meant to influence or deceive another person into adopting a specific attitude or mood. The difference in position between communicators, a participant's level of attention or engagement, and his level of

admiring another communicator may all be inferred from posture (Kropp, 2018).

5.2.5 Gesture

One instance of non-verbal communication is a gesture. It is a distinctive bodily movement that conveys inner feelings and ideas. Gestures emerge from full-body emotions like dancing or hugging to minor gestures made with the hands or arms like slapping someone across the face or to facial gestures like scrunching one's face to show discomfort or disgust. Just like spoken language, gestures differ greatly between civilizations. A gesture is an essential part of language that enriches spoken communication with unique and significant information while also reflecting the speaker's background knowledge and life experiences. Both gestures and speech are closely related, sharing a common conceptual origin. They overlap in time, meaning, and purpose in order to enhance the communication environment (Duff & Clough, 2020).

5.2.6 Haptics

The term "haptics" is used to describe the ability to feel and touch things. Touch may convey a lot of information, whether it's favorable or bad, platonic or sexual. Physical closeness is based on haptic communication. Positive touches, ritualistic touches, enjoyable touches, task-related touches, accidental touches, control touches, and hybrid touches are the seven various forms of touch. According to Meghnna (2017), managers and coworkers should be aware of the value of employing touch to communicate with their subordinates, but they also need to be cautious and aware of how touch might be misinterpreted. A touch on shoulder, for example, may be encouraging for one while it may be unfavorable for another.

5.2.7 Eye Contact

One of the most crucial types of interpersonal nonverbal communication is eye contact. Eye contact aids in determining the tone of the messages we transmit and receive, according to Sprabary

(2022). Additionally, it facilitates discussion continuity. Participants keep track of the gaze signals they give while communicating with each other. One participant simultaneously is interpreting the messages sent to him by the other person's gaze. The sub task one performs during conversation, whether speaking or listening determines one's gaze. People generally search for visual clues to indicate the time of starting speech. When the speaker sends gaze signals, the listener sends reception signals to express interest. During a conversation, when the speaker maintains eye contact, he shows that his turn to speak is about to end, asking the hearer to reply indirectly. Eye contact can also be used as a tool to get the hearer's attention again.

5.2.8 Sign Language

A formal language that generally replaces vocalization with a set of hand gestures and movements is called sign language. In sign language, motions or symbols are arranged linguistically. A sign is a gesture that exists on its own. Hand shape, hand placement, and hand movement are the three different components of each sign. The primary language used by deaf people is sign language. It has its own distinctive structure and grammatical elements like any other language. Sign language is learnt via visualization, repetition, and persistence. Nevertheless, since sign language is not the mother tongue of the 90% of deaf communities, sign language is mostly learned in schools (Kropp, 2018). Male characters use body language intentionally in most cultures and countries such as tight fist which suggests threat, putting a finger on the mouth which reveals stopping speech and silence, the raised hand or finger which denotes anger, eye pupils expanding which denotes either interest or surprise, and lifting shoulders which means tension. Sign language is used in movies, series and television programs as a means of communication and support for deaf people. It has been exploited in some ancient and modern Egyptian cinema movies such as "the Devil's Island" and "The Scream" since enjoying art is a right for everyone.

6. Data Analysis

In the sixties and seventies, cinema has witnessed a real revival in its artistic production by presenting important films with vital themes. In this research paper, the researcher presents two of the most important movies of the Egyptian cinema: "Taste of Fear" and "My Wife, the Director General," handling the most important similarities and differences between them in terms of language, dialogue, characters, and basic goals. Salah Zu-alfaqr, in his movie "Taste of Fear," dived into the depths of the Egyptian village. He recorded its smallest details, and was able to monitor the lives of those who live in it. He raised a very dangerous issue which is

injustice and tyranny which spread at the Egyptian village as a result of the coercion of brute forces. For the other movie produced also by Salah Zu-alfaqar, it presents the issue of woman's rights through a comic approach. In "My Wife, the Director General" the husband works as an engineer in one of the contracting companies, and his wife who works in administration has become his director general. This has created a sense of hatred and violence between spouses. Therefore, we find that the two movies deal with the issue of woman, the first from a tragic perspective, and the other from a comic perspective.

Analysis and Application in both movies deal with two main directions: there is a depiction of feelings of fear on the one hand, and feelings of innocence and love on the other hand in the movie "Taste of Fear," while there is a depiction of feelings of conflict and jealousy between spouses on the one hand, and feelings of love and intimacy on the other hand in the movie " My Wife, the Director General." The researcher handles six dialogues from each of the two chosen movies to reflect all these feelings. **The researcher translates the chosen dialogues for the Egyptian films *Taste of Fear* and *My Wife, the Director General* out of academic necessity and methodological precision. The present study explores the relationship between language and gender, and such an analysis demands a nuanced and context-sensitive rendering of the original dialogue. Many existing translations, where available, tend to lack cultural accuracy, overlook pragmatic and socio-linguistic cues, or reduce emotionally charged exchanges into overly literal or simplified phrases. These shortcomings compromise the reliability of any linguistic or semiotic analysis that depends on them.**

The translations provided in this research paper are the researcher's own, carefully crafted to reflect not only the denotative meanings of the original Arabic, but also their cultural, emotional, and gendered subtext. "Academic translation should prioritize context and analytical purpose over literal accuracy (Venuti, 1995)." Hatim and Mason (1997) also highlight the role of

the translator as a communicator who must account for more than just denotative meaning. Therefore, in this study, the translations of dialogue excerpts are provided by the researcher herself, in order to maintain control over the interpretive accuracy and ensure alignment with the aims of gender-based linguistic analysis. Particular attention is given to tone, register, power dynamics, and character intention, all of which are crucial in a study focused on how gender roles shape and are shaped by language. The goal of these translations is to uncover how language is used differently across gendered interactions and narrative contexts.

The chosen dialogues in the movie "Taste of Fear" reflect feelings of innocence, love, fear and control. Also, the chosen dialogues in the movie "My Wife, the Director General" reflect feelings of love between spouses on the one hand and feelings of violence and jealousy on the other hand. The researcher will try, through research and application, to tackle the issue of gender dominance, illustrating that it always appears in depicting feelings of fear, violence, power, control, jealousy, or conflict, while it rarely appears in portraying feelings of love, innocence, intimacy, and tolerance in the two selected movies. The chosen shots in the two movies have been taken from three angles so that analysis will be more effective. In addition, shots have been taken with regard to the sequence of events in the two selected movies. The two movies have been selected since they have the same actress, Shadia, and the same director, Salah Zu-alfaqr. Zu-alfaqr presents Shadia in the two movies with two different characters: one appears as an oppressed woman, while the other appears as an arrogant woman. Zu-alfaqr proves through the two movies that language-gender relation differs with the difference of characters and the conditions they become exposed to.

6.1 Conflict between Love and Fear in "Taste of Fear" Movie in light of Language-Gender Relation

DIALOGUE 1



(Zu-alfaqar, 1969, 0: 11:29)

Attris: Take my toy horse, Fouaada.

Fouaada: No, thank you.

Attris: My grandfather does not want me to play with it. He extremely hates the toy horse and wants me to ride the big horse. Keep it with you, so that it cannot be broken.

Fouaada: And you will come to play with it, won't you?

Attris: Play with it when you want. It is a secret, so you shouldn't tell anyone about it

Fouaada: Ok.

Attris: I must leave the place now in order not to be seen by my grandfather.

Fouaada: Good bye.

Attris: Good bye.

Analysis

The chosen dialogue is considered one of the most famous dialogues in the history of the Egyptian cinema which suggests innocence and spontaneity. Although this dialogue seems simple, it carries many meanings and refers to future events in the movie. The hero of the movie is called Attris to reflect strength and firmness, the main themes in the movie, while the name Fouaada, the name of the heroine, denotes the beating heart. This girl represents the Egyptian village in the movie. The toy horse that appears in Attris's hand suggests innocence, beauty, and good life. When Attris tells his young beloved about his grandfather's hatred to this horse, this refers to the

violence that will happen in the movie, while the big horse that Attris refers to in the dialogue is a revelation of wars and destruction.

Dialogue 1 carries substantial revelations, and it doesn't reveal the nature of language between male and female since the events of the movie will be more difficult than all other considerations. When Attris says, "keep it with you, so that it can't be broken," this suggests that Attris as a child refuses to declare war against innocence and purity. Attris at the same time is afraid that someone will know the secret of leaving the toy horse with Fouaada because his grandfather, who symbolizes evil in the village, refuses completely Fouaada's thoughts which represents the thoughts of the suffering Egyptian village itself. Out of being marked by innocence, both the boy and the girl in this dialogue don't put into their considerations language elegance. For example, Attris starts his speech with a direct request without using the function word "please" to express politeness. He also uses the intensifier "extremely" before the adjective "hate" for assertion. In addition, the intensifier helps to strengthen the power of the adjective itself.

The writer of the movie sheds light on the character of the grandfather "Attris" from the beginning of the movie, revealing that the child "Attris" will be another sample of him. Both of them are two sides of the same coin. This coin represents oppression. In talking to Fouaada, Attris is interested in elaboration, and she gives minimal responses to show agreement. Fouaada also uses tag questions to attract his attention and to avoid making strong statements. Fouaada's question is presented as a kind of self-disclosure to offer sympathy with Attris who seems to be afraid during the dialogue. She offers focus and concern during the dialogue, not necessarily thinking in terms of status, but in terms of connection and support. Attris as a child is a source of fear for other children in the village except Fouaada. Attris also indicates subjective opinion and gives reasons for previous action; he gives the toy horse to Fouaada in order to avoid his grandfather's anger, so he mentions the word "secret."

With regard to the four approaches to language-gender relation, the following dialogue supports both difference approach and dynamic

approach as it doesn't show power disparity in society, gender dominance from the side of either the hero or the heroine. It only presents the difference in language between Attris and Fouaada. It also supports the dynamic approach since the dialogue reflects acquired social behaviors. Their different speech styles results from cultural values instilled in them from an early age (Weatherall, 2002). Attris here is talking as an innocent child, being surrounded by brute society. He refuses blood and likes to play far from the atmosphere of vehemence. All words uttered by him reflect his innocence despite holding the floor for an extended period of time. He seems to be a direct communicator despite being a child. His desire to keep his toy with Fouaada doesn't reflect his preference to joint activity or his desire to stay in bigger groups. Deficit approach works out in the sense that Fouaada's language reflects her sense of personal and social inferiority; she uses tag question which denotes uncertainty and seems weak with the presence of Attris who controls situation by his use of direct requests and talkativeness.

For Fouaada, she uses few words and brief replies as female characters by nature are marked by politeness and quiescence. However, for most linguists such as Otto Jespersen woman talks too much, using uncompleted sentences. Fouaada also adopts rising intonation in her tag question to show her love and solidarity with Attris. That is to say, she turns the declarative sentence into a question by raising pitch of voice at the end of the statement to express uncertainty. Her evaluation to Attris's speech is emotional, not intellectual out of being immature. She feels astonished upon understanding the desire of Attris not to play with the toy horse. She responds to him using the word "ok" only after listening to the reason behind his desire to keep the toy horse with her as if she finds solution to his problem, replies to his suggestion, or avoids conflicts.

In this dialogue facial expressions and body language play a role in conveying the main message. For example, Attris stands in front of Fouaada, taking the amount of space that he feels necessary. They communicate in the intimate space which is about 1.5 feet away from each other. The physical distance taken by them reflects their love and

intimacy. For time, there is a slight pause taken by Attris to build a sense of anticipation. Slight pause is important in this dialogue in terms of attention span to reflect Attris's keen to show his point of view to Fouaada. Attris also exploits body movements and eye contact to send signals. He uses a slight smile to reflect the level of fondness between them and a raised finger to attract her attention towards a pivotal issue not to show disgust. Fouaada also uses smile in talking to Attris to show her degree of attention or involvement. Their smile reflects their inner thoughts and emotions of love. As children, all gestures and movements used by them reflect the image of innocence in their minds.

DIALOGUE 2



(Zu-alfaqar, 1969, 0: 16:10)

Attris: Don't look at my eyes in this way.

Fouaada: Be attentive, Attris.

Attris: But you really know.

Fouaada: As long as you live among them, your hands will be covered with blood.

Attris: Being among them isn't my decision. I have to be among them. I can never escape.

Fouaada: Blood! Blood! Be attentive.

Attris: You stand between Attris and blood, Fouaada.

Fouaada: I feel afraid.

Attris: I live among them, but I'm not one of them. My heart is owned by Aldahashna and my grandfather. I should laugh to my grandfather and show hatred to Aldahashna, but I can never hurt anyone, Fouaada.

Fouaada: Leave them. Leave them.

Attris: Where can I go? You know. Don't look at my eyes in this way in order not to feel afraid.

Fouaada: I feel afraid and my heart cries upon hearing the sounds of gunshots.

Attris: You stand between Attris and the sound of gunshot, Fouaada.

Fouaada: The white heart stands between Attris and Fouaada. When it gets dirty with the smoke of gunshots, we will leave each other.

Attris: Don't mention it again in order not to die. I will never change for the worse, Fouaada. Life without you is very dark, and I can never live without you.

Analysis

The chosen dialogue is considered the most important dialogue in this movie and in the history of the Egyptian cinema which tackles issues of injustice and oppression. The hero and the heroine in a thorny dialogue emanating from the heart try to express the sincerity of feelings. They are keen to convey a message, forgetting the nature of the dialogue between man and woman. For example, Fouaada in this dialogue doesn't appear as a pretty woman, using the language of love and adoration, but we find a patriotic and a kind woman. She is keen on both the future of her beloved and the future of her poor village. She feels afraid, giving advice and promise. She advises her beloved to stay away from the atmosphere of blood, injustice and treachery where he has lived all his life. For Attris, he appears more vulnerable than her. He asks her several times not to look at his eyes and not to leave him. He tells her that he can never live without her. On the other hand, he tells her that he is forced to live in the shadow of bullets. Therefore, we find that the dialogue is surrounded by an atmosphere of love and fear at the same time.

Fouaada in this dialogue isn't keen on maintaining strategies of politeness by either using hedges or seeking agreement. However, her sympathy urges her to be direct and firm in her speech. She doesn't show interest towards Attris's promises, but she uses repetition to stress her interest towards peace and tolerance. She isn't also keen on avoiding disagreement despite her strong love towards Attris. We can never see Fouaada as an impolite woman since she gives reasons for everything she says. She also gives Attris cooperation and sympathy as a gift. They are not in a conflict, but Attris is keen on giving

justifications. When Fouaada asks Attris to stay far from blood in order not to leave him, she has no intention to assert reciprocity. "The existence of cooperation between the speaker and the hearer may additionally be claimed or urged by giving proof of reciprocal right or obligations getting between them" (*Positive Politeness*, 2022). Both Attris and Fouaada cannot use minimal responses in this dialogue since they are fighting to show their own points of view. Attris tries to change the topic and the atmosphere of the dialogue more than one time by reminding Fouaada of their love, promises, and strong love. However, she is direct, asking Attris only to forget oppression and blood. She exploits this love to urge him to support peace. Both Attris and Fouaada exploit self-disclosure by sharing their experiences with each other to offer sympathy.

Fouaada uses verbal aggression despite not being in a high status over Attris. When women listen to men, they are not necessarily thinking in terms of status, but in terms of connection and support. She shows verbal rejection and negative facial expressions despite her strong love towards Attris. She is listening attentively, showing concern and using judgmental adjectives for indicating a personal and subjective evaluation. For Attris, he is not interested in showing either status or power, preferring direct communication. He uses intensifiers such as "really" to reinforce his argument. He also is keen on elaboration and giving justifications; he tells Fouaada that he is forced to be surrounded by evil, but he can never hurt anyone. He doesn't use higher level terms, and his evaluation is emotional in the opposite of Fouaada whose evaluation is both intellectual and emotional. Fouaada thinks before speaking, repeating words and sentences for assertion. She doesn't give brief replies or handle sensitive parts of life; she appears as a strong woman, showing support and giving solutions.

With regard to the four approaches to language, this dialogue doesn't reflect the deficit approach which refers to power disparity in society. It doesn't put Fouaada in an inferior role, having a deficient language. By contrast, she seems to dominate the dialogue by using warnings, requests, and strong terms. Fouaada is not seen as the subordinate side. Her difference in style of speech doesn't result from

male supremacy. She dominates the dialogue by her strong presence and self-confidence. Hence, this dialogue reflects the dominance approach, but from the side of the female character. Fouaada is seen as the sender of the message. Her speech seems to be persuasive and dominant. For difference approach, the following dialogue doesn't differentiate between the masculine nature and the feminine nature. Social differences between the roles of Attris and Fouaada are not clearly reflected in their language use. For example, woman by nature uses strategies of politeness, speaks before thinking, uses exaggerations, uses uncompleted sentences, uses indirect speech, and gives brief replies, but this doesn't appear in the conversation between Attris and Fouaada. Their language differs in unusual way.

The following dialogue doesn't reflect the dynamic approach in the sense that the feminine nature represented in the character of Fouaada doesn't appear as usual. Fouaada appears with more strong character than her beloved, giving him an advice. Certain societal conditions control the dialogue between the main characters. Acquired social behaviors and attitudes make Fouaada appear in a distinct feminine nature. She doesn't appear to us with her feminine personality, caring about love. Rather, she appears as a woman afraid of something will happen in the future. She scares for her beloved, talking to him firmly. She uses language that reflects the masculine nature in its severity. Generally this dialogue presents Fouaada as a successful interlocutor in her own way. She prefers affiliation to power and status (Goddard & Patterson, 2000). She is talking to her beloved, not to the most powerful and the richest man in the village. For Attris, he prefers love to power and status in this situation, trying to keep his love by giving promises. He doesn't see Fouaada's warnings as deprivation of his right to get freedom and personal space.

Means of Non- verbal communication play a decisive role in this dialogue, being stronger than words. From the beginning Attris gets off his horse and looks at the ground as if he tries to avoid looking at Fouaada's eyes. He also tells her more than once not to look at his eyes to avoid fear. Eye contact reflects his shyness and discomfort. He knows well that he is surrounded by evil and blood, the thing which

Fouaada abhors. For Fouaada, her look is full of challenge. Despite her sharp look, her eyes are full of fear and love. She stares at him for a long time. Although too much eye contact has misdirected and misinterpreted meaning, Attris understands well what is beyond her sharp look. He sometimes looks at her directly, but he isn't able to maintain eye contact a lot, feeling smothered. Attris places his hands behind his back while talking to Fouaada as a sign of disability. He tells Fouaada by all means that he is tied up, unable to fight oppression. Both Attris and Fouaada exploit certain gestures such as facial expressions and body movement to show disgust and discomfort. They don't communicate through touch which is a key to physical intimacy. They don't put into their considerations difference of status or level of fondness between them. In talking to each other, they hold intimate space, taking only one foot far from each other. Power relationship between them and the seriousness of their topic control their need to take slight pauses. They take slight pauses during their speech out of their keen on conveying their own messages directly.

DIALOGUE 3



(Zu-alfaqr, 1969, 0: 24:47)

Fouaada: What's the matter, Master Sharkawy?

Sharkawy: I'm in trouble. Attris ruined my home. I didn't pay the tribute. I wish I could pay it. I wish I could sell half of my livestock to pay the tribute to Attris for avoiding his evil.

Fouaada: [Interruptions] Calm down! Calm down, and let me see.

Sharkawy: Tiredness and sleepless nights. We will die of hunger, Ma'am Fouaada.

Fouaada: I don't know what to say. The taste of speech is salty in my tongue. Our livestock are at your disposal. People to people. I can't believe.

Sharkawy: God bless you. May Almighty Allah provide better things in return.

Analysis

Although the chosen dialogue takes place between the heroine and one of the minor characters in the film, this dialogue is considered one of the most important dialogues that show manifestations of fear and injustice within the poor village in which Fouaada lives, and it manifests language-gender relationship. This dialogue reflects the suffering of one of the individuals from the injustice of Attris who has killed all his livestock out of not paying the tribute. The poor man feels sad and regrets not paying the tribute to Attris. Although all villagers ignore his crisis to avoid Attris's anger, Fouaada does her best to help him; she promises to let him share her livestock. She feels amazed out of Attris's tyranny.

The following dialogue reflects the features of linguistic politeness adopted by the two characters. Fouaada appears as a kind and a polite character. Despite being in a higher status over Sharkawy, she uses the polite title "Master" as a kind of respect. When she says "...let me see," she uses turn taking in this situation to let him be quiet and stop talking. She asks him indirectly to let her solve the problem and share his sufferings. So, her decision to use turn taking reflects her mercy, humanity, and politeness. Fouaada appears tough in the previous dialogue out of her strong love towards her beloved; she advises him to keep this love. In this dialogue she takes off the mask of prickly personality, wearing the mask of kindness since the situation requires this. Consequently, context or situation is the major thing which controls the features of both feminine and masculine characters.

Fouaada uses request, saying "calm down," and repeats it twice for the sake of the other participant. She also uses rhetoric language or imagery when she says "the taste of speech is salty in my tongue." She adopts these devices for elaboration and for avoiding making strong statements. The judgmental adjective "salty" is used to indicate a

personal or subjective opinion. She uses imagery in itself as a kind of indirect speech. She doesn't use minimal responses out of being obliged to mince words in this hard situation, handling it in terms of connection and support. She shares feelings with him to offer sympathy. She listens to him with concern, trying not to disrupt the flow of conversation with unrelated topic. She uses rising intonation, color terms, and euphemism as a kind of support. Despite being strong in supporting Sharkawy by showing solidarity and finding solutions to his problems, she feels impotent and weak out of being unable to face oppression within her poor village.

For Sharkawy, he uses longer sentences for elaboration and the politeness marker "Ma'am," refusing to call Fouaada with her name out of being in a higher status. He gives reasons for his suffering to convince Fouaada with his dilemma. At the same time he indicates subjective opinion, telling her about his regret. With regard to the situation, his evaluation to what has happened is emotional, not intellectual. His regret lies in not obeying Attris and paying the tribute to him to rescue his family from starvation. He shares his own sufferings with her politely. Despite being very sad, he is listening carefully with concern out of smelling the odor of Fouaada's mercy and cooperation. He doesn't use higher level terms out of his poverty. Despite being poor, he holds the floor during the dialogue for an extended period of time through talking in a quick snappy manner with rising intonation, giving more information.

Since Sharkawy's language is not standard and Fouaada's language is not substandard with neither constrained vocabulary nor basic grammatical structures, the deficit model of language doesn't work. Fouaada doesn't use incoherent sentences, but she exaggerates for mitigating Sharkawy's sadness. Her language isn't shallow, and she is more accurate and conservative out of adhering correct social behavior. From another perspective, since Sharkawy isn't interested in showing masculinity or using forceful language, the dominance approach isn't represented in Sharkawy's power in social status despite being powerful in employing language for convincing Fouaada. He controls the topic by his shouting and persuasive methods. Fouaada's dominance is

represented in using interruption which is a powerful feature regardless of the gender. This interruption is followed by an imperative or a request presented for the sake of the hearer not the speaker. The difference approach and the dynamic approach, then, appear through language disparity, the biological gender differences between them, and certain cultural or social backgrounds. The situation becomes the first motive for the dialogue to proceed in this way. Fouaada appears with the genetic female genes which reflect the goodness and sympathy of the Egyptian farmer woman while Sharkawi appears with a collapsed personality that does not reflect the strong male genes which is familiar in any society.

Facial expressions and body language play a vital role in this dialogue. Fouaada utilizes eye gaze and eye contact to show exclamation towards Attris's deeds. She looks sad, raising her eyebrows as a sign of objection. She communicates through touch, putting her hands upon Sharkawy's shoulders and then upon his breast as a sign of solidarity and sympathy. Sharkawy makes involuntary movements that suggest sadness and panic such as closing his eyes, screaming, slapping across his face, raising hands, and crying. All this reflects the severity of his psychological crisis. Fouaada first takes from two to four feet of separation, and then one foot away from Sharkawy, neglecting social distance between them. Her adoption to both personal space and intimate space reflects her care for supporting him. Upon seeing him, he has gone with her to show his dead livestock, and out of her shock Fouaada takes slight pauses between her chosen sentences. She then takes a little more distance talking to herself, saying "I can't believe." Her postures reflect her degree of attention. She seems attentive in listening to him. Generally their signals succeed in conveying their feelings of pity, but don't reflect difference of status between them.

DIALOGUE 4



(Zu-alfaqar, 1969, 1:02:52)

Hafez: Come on, Fouaada

Fouaada: Where should I go, my father?

Hafez: you should go to your husband's house.

Fouaada: But I think it is impossible.....

Hafez: I'm your father, and I have accepted your marriage from Attris.

Fouaada: I don't want to leave my home.

Hafez: It isn't your home now.

Fouaada: Uh, do you want me to go with him?

Hafez: In fact you must go. You must go.

Fouaada: Ok

Analysis

The chosen dialogue that takes place between the father and his daughter who is the heroine of the movie presents one of the forms of injustice, oppression and humiliation. The scene shows the father, Hafez, forcing his daughter to marry Attris, and his heart is dripping blood as he is forced to do so. Although Fouaada refuses to marry Attris, her father has informed Attris of her consent, and here he tells her to go to her husband's house by force. Fouaada feels sad and oppressed, expressing her desire not to leave her father's house to go to the house of this tyrant man. Unlike the previous dialogue, this dialogue shows the power of language represented in Hafez's orders to his daughter. However, his orders are not derived from his tyranny. He is frightened for his daughter. Fouaada, despite her broken heart, talks to her father with a polite tone. She uses hedges in saying "I think" as a strategy of politeness; she softens her tone of refusal by employing hedges. She also uses the expression "uh" to gain her father's sympathy.

as it represents her exclamation from his decision. Hafez uses the metadiscourse marker "in fact" for elaboration and assertion.

Fouaada uses minimal responses not to show agreement, but she doesn't want to stand against his father's orders. She asks "do you want me to go with him?" as a rhetorical device to attract his attention towards his decision. Hafez uses repetition for assertion, and Fouaada tries to show verbal rejection through negative facial expressions and body movements. She doesn't employ language in such a way to make it clear for his father that she refuses the marriage. She could use refusal techniques to support her opinion, but she refuses in order not to damage her father's self-esteem. She takes into account his fear, weakness, and social status over her. She also puts into her consideration her strong love and respect to her father. Despite her sadness, Fouaada refuses to disrupt the flow of conversation, and she thinks in terms of status, support, and connection.

Hafez uses a powerful language by talking to his daughter directly, using orders; he doesn't give reasons for his quick decision, but Fouaada knows the reason behind his acceptance. He doesn't also use politeness forms out of his pity, not out of his rigid character. He says, "You must go" twice with regard to both emotional and intellectual evaluation. For Fouaada, out of her shock, she feels interrupted. She doesn't talk too much, starting her speech with a direct question. She uses incomplete sentences and seems to talk before deep or careful thought. Although Fouaada in the previous dialogues talks too much, she gives brief replies in this situation with falling intonation. From the side of his father, he does his best to hold the floor for an extended period of time. He isn't interested in showing power, but he cares for protecting Fouaada from Attris's danger. She feels oppressed, but her solidarity with her father urges her to find solution to the problem and to avoid conflict.

Unlike all previous dialogues, this dialogue supports all approaches to language-gender relationship. Deficit approach which refers to power disparity in society is represented in the forceful language of Hafez, and the substandard language of Fouaada. Fouaada's language is lacking in a number of ways out of her fear and shock. Her language

seems shallow and hesitant in this dialogue; she isn't able to convince her father with her opinion. Dominance approach results from Hafez's power over his daughter. He uses direct orders to finish his task. He is clear and concise, controlling the topic in a few seconds. Difference approach is represented in the different language employed by Hafez and Fouaada. It reflects both the feminine nature and the masculine nature. There is a reference towards Fouaada's politeness and her father's dominance over her. Fouaada also is obliged to use powerless signs to maintain the conversation and show solidarity. Finally, dynamic approach is represented in the inferior role of Fouaada in this dialogue, the biological gender differences, and the acquired social behaviors which urge Fouaada to obey her father and surrender to his decisions. She is expected to abide by correct social behavior, being aware of her inferior status.

Like all previous dialogues, postures and gestures play an important role in communicating the speaker's message to the recipient. Throughout the conversation, we find Hafez crying out of grief and trying not to look into his daughter's eyes due to his feelings of weakness, fear and passiveness. He fails to maintain eye contact. For Fouaada, her eyes are spinning, looking at her father's eyes as a kind of astonishment; she tries to ask him and blame him for the reason behind his approval to this marriage. She is looking with a bright eye full of challenges and questions. Hafez looks at the ground and avoids touching his daughter. For her mother, she appears in this scene crying to console her daughter, placing her hands on her daughter's shoulder and kissing her head as a form of solidarity and sympathy with her daughter. Fouaada in return places her hand on her mother's hand to tell her about her approval for the sake of her parents. Her words suggest rejection, but her expressions and movements suggest surrender. During the dialogue, the father is close to his daughter; he stands in a distance less than one foot away from her, so he maintains intimate space. Both the father and his daughter are talking in a lower voice, taking a slight pause between the chosen words as a sign of helplessness. The father quickly leaves his daughter after asking her to leave their home, and walks far from her to indicate his grief. Out of

being unconscious, she hurries to wear her robes to go with her husband. All movements of the involved characters in this dialogue suggest disgust, discomfort, and fear.

DIALOGUE 5



(Zu-alfaqr, 1969, 1: 13:50)

Mahmoud: Attris sets fire in the whole village, dragging it towards ruin.

Aziza: Uh, but he has already married her.

Mahmoud: Marriage is void.

Aziza: Mhm! What's the people fault?

Mahmoud: Attris doesn't care about people.

Aziza: There is no power but with Allah.

Mahmoud: In fact I'm extremely scared for my father who puts all matters on his mind.

Aziza: Let me tell you there is no one in the village looks like Sheikh Ibrahim.

Mahmoud: Do you love him?

Aziza: The whole world loves him.

Mahmoud: I think he is incredibly lucky.

Aziza: Why?

Mahmoud: since you talk about him well. I don't hear sweet words from you.

Aziza: You deserve all sweet words, Mahmoud.

Mahmoud: I'm sure I will be mad like Roshdy in case of not marrying you soon.

Aziza: keep evil away.

Mahmoud: I hope to get endearment from you.

Aziza: It is fairly enough to get Sheikh Ibrahim endearment since your love in his heart is at one side, and the other world is at the other side.

Mahmoud: But my biggest concern is you.

Aziza: You dwell within my eyes, Mahmoud.

Mahmoud: May tomorrow come now. I can't have patience.

Analysis

The following dialogue which takes place between two minor characters in the movie is divided into two contradictory parts. The first part tackles the events of injustice in the village represented by Attris as explained by Mahmoud and Aziza. Aziza feels sorry for what happens in the village by Attris. She feels astonished towards Attris's violent deeds even after his marriage from Fouaada. Mahmoud tells Aziza that the country is surrounded by ruin and the oppression of Attris is also represented in his void marriage from Fouaada. Mahmoud also expresses his fear for his father, Sheikh Ibrahim, who is trying to suppress corruption in the village and confront Attris's oppression. The second part of the dialogue reflects the feelings of love between Aziza and Mahmoud, adding an atmosphere of joy to the dialogue. The language then will change since there is a relationship between the context and the language used. Aziza tells Mahmoud that she loves him and deserves all sweet words in the world. Mahmoud also tells her that he will lose his mind if he does not marry her soon.

Since the following dialogue tackles two different situations, language differs in the two parts. For example, the language adopted by the two chosen characters in talking about the bad conditions in the village differs from the language adopted by them in talking about their love. Generally, the language of the female character in this dialogue differs from the language of the heroine, Fouaada, which appears in all previous dialogues. Since Fouaada is surrounded by bad circumstances from all directions, her chosen language seems rigid. Aziza in this dialogue appears as a beautiful and delicate woman with a sweet and soft voice because she is not surrounded by the circumstances that Fouaada is exposed to. Both

Mahmoud and Aziza adopt strategies of politeness in talking together; Mahmoud uses hedges to soften what he says and to convey his message well. Hedges make what speakers say less direct. Mahmoud use certain words and expressions such as "I think" and "I'm sure." He says, "I think he is incredibly lucky" in talking about his father to refer to his own point of view and "I'm sure I will be mad like" in talking about his state in case of not marrying Aziza to express his strong love to her.

Aziza uses backchannels in saying "uh" and "mhm" twice to show her understanding and to soften her replies. She adopts turn taking in saying "Let me tell you there is no one....." to impose her standpoint politely. Both of them use intensifiers and metadiscourse markers for elaboration. For example, Mahmoud uses two intensifiers: "incredibly" and "extremely" once in talking about his fear for his father and the other time to talk about the good luck of his father in getting Aziza's concern. He uses the metadiscourse marker "in fact" to express his strong fear. Aziza also uses the intensifier "fairly" to tell Mahmoud about his father's strong love to him. She weakens the effect of her expression to clarify that Sheikh Ibrahim's love is sufficient for Mahmoud, so she doesn't have to give him more endearment. Aziza also gives minimal responses in certain situations to show agreement as in saying "why" and "keep evil a way." For questions, both of them use questions but not as a real request for information since they are talking together with focus, concern, and attentiveness. Aziza asks twice; once when she asks about people's default and the other time in asking about the reason behind the good luck of Mahmoud's father. Mahmoud's question is about Aziza's love to his father. All presented questions seem rhetorical since both Aziza and Mahmoud know well the answers for their questions; they present questions to manifest their exclamation, denunciation, or humor. Mahmoud's intelligence in this dialogue allows him to change the main topic of the dialogue, talking about his love to Aziza indirectly to gain her love.

In addition, both Mahmoud and Aziza give reasons and justifications for their utterances in this dialogue; they aren't vague. They indicate their personal or subjective evaluation for the discussed matters. Since situation controls language, Mahmoud uses higher level terms in the first part of the dialogue such as "sets fire," "ruin," and "dragging." In converting to the theme of love, he uses simple language as in the use of words such as "concern," and "endearment." Likewise, Aziza starts only to use falling intonation, sweet terms, exaggeration, and indirect speech in the second part of the dialogue where they begin to express their love. For Mahmoud, he isn't interested in showing status or holding the floor. He is talking in a quick snappy manner to express his strong love to Aziza.

With regard to language difference of the two involved characters, difference approach to language appears in this dialogue. Aziza manages to capture Mahmoud with her rhetoric in the choice of words despite using colloquial language. She is more accurate and conservative; giving answers to the given questions in brief. Although Mahmoud is the sender of the message, Aziza in responding to his speech manages to exchange the dialogue successfully. She puts into her consideration her feminine nature and social behaviors imposed by their society, letting Mahmoud admire her gentle, low-key speaking. Hence, the dynamic approach to language works out in the sense that the biological gender difference, the situation and societal gender norms control the atmosphere of the dialogue and how it runs. Deficit approach works out since Aziza is socialized into behaving like ladies linguistically and in other ways. This keeps her in her place because "ladylike" precludes being powerful in our culture (Lakoff, 1975; cited in Akhter, 2014, p.4). She seems uncertain, asking both direct and indirect questions. For Mahmoud, he doesn't care for either controlling topics or showing power in his conversation for meeting the expectations of his society. He adopts interruption after starting

to express his love to Aziza for measuring her love to him intuitively.

Sign language plays an important role in the following dialogue which tackles two different contexts: talking about injustice and talking about love. Sign language of the two involved characters differs from the first part to the second part. Mahmoud at first appears putting his hand upon the tree to express sadness, and then he begins to put it upon his clothes, raising and lowering it several times to suggest his rejection of the prevailing situation in the village. During the dialogue Mahmoud is standing far from his beloved because she is not his wife, and it is known in any society that it is forbidden for the two lovers to approach each other except after marriage. So, the distance in the first part of the dialogue is a social one; they are far from each other for about more than four feet.

Upon talking about love, Mahmoud begins to approach Aziza, adopting the personal space. For touch, Mahmoud's hands appear far from his beloved, and when he starts to express his love to Aziza, his eyes become overwhelmed with feelings of love and longing. His eye gaze suggests eagerness, and he starts to raise and lower his hand again to show boredom from being away from her and to express his wish to marry her as soon as possible. For Aziza, she is talking to him timidly, and her looks and gestures suggest longing and love. So, the two lovers appear with smiles on their foreheads. Mahmoud talks to Aziza quickly to clarify his longing, and his pauses in the dialogue are slight. For Aziza, her voice is calm; she takes suitable pauses between her chosen words, and this reflects her keenness to show her feelings of love towards her beloved in an elaborate and convincing manner.

DIALOGUE 6



(Zu-alfaqr, 1969, 1: 31:10)

Fouaada: What's Mahmoud's guilt?

Attris: He has no guilt, but he should be killed

Fouaada: Why?

Attris: Give me love, and Mahmoud won't die

Fouaada: How? After the feelings of bitterness tasted by Al-dahashna! How can I betray Al-dahashna!

Attris: You are the only person who can put an end to this ruin.

Fouaada: If I accept marriage from you, won't you kill Mahmoud? It is oppression. You know I can never agree. Ways between us are cut off.

Attris: Where's Fouaada whose word was keeping me warm, was illuminating life in my eyes, and was protecting me from my grandfather when I was a child?

Fouaada: Where's Attris of white heart? His heart has become black from the smoke of bullets.

Attris: But I can never be weak as I was in the past.

Fouaada: You promised me and broke your promise.

Attris: I have built myself and become strong.....

Fouaada: From people's blood! From people's fear!

Attris: Fear is the thing which forced you to come to me.

Fouaada: I was with you without fear. Now we are in one house, but I can never be with you. You can never marry me by oppression.

Attris: So I will kill Mahmoud.

Fouaada: Oh poor! Everyone in the village is Mahmoud.

.....After Attris killed Mahmoud.....

Attris: Yell at me. You killed him.

Fouaada: No, you killed him and killed everything in the village.

Attris: Don't you have an end? I will kill you and kill Al-dahashna.

Fouaada: You can't. Al-dahashna will live.

Analysis

The last chosen dialogue is the most pivotal one since it links all the events of the film and indicates the end of injustice and oppression. In addition, it reflects the features of women's language in moments of standing against tyranny. The last dialogue is the third chosen dialogue that witnesses conflict between the hero and the heroine, but it is completely different from the two previous ones as the first dialogue reflects love and innocence, the second reflects love combined with fear, and the last dialogue reflects feelings of blame and admonition. In this dialogue the hero tries to show his love for Fouaada and tries to capture her heart to accept marriage from him. From another side, Attris threatens her to kill one of the village youth if she continues to refuse her marriage from him. Fouaada appears as a strong woman, confronting injustice and telling Attris that she will not be able to forgive him after spreading devastation in the village through killing people and destroying homes.

In this dialogue language and means of nonverbal communication become the most decisive tools in conveying the main message behind the movie. Fouaada's language in this dialogue exhibits certain features. For example, Fouaada exploits her strong language and effective expressions in showing support and building community; she challenges Attris by all means for the sake of her poor village. She depends on questions to get the conversation going and to blame Attris for all his bad deeds. She also gives examples for clarification. She refuses to surrender to Attris's speech, depending on rhetoric. She says, "Ways between us are cut off," "After the feelings of bitterness tasted....." and "His heart has become black....." That is to say, her language is characterized by an excessive use of hyperbole (exaggeration) especially in the form of

intensifiers. She says, "Oh poor!" She also employs repetition for assertion. In addition, she is always ready in giving answers and responding to spoken and unspoken conversational clues about other people's feelings. She condemns Attris for the sake of Mahmoud and all the poor. She creates an impression of high authority and more self-assuredness by showing her confidence all the time. Fouaada succeeds to manage the conversation by holding the floor and talking too much. She is more status conscious; she has an inner belief that her way of speaking reflects her belonging to her society. She uses high-pitch voice out of her emotional instability and her sadness. She also interrupts Attris to express exclamation from his power. She is torn between her old love and her loyalty to her poor village. Fouaada also uses the discourse particle "you know" to show her self-confidence. Her use of language is cooperative, reflecting her preference for equality and harmony.

For Attris, he depends on conditional sentences to show his control and to hold the floor, but he fails. He also uses both declarative and interrogative sentences for clarification. Most of his interrogative questions are rhetorical, being directed to show his exclamation. He says, "Where's Fouaada whose word was keeping.....?" He is direct in giving orders and making threats. His quick replies and justifications fail to help him manage the dialogue or affect Fouaada's opinions. He focuses less on feelings and more on information, knowledge and competence. He is keen to show power and status. In facing personal problems, he tries to offer a solution and show solidarity with Fouaada. However, he fails again to convince Fouaada with his opinions. He sometimes employs falling intonation to show that he is quite sure of what he is saying despite talking in a quick snappy manner. Falling intonation shows men's confidence and sometimes power. Generally, his way of language is competitive, reflecting his general interest in acquiring and maintaining status. He is keen to elaborate just to hold the floor. He doesn't use minimal responses out of his desire not to show

agreement. He attracts Fouaada's attention by reminding her of the past. From another direction, he exploits negative facial expressions to show verbal aggression, damaging Fouaada's self-esteem and to express his verbal rejection towards her deeds and opinions. He always is keen to disrupt the flow of conversation with unrelated topics. He just threatens Fouaada by talking about blood. He is always thinking in terms of status, not in terms of support. He also uses judgmental adjectives such as "weak" and "strong" to indicate his personal opinion and to give intellectual evaluation.

With regard to the different approaches to language- gender relation, the following dialogue doesn't present the female character with substandard language or with weak personality, so both the deficit approach and the dominance approach don't prevail. By contrast, Fouaada as a female character has defeated Attris with her strong presence and her justified reasons. Difference approach is latent in Fouaada's use of justifications and figurative language, while the language of Attris is dominated by threats and indirect orders. Fouaada uses colloquial language for clarification, but her chosen sentences are more coherent and conservative than that of Attris. She is keen to abide by correct social behavior despite the difficulty of the situation. She doesn't forget Attris's social status in talking to him, using forceful language. For Attris, he appears as an arrogant character. He uses imperatives to finish tasks, showing masculinity and forceful language. He is hesitant in talking to Fouaada whose language seems clear and concise. Generally, the strength of the situation, not the biological gender differences between the two characters is what controls language in this dialogue. Fouaada doesn't appear with weak status in this dialogue despite being inferior to Attris. Dominance approach works out for the sake of the female character who manages successfully to start, interrupt, and control topics. Since Fouaada acts in a way that her society doesn't deem proper for her gender, the dynamic approach doesn't work out. Fouaada appears with a strong feminine nature out

of the societal conditions and the difficulty of the situation within which she has been put. Attris, the most powerful character in the whole village, is defeated by Fouaada's strong argument, the thing which is considered abnormal in their society.

The last selected dialogue is considered one of the pivotal dialogues in the film, as it represents the struggle between good and evil, and the triumph of good at the end. Postures, facial expressions, gestures, movements, looks, and body language in general have helped greatly in the success of this dialogue as the two characters succeed to embody the struggle of good and evil with the help of means of non-verbal communication. At the beginning of the dialogue, Fouaada tries to avoid looking at Attris who stands far from her, and he is also trying to avoid looking at her out of his shyness; he knows well that he is thinking about a disgraceful matter against humanity which is killing one of the villagers who always fight injustice. Attris begins to look at Fouaada sideways to challenge her, and with the escalation of the situation and the divergence of opinions each of them starts to give their backs to each other. Attris begins to approach Fouaada, adopting the intimate space, and put his hand upon her shoulder to gain her love. Fouaada also tries to move away far from him with negative and sharp facial gestures to inform him that the ways between them are cut off. Attris's sharp looks and strong fist also suggest anger and disapproval. At the end, Attris gives Fouaada a slap on her face to indicate the intensity of his anger. Both of them talk without taking any slight pause, trying to clarify their own points of view. Their responses seem quick, impulsive and aggressive.

6.2 Conflict between Love and Haughtiness in "My Wife, the Director General" Movie in light of Language-Gender Relation

DIALOGUE 1



(Zu-alfaqr, 1966, 00: 01: 19)

Essmat: Have guests enjoyed food? Has it been delicious?

Hussein: Sure. Your food has been so delicious that no one can resist it (giving her kiss). I can never notice any change.

Essmat: Uh huh.

Hussein: I can never notice any change. There is no difference between director general, third-class employee, second-class employee, or even first-class employee. You are more beautiful than Mr. Abulenein and Mr. Abduldaiem.

Essmat: Who are they?

Hussein: Directors general with whom I have been working. I can now swear that my wife is the most beautiful director general.

Analysis

Despite the simplicity of the first dialogue in the chosen film, it successfully shows the nature of the masculine language and its difference from the feminine language in light of the atmosphere of love and affection between the two spouses. The hero appears at the beginning of the film in a state of love and flirtation with his wife due to her promotion as a director general. At first he praises her food presented at the party, and then he stresses twice that she is the most beautiful director general. Thus, this dialogue reflects the error of the general societal view which asserts that man feels jealous of his wife's success. Man, according to society's view, likes to impose his control, contrary to what the viewer sees in this dialogue. Hussein manages this dialogue with his strong language. He uses

color terms, declarative sentences and repetition for elaboration. He shows greater range of intonation with every sentence used to convince Essmat with his views. He exploits more emotional evaluation by using indirect communication and swearing. In addition, he uses Essmat's register as a woman with specific characteristics to show his love to her, overlapping during the dialogue to attract her attention. Actually, Hussein succeeds in capturing Essmat's heart and language through this dialogue; she doesn't speak for a long time out of being captured by Hussein's sweet words. For Essmat, her language is restricted to using questions, brief responses, and backchannel signals such as "uh huh." She speaks less frequently, showing listening through brief replies. She tries to reach a shared understanding without using more declarative sentences since Hussein gives her no chance to speak a lot.

The four approaches to language appear in the sense that language employed by the two spouses contributes to power disparity in society; language has been employed differently. Hussein employs higher-level terms. His language seems stronger, more prestigious, and more desirable. Deficit approach works out through Essmat's use of questions, being not self-confident, but her brief replies don't reflect her perception of personal inferiority. Hussein dominates by his longer sentences and color terms, but Essmat is not underestimated. Hussein only interrupts Essmat to capture her tongue and her heart. He occupies a more personal space, making all his messages clear by being more assertive and more persuasive. Language is used differently with regard to the lens of gender presented by their society, reinforcing Hussein's support and intimacy at the same time. The dynamic approach works out in the sense that Essmat appears as a gentle woman with feminine genes reflecting her nature as an obedient wife.

Since love prevails in the general atmosphere of this dialogue, sign language, facial expressions and movements reflect this love.

Hussein appears from the first moment with signs of joy and happiness upon his face. He once puts his hand on his wife's shoulder and another time on her back. He kisses her more than one time. His hand movements have changed to suggest surprise while telling his wife that her promotion can never change her nature as a wife and a lady. He assures, with signs of astonishment and love upon his face, that she is the most beautiful director general, but Essmat appears with signs of joy, happiness and astonishment upon her face when Hussein talks about all directors general he knows. Hussein's sweet words and sentences are not quick since he takes brief pauses between all his chosen sentences to assert that he thinks first before expressing his feelings towards his wife and that all of these feelings are real. With regard to the distance taken between them during the dialogue, Hussein appears close to his wife, walking behind her everywhere, so he adopts the intimate space in reflecting the atmosphere of passion between them.

DIALOGUE 2



(Zu-alfaqr, 1966, 00: 07: 22)

Essmat: Are you extremely happy, Hussein?

Hussein: Sure my beloved.

Essmat: You sound upset, don't you?

Hussein: Since I'm still an employee and you become director general? Shame on you, Essmat. Forget this matter my beloved.

Essmat: If you had ambition, you would be....

Hussein: First-class employee, but I will never be director general. We have really graduated together, but women always have a good luck.

Essmat: Let me tell you that woman in the Middle East has successfully got all her rights.

Hussein: So, what do you want now?

Essmat: We want to prove to the whole world that woman deserves to hold leadership positions. If you studied with me after Bachelor degree, you would achieve more success.

Hussein: I have no willingness to study at all.

Essmat: Mhm, but you have willingness for riots in your work.

Hussein: It is my nature, Essmat. I don't like leadership and have no desire to look at the face of the director general.

Essmat: But if you were director general, what would you do?

Hussein: In case of becoming director general, you can never look at my ugly face.

Essmat: Is my face ugly?

Hussein: How beautiful is the director general!

Analysis

The selected dialogue that appears at the beginning of the film is considered one of the pivotal dialogues that tackle the conflict between woman as a beloved wife and woman as a successful worker. Salah Zulfakar presents two images to woman in this dialogue: the beloved wife and the successful woman who is congratulated by everyone on her assumption of the director general in one of the companies. Essmat appears in a position of strength from the beginning of the film in contrast to the character of Shadia in the other film where she appears as a weak woman unable to fight injustice except by giving advice. Essmat appears with Hussein as a beautiful wife whom her husband loves. They exchange words of love on the one hand, and Essmat appears with an arrogant personality on the other hand due to her excellence at work; she feels conceited, trying to make her husband feel repentant for not being promoted at work like her, but he ignores her words, stressing that he looks at her as a beautiful wife, not as a successful director general.

Essmat handles many questions in talking to her husband, and this denotes her strong personality. At the same time she uses a question tag to avoid making strong statements. In addition, she uses

conditional sentences to hold the floor and to avoid direct criticism and impoliteness. She uses declarative sentences in talking about the position of woman in the East for clarification. Certain linguistic devices such as turn taking and backchannels are adopted by Essmat to create a circle of discussion. She says, "mhm," and "let me tell you" to allow active listening and productive discussion. She asks, "Is my face ugly?" as a rhetorical question to gain Hussein's heart. She manages successfully to manage the dialogue by her intelligence. She uses certain hedges such as "extremely" to increase the effect of the chosen adjective. She asks, "Are you extremely happy?" Essmat also uses declarative sentences for elaboration. Her replies at Hussein's questions reflect her focus and concern. Her language is standard, thinking in terms of status, connection, and support. She also adopts judgmental adjectives in saying "you sound upset" to indicate her subjective opinion. Generally, Essmat's strong language is latent in using completed sentences, indirect requests, repetition, and indirect criticism.

For Hussein, he is keen to show his diplomatic character, using declarative sentences for elaboration. He turns only one declarative sentence into a question by raising pitch of voice at the end of the statement to express uncertainty. He says, "So what do you want now?" He exploits more emotional evaluation than intellectual evaluation in his replies. He has no desire for argumentation or showing status in the opposite of his wife who tries to set boundaries to show power. Hussein also seems more direct than Essmat. Out of the clear differences between their languages, difference approach to language works out. Dominance approach is latent only in Essmat's strong situation and ready justifications, but she isn't keen to show rigid opinion since an atmosphere of love prevails the whole dialogue. Deficit approach works out since Essmat uses tag question which indicates hesitation or uncertainty, and Hussein interrupts her, showing self-confidence in confronting her views. Dynamic

approach works out, reflecting the image of the strong independent woman in our culture.

Dialogue between Essmat and Hussein begins with looks full of joy and happiness, following the celebration of Essmat for her promotion at work. The manifestations of love are represented in Hussein's kisses to Essmat once on her head and another time on her cheek. The husband appears close to his wife during the dialogue, and this suggests intimacy between them. Their facial expressions turn into disgust while drinking whiskey only when Essmat starts talking about Hussein's promotion at work and her desire to see him in a high position instead of being third class employee. Essmat's looks, facial expressions, and hand movements begin to change upon explaining the value of women in the Middle East. Hussein also adopts certain hand movements and sharp eye looks while showing his hatred to leadership. Both of them are talking quietly, taking slight pauses for managing the dialogue successfully. At the end, Essmat moves away far from him, going to bed with an atmosphere of intimacy to prove that the discussion fails to diminish Hussein's love for her as a director general.

DIALOGUE 3



(Zu-alfaqr, 1966, 00: 16: 54)

Essmat: I'm so happy to see you, and inshallah we will cooperate together for presenting big projects.

Abulkheir Hassanein: I swear to your majesty that I'm an enthusiastic out of your appointment in our company as I have told all my colleagues. I have been talking about your great attributes. Yes, your great attributes. Ask Hussein whether I'm telling the truth or not. Let

me now express my pleasure in a few lines of verse. Oh, our great director general. Lights have brightened up and.....

Essmat: That is enough; we have no enough time to waste it in sweet words.

Abulkheir Hassanein: You are right. Hussein, can you smell the odor of wisdom? We have recited poetry a lot and.....

Essmat: What's important now is our ability to become one family; there is no difference between any one. Only working can differentiate between one and another.

Abulkheir Hassanein: What a beauty! We are in bad need of this spirit. Yes, we are in bad need of this spirit. Our previous director general has failed to estimate our efforts.....

Essmat: There is no need to talk about past. Now I need a report from each department head to know the extent of activity of each department.

Analysis

The chosen dialogue is the first dialogue in the film that reflects the rigor of the working woman, far from being a gentle female. Essmat is talking in this dialogue to one of the minor characters in the film. She appears strongly in this scene after taking over the position of director general in the company where her husband works. Essmat asks the heads of departments to meet to inform her of the working conditions and developments in the company. In this scene, Essmat addresses one of the employees who are known for hypocrisy. The employee tells her that he is happy to see her director general despite being a woman. However, he feels bored to be under the command of a woman as he has told his colleague Hussein before. Essmat finally assures that she is interested in setting up projects for the benefit of the company.

Essmat in this dialogue shows the characteristics of the working successful woman. As a leader, she gives promises, uses declarative sentences for elaboration, shows self- confidence and excellence, changes her way of speaking in a few moments, gives orders, talks less than her employees, uses simpler and powerful terms, makes

true starts, employs higher level terms, speaks less frequently, shows listening through brief replies, gives intellectual evaluations, avoids swearing, communicates to build up relationship, uses direct forms, and interrupts her employees more than one time. However, Coats (2016, p.157) says, "Male speakers are more likely to interrupt others disruptively; they are also much more likely to interrupt women than women are to interrupt men." Essmat uses interruption three times to show firmness in refuting the speech of the employee and to assert dominance.

For Abulkheir Hassanein, as an educated employee, he is keen to use standard language, but he fails to defeat Essmat by his color terms. He swears a lot to show that he is impressed by Essmat's excellence and intelligence in leadership. He uses repetition a lot as in repeating adjectives such as "great." Most of his sentences are declarative. He directs only one question to his colleague, Hussein, to appear more assertive and mature. He exploits exclamations to add extra impact, tends to compliment based on his skills, uses rising intonation especially in reciting poetry to increase the power of his speech, shows more emotional reactions than specific information, uses polite titles to show respect, and uses emphatic stress to convince Essmat with his opinions. With regard to all differences of language between the two involved characters, both difference and dominance approaches to language prevail in this dialogue. However, dominance approach prevails from the side of the female character.

Also, although Abulkheir Hassanein is keen to speak with standard language, deficit approach doesn't appear since Essmat is keen to use more standard language than him. Although the genetic genes of women differ from the genetic genes of men, as women, by their genetic nature, are less powerful and dominant than men, the societal view of both women and men has differed with the passage of time, with women assuming the highest positions and being superior to men. The society now views woman as an honorable

example, holding more prestigious positions in society than men. So, we can say that the dynamic approach to language appears in the sense that Essmat's behavior with employees at work, being the director general, has become normal, acceptable and familiar in any developed society.

Like all previous dialogues, facial expressions, body language, eye contact, and physical closeness play a role in conveying the main message. Essmat appears happy from the beginning, with expressions suggesting comfort and happiness upon her face while she is talking about her desire to reform. However, her husband seems grumpy with a look of boredom and sadness upon his face. Hussein is looking with a side look without saying any word in a state of astonishment. For Abulkheir Hassanein, he is looking with a smiling face, raising his hands and looking at his friend Hussein to confirm the sincerity of his feelings. He raises his finger more than one time with a continuous hand movement during reciting poetry and swearing. At that moment, Essmat shows signs of boredom upon her face since she begins to smell the odor of hypocrisy. Abulkheir Hassanein speaks quickly without taking any slight pause between words unlike Essmat who speaks slowly, taking pauses continuously. At the end, Essmat speaks with a smile, intertwining her two hands to suggest cooperation and solidarity with continuous eye movements to confirm the sincerity of her speech. During the dialogue, the space taken between them seems normal like the distance any director general should take with any employee. It is a social distance with about one and a half meter between them.

DIALOGUE 4



(Zu-alfaqar, 1966, 00: 21: 30)

Hussein: Isn't it an annoying matter? Can't they find another director general in my company?

Essmat: I can't find a suitable reason for complicating this subject.

Hussein: Am I complicating it?

Essmat: Who is complicating the subject?

Hussein: My beloved, Essmat. I don't think about myself, but I think about employees. We are a civilized society, but in fact woman must be woman, and man must be man.

Essmat: Shame on you, Hussein. How do you say that?

Hussein: My opinion hasn't been changed, but the situation differs. You are always working, and I can never feel bored out of your work. But the director general of my company! You can't imagine the speech of all employees.

Essmat: What are they saying?

Hussein: Generally, I have one request. Don't tell anyone in the company that we are spouses.

Essmat: Why not?

Hussein: till finding the suitable time. Have you any mind?

Essmat: No. Your desires are my first priority.

Hussein: How can I resist your tenderness now?

Essmat: I can never change, Hussein.

Hussein: I know my beloved, but please carry out all my desires.

Essmat: Of course.

Analysis

The fourth dialogue reflects the image of the heroine who sacrifices for making her husband feel at ease despite being superior to him in the field of work. Essmat appears in this dialogue as an obedient wife, putting her husband in the first place and preferring this love to her work. On the contrary, Hussein seems more jealous and aggressive, showing his dissatisfaction with his wife's work and asking her not to tell any employee about it. The second part of the dialogue reflects the feelings of love between the spouses since Essmat succeeds in winning her husband's heart and changing his

psychological state for the better when she pretends to be humble and affectionate. Language of Hussein differs from that of Essmat in this dialogue. Hussein presents many questions to Essmat to express his resentment and condemnation. Certain declarative sentences are presented in the form of indirect requests, and other direct requests are presented to his wife at the same time to guarantee her obedience and to let her notice his masculinity and power. Hussein speaks with a low pitched voice, using falling intonation to show his level of confidence of what he is saying. He also depends more on gestures in expressing his thoughts in a moderate way. He tries to avoid showing his anger and resentment from the promotion of his wife in the opposite of what he shows in dialogue one.

For Essmat, she depends on brief replies, certain condemning and exclamatory questions, and certain linguistic devices that focus more on the affective function than Hussein does. She appears more flexible, speaking with a low pitched voice as an indication of politeness and gentleness and to signify her womanly behavior. She takes Hussein's opinions into her consideration rather than imposing her own claims or ideas. She uses certain expressions which express affection such as "I can never change." She also tends to use the standardized language in her speech and focus on the correct form of grammar by using clear utterances. Since language employed by the two spouses contributes to power disparity in society, both difference approach and dominance approach work out. Hussein dominates the dialogue and manages it by his masculinity and strict language. However, Essmat manages successfully to defeat this masculinity and capture his heart as a wife with her sweet words, intelligence, and feminine nature. The dynamic approach also appears in the sense that the masculine nature of the man which is customary in society is manifested in the personality of Hussein in that dialogue in contrast to Essmat who appears in the image of the obedient wife with the delicate female genetics.

During the conversation between the hero and the heroine, at the beginning, Hussein is about one and a half meter away from his wife, expressing his dissatisfaction with the work of his wife as the director general in the company where he works with noisy facial expressions and continuous hand movements. Hence, Hussein adopts the social distance at the beginning of the dialogue. He also avoids looking directly at his wife, joining his hands more than one time to express his denunciation and anger. Hussein begins to approach his wife when she looks at him with satisfaction and affection. Essmat begins to express her astonishment, taking off her glasses, closing her book, and looking at him with sharp eye gaze. Hussein, telling her that they should not tell anyone about their marriage in the company, begins to put his hand in his pocket and approach her. Essmat gets close to him, and the distance taken turns from social to intimate. Finally, she approaches him, placing her hand upon his chest, kissing and hugging him. During the dialogue Hussein speaks quickly without taking pauses between words in the opposite of Essmat who speaks calmly as an obedient and delicate woman.

DIALOGUE 5



(Zu-alfaqar, 1966, 01: 01: 50)

Essmat: I'd like to tell you that the employee who has given a vacation to workers at the center of Al-Kafr has no responsibility. Doesn't he live with us? Doesn't he know that we must finish work before ten days? This corrupt employee must leave work now. Who has committed this crime? Who has committed this heinous act?

Hussein: I'm the person who has given vacation to workers.

Essmat: You must be punished and..... Why, Hussein? Why have you committed this crime?

Hussein: First, when you talk to me, say "Mr. Hussein, not Hussein." Second, I have given this vacation since they have been in bad need of it. They have been working for about twenty days without taking any vacation.

Essmat: They will take vacation after finishing work.

Hussein: They must feel comfortable to be able to finish work. I have acted out of being the head of projects' department.

Essmat: You are wrong, but you refuse to admit your mistake. You aren't responsible. It is called recklessness.

Hussein: You aren't allowed to talk to me in this way. Everyone must respect his limits.

Essmat: Respect limits! How?

Hussein: If I have committed a crime, I'm ready to get punishment.

Essmat: So, Won't you apologize?

Hussein: Yes, I will never apologize.

Essmat: You will be punished.

Analysis

In contrast to all previous dialogues, the fifth dialogue shows the nature of both the working woman who occupies a prominent position in society and the educated working man who falls under the control of a female leader. The previous dialogues show the relationship of love and understanding between Hussein and Essmat, but this dialogue shows a state of violence between the two parties as a result of their different opinions. Hussein is criticized by his director general, Essmat, for giving a vacation to workers without taking her permission. She accuses him of negligence and punishes him. Hussein rejects this method of control, confirming that the Eastern man does not accept submission to any working woman, even if it is his wife as it is reflected in his language. Essmat in this dialogue seems strong and opinionated with point of view that cannot be damaged by others. However, she uses about eight questions to avoid making strong statements with bad effects on her

employees. Other declarative sentences are used for clarification. She repeats sentences and uses synonyms as in "crime" and "heinous act." Her intonation in speech differs from rising to falling. She turns intonation into a falling one upon knowing that her husband is the person who is responsible for the dreadful act. Her questions are presented for getting answers and for attracting the attention of all employees towards the crime committed by one of them.

Essmat exploits verbal aggression to express her verbal rejection towards Hussein's act, threatening, insulting, and damaging his self-esteem. She talks and thinks in terms of status, indicating her personal opinions. She uses both direct and indirect speech, avoiding euphemism at the same time to let Hussein feel repentant towards his mistake. Essmat depends on unconstrained vocabulary and coherent sentences, adhering correct social behavior. She is marked by power to meet the expectations of the working environment. Her language results from cultural values instilled in her from an early stage. Her adoption to more adjectives than Hussein indicates that educated women tend to use many adjectives. Her language seems standard, clear, and concise.

For Hussein, he listens to Essmat with focus and concern, rejecting her way of speaking. His language seems powerful; he uses interruption, conditional sentences, and direct requests. He uses more declarative sentences than Essmat who depends more on questions. His declarative forms are little bit polite than Essmat's. Hussein depends on aspects of speech beyond the level of the individual sound such as timing, stress, rising intonation, and phrasing. Hussein talks to Essmat in a quick snappy manner. Assertiveness becomes the main style of Hussein's speech in this dialogue since men tend to speak directly when they deliver something. Hussein also avoids vernacular language despite becoming a characteristic of men's speech.

With regard to language difference between the hero and the heroine, difference approach works out in this quotation. Their

different language also arises from Essmat's strong status and position in her society, not from biological gender differences. Consequently, the dynamic approach itself works out only in the sense that woman's high position and working in any society gives her opportunity to be as strong as man despite being weaker than him with regard to the female genetic markers. For the dominance approach, it works out from the side of both Essmat and Hussein. She starts conversation and controls topics, and he interrupts her. She uses both interrogative questions and declarative sentences, and he uses direct requests. Essmat uses repetition and Hussein tries to end the dialogue.

The fifth dialogue begins by showing the director general's sadness and anger. She shows this anger with sad facial expressions, continuous body movements, and various hand movements. Her eyes are spinning in every direction towards all employees to suggest suspicion. Her eye gaze suggests protest towards this behavior. She raises also her fingers several times to confirm her sincerity that what has happened is considered a crime. In addition, her rapid breathing reflects sadness and anxiety. For Hussain, he looks to her confidently with noisy facial expressions. His strong eye gaze reflects challenge and determination. He avoids hand movements in contrast to Essmat who depends on continuous movements for expressing anger, including hitting the desk with her hands, sitting down and standing up. Essmat moves finally towards Hussain to express her denunciation to him in a more effective way, and the distance turns from social to intimate like the previous dialogue. However, in the previous dialogue distance turns into an intimate one to reflect love and in this dialogue to reflect anger. When Essmat approaches Hussein, she raises her finger towards his eyes as a form of threat and intimidation.

DIALOGUE 6



(Zu-alfaqr, 1966, 01: 05: 10)

Hussein: Listen to me, ma'am. Come here. Come here quickly.

Essmat: Do you want anything, my beloved?

Hussein: Know that tomorrow I will leave the company in order to avoid seeing your face.

Essmat: Where will you go, my beloved?

Hussein: Anywhere far from your face. Anywhere, any calamity or and disaster seems better than the place where you exist.

Essmat: Isn't there any director general in the place where you will go?

Hussein: Of course, there must be a director general there.

Essmat: Will he/she be more beautiful than me?

Hussein: Shame on your beauty.

Essmat: Shame on you, Hussein.

Hussein: Shut up your mouth. How do you dare to punish me with the presence of employees? If you weren't my wife, I would dip my finger within your eyes. Prepare lunch quickly. Where is lunch?

Analysis

Although the main topic of the previous dialogue and the current dialogue is conflict and lack of consensus, the role of wife differs in the two dialogues. The previous dialogue shows the obstinate and arrogant wife, while the current dialogue shows the obedient woman who forgets her social position and remembers only her role as a housewife. Therefore, the language differs in the two dialogues. Hussein, in this dialogue, shows his anger and admonition to his

wife out of giving him punishment at work, and he threatens her to leave work, while Essmat tries to calm him down to avoid his anger. Hussein uses direct imperatives and talks straightforwardly in telling orders and finishing tasks. His language is vernacular, depending on insults and threats. He uses repetition for showing anger in saying "come here" and "anywhere" twice. He also exploits synonyms to reveal his resentment. He tends to show independence and more of his status maintenance. According to Tannen (1990), men want to choose without consulting, getting straight to the bottom line. In this dialogue he seems rash with blunt and solid opinions. For him, conversation becomes a means for providing information and achieving results.

In the opposite of Hussein, Essmat depends on questions as a way of condemnation and showing exclamation. She speaks with little details than Hussein do. She depends on short replies and sweet words to create intimacy with her husband. Essmat wants to seek agreement and she refuses to create any fights. "When dealing with men in decision making, woman tries to prevent herself from processing out loud (Liberman, 2016)." With regard to Hussein's dominance in this dialogue, dominance approach assigns linguistic differences between them. Both difference approach and dominance approach work out in the sense that power dynamics appear in both verbal and nonverbal communication between the two spouses. Hussein is more prone than Essmat to use instrumental communication, interrupt more frequently, and occupy more personal space. This dialogue sheds light on Hussein as the main sender of the message, being both assertive and persuasive. The dynamic approach also appears clearly in the sense that the dialogue itself continues through the lens of gender or the well-known genes for man and woman. The image of woman in society as subordinate appears through Essmat's actions; she appears weak and afraid. Hussein, by contrast, represents the image of the arrogant oriental man who controls woman and imposes his opinions.

Like all previous dialogues, means of nonverbal communication play a vital role in clarifying the message behind the words of both the speaker and the listener. Hussein appears very angry with negative facial expressions, holding his hands behind his back. His face reflects expressions of intense outcry and irritation, while Essmat appears smiling to calm her husband's fear. The space maintained in interacting together is intimate. However, Hussein doesn't understand interacting in the intimate area as a sign of love, triggering feelings of indignation towards her. He looks directly into her eyes to express blame and threat at the same time. Essmat starts to send reception signals by trembling and moving away. Her body rebounds towards the back, and he continues in threatening her by raising his finger towards her eyes while sitting on the chair. Essmat begins to raise her finger to lower Hussein's finger with expressions of eeriness on her face. Hussain talks quickly without taking any brief pause in contrast to Essmat who speaks hesitantly and intermittently.

7. Conclusion and Findings

Several Linguists have shed light on differences between men's language and women's language from different aspects such as vocabulary use, voice and tone, syntactic structure and style of using language as they are brought up in different ways since their childhood. The study shows that language of women differs from language of men, but with no linguistic overtones specific to either gender. Both men and women shouldn't be known for certain linguistic features as all linguists show. Language itself changes since societies change and develop with the passage of time; women in the modern era have occupied different positions like men, and even they have surpassed men in different fields of life. Most linguists in the past have put certain linguistic features of men's language and women's language, but the current study proves that all these opinions shouldn't be always taken for granted as the situation or the dramatic context of events is the first thing which influences language, whether in our social life, in films or in series of the Egyptian cinema.

For example, Lakoff (1975) has put certain characteristics to woman's language which seem inaccurate through analysis and application. By contrast to women's language presented by him in table 1, Fouaada in dialogue 2 in the first chosen movie repeats words such as "blood" and "leave" for assertion. She also doesn't depend on brief replies, using longer sentences and imagery. Shadia in the two chosen movies doesn't appear as a weak creature, refusing to apologize to the hero by all means. Essmat in dialogue 5 in the second chosen movie uses insults and threats, not sweet or color terms. She also exploits intellectual evaluation, not emotional one in the same dialogue. Generally, Shadia in the two chosen movies appear strong, refusing to surrender to the hero. Fouaada only in dialogue 4 in the first chosen movie surrenders to her father as a sign of obedience and respect. Essmat also in dialogue 6 in the second chosen movie seems weaker than Hussein since she appears as the housewife, not the strong independent woman.

Likewise, Coats (2016) and Tannen (1990) have presented some characteristics to men's language which seem also inaccurate through analysis and application, while others seem accurate at the same time. By contrast to certain characteristics to men's language presented in both table 3 and table 4, Mahmoud in dialogue 5 in the first chosen movie discusses more sensitive subjects with his beloved. Men generally avoid impersonal subjects when they become in a state of love as in dialogue 4 in the first movie and in both dialogue 1 and 2 in the second movie. Abulkheir Hassanein in dialogue 3 in the second movie fails to hold the floor for an extended period of time since Essmat as the director general interrupts him. In addition man doesn't always speak in a quick snappy manner as it is clear through the character of Hafez in dialogue 4 in the first movie; Fouaada's father seems unable to speak out of sadness. Man doesn't also show status or independence when he becomes in love with any woman as it is clear through the character of Hussein in the first two dialogues in the second movie; he shows love and sacrifice to his wife, feeling happy out of Essmat's success at work. Man doesn't always prefer direct communication. Abulkheir Hassanein, for example, in dialogue 3 in the

second movie isn't direct in expressing his feelings towards Essmat; he only compliments her to get any promotion at work.

The study proves that language differs with the difference of the social position of character, the main theme of the dialogue, and the surrounding context. It also illustrates that feminine features in the language of the heroine in the two chosen movies appear in a progressive manner; language of Fouaada differs from language of Essmat. Their language generally reflects their strength and their ability to challenge and defeat the other parties. Likewise, masculine features in the language of the hero in the two chosen movies appear in a progressive manner; language of Attris differs from language of Hussein. Their language generally differs since the atmosphere of love in the first movie is accompanied by fear and the atmosphere of love in the second movie is accompanied by arrogance. With regard to only dialogues between the hero and the heroine: three dialogues in *Taste of Fear* and five dialogues in *My Wife, the Director General*, table 5 presents the adoption of the main characters: Fouaada, Attris, Essmat, and Hussein to the main linguistic features included in the study, and it shows how language differs with the difference of the surrounding context.

Table (5) Main Characters' Adoption to Linguistic Features in *Taste of Fear* and *My Wife, the Director General*

Linguistic Features	Fouaada	Attris	Essmat	Hussein
Talkativeness	6	4	5	2
Interrupting	1	--	--	1
Imperative Forms	--	1	1	4
Threats/Insults	1	1	1	2
Promises	1	2	1	--
Questions	4	4	23	8
Repetition	2	2	2	4
Brief Replies	4	1	4	1
Total	19	15	37	22

With regard to table 5, it is clear that in *Taste of Fear* movie Fouaada excels Attris in the management of the dialogue. Despite being a poor woman with low position in the village, she succeeds in defeating Attris and achieving triumph at the end of the movie by her neat language and strong character. Attris, despite being the strongest one in the village, feels disabled in confronting Fouaada since the theme of fear defeats the theme of love in the movie. Fouaada in the three dialogues of confrontation adopts talkativeness and brief replies as linguistic features more than Attris for condemning him, and this reflects her feeling of confidence and strength in confronting Attris who represents oppression in the movie. In *My Wife, the Director General* movie Essmat also excels Hussein in the adoption of certain linguistic features out of being more intellectual than him. Her uniqueness in the field of work gives her an ability to talk to her husband strictly especially in dialogue 5 where Essmat practices power as a director general.

Although the theme of love prevails in *My Wife, the Director General* movie, the theme of arrogance from the side of the male character defeats the theme of love in more than one situation. Hussein, despite being an employee, gives himself the right to confront Essmat's arrogance in more than one dialogue as in dialogues 4, 5, and 6. Hussein's language appears stronger than Essmat's language in the movie. Essmat herself stands static and infirm in confronting Hussein especially in dialogue 6 where she appears afraid. Essmat's arrogance is latent in adopting talkativeness and questions more than Hussein. Her love to Hussein is latent in using promises and brief replies more than him. Hussein's strong character is latent in using interruption, imperative forms, threats and repetition more than Essmat. Hence, despite adopting more linguistic features from the side of Essmat, Hussein's language excels Essmat's language since she surrenders to all Hussein's desires outside the field of work. Comparing female characters to each other, the character of Fouaada appears stronger than Essmat only in her ability to interrupt her beloved, while the character of Essmat seems more civilized and arrogant than Fouaada in giving orders and asking more questions. Likewise, comparing male

characters to each other, the character of Attris appears more oppressed in adopting talkativeness a lot. He stands weak in confronting Fouaada. Hussein appears more civilized and stronger than Attris in confronting his wife. This appears through giving more orders, threatening a lot, and asking a lot.

With applying the different approaches of language-gender relation to the selected dialogues in the two chosen movies, it is obvious that deficit approach works out in dialogues where man dominates woman only by his strong or standard language as it seems clear in dialogues 1, 4, and 5 in *Taste of Fear* movie and in dialogue 1 and dialogue 2 in *My Wife, the Director General* movie. For difference approach, it works out in most chosen dialogues of the study since language of chosen male characters differ from language of the chosen female characters in a large scale. Dynamic approach also works out in dialogues which reveal differences between male genetics and female ones and the societies' acceptance to the idea of woman supremacy at work and her promotion to the highest positions as it appears also in most chosen dialogues of the study as in dialogue 1, dialogue 4, and dialogue 5 in *Taste of Fear* and in almost all chosen dialogues in *My Wife, the Director General*.

In conclusion, there is also a close relationship between gender and non-verbal communication. Both men and women tend to use non-verbal communication unintentionally, and what drives them to this type of communication is the situation or the dramatic context. The current study has presented male and female characters that make good use of body language in showing feelings. Fouaada, for example, always show manifestations of fear and anxiety through negative and frivolous facial expressions. Her hand movements may also be used at times to express wonder and astonishment, and at other times she holds her hands to express fear. For Essmat, she differs in adopting means of non-verbal communication as she appears as a strong woman with a prestigious position. She uses her tone of voice a lot to express her opinions and raises her hands and fingers for clarification while giving orders and expressing protest. Essmat, as an obedient wife, appears with looks that suggest love with eyes filled with passion.

Male characters also, as shown in the two selected films, show their interest in body language through continuous movements, changing the tone of voice, looking through the corner of the eye, moving the hands either forward or backward, raising the finger, or avoiding looking at the face of the other party for expressing protest. On the other hand, man sometimes shows feelings of love through kisses, hugs, and getting close to woman as it appears through the character of Hussein in dialogue 1 and dialogue 2 in *My Wife, the Director General* movie. In general, adopting means of non-verbal communication varies according to situations, and it does not differ much from man to woman. Man, for example, when feeling sad, slaps and cries like woman as it appears in the third dialogue in *Taste of Fear* movie.

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اللغة والنوع الاجتماعي في العصر الذهبي للسينما المصرية: دراسة سوسيولغوية في

سياق تحليل فيلمي "شيء من الخوف" و "مراتي مدير عام"

مستخلص الدراسة

منذ أوائل السبعينيات، أصبحت العلاقة بين اللغة والنوع من أكثر القضايا إلحاحًا في علم اللغة الاجتماعي. ففي حواراتنا اليومية، أصبح التباين بين الجنسين في استخدام اللغة معتمداً على السياق ومصدر اهتمام بشكل متزايد بالاضافة الي تداوله في اطار نظريات البناء الاجتماعي للنوع. وقد تم دمج قضيه هيمنة النوع في دراسات اللغة الإنجليزية كمتغير لغوي في مجال اللغويات. فقد تساوت المراه مع الرجل في العصر الحيث. وعلى الرغم من أن بعض علماء اللغة قاموا بتسليط الضوء على المرأة كمخلوق ضعيف ذات فرص غير متكافئة مع الرجل، إلا أنه قد تم تصويرها بشكل إيجابي نظرا لقدراتها على إدارة الحوار بنجاح في بعض أفلام العصر الذهبي للسينما المصرية التي حاربت قضية تهميش المرأة وأشارت الي تميزها في شغل أرقى المناصب. تهدف الدراسة إلى إظهار العلاقة بين هيمنة الجنس وطريقة توظيف اللغة من خلال تطبيق المقاربات المختلفة للغة والنوع التي قدمها العديد من علماء اللغة مثل اوتو جيسبيرسن عام ١٩٢٢ وروبن لاكوف عام ١٩٧٥ وديبورا تانن عام ١٩٩٠ وقامت بتطويرها جينيفر كوتس عام ٢٠١٦ لأهم الحوارات بين الشخصيات في فيلمي "شيء من الخوف" و "مراتي مدير عام" حيث يظهر أحدهما ضعف المرأة وهيمنة الرجل، بينما يظهر الآخر قوة المرأة ومقاومتها للهيمنة الذكورية من خلال الاعتماد على نفسها وتوليبتها اعلي المناصب. نظرًا لأن تعبيرات الوجه هي محفزات عاطفية أساسية لنقل الرسائل في العلاقات الاجتماعية، سيتم أيضًا توظيف نظرية مانون كروب للاتصال غير اللفظي لإظهار العلاقة بين لغة الجسد ونقل الرسائل. تلقي الدراسة بهذه الطريقة الضوء على هيمنة النوع والاختلاف في استخدام اللغة من قبل الشخصيات الذكورية والإناثية: فكلما كان الجنس أكثر هيمنة، كلما كانت اللغة أقوى. الكلمات المفتاحية: علم اللغة الاجتماعي، التمايز اللغوي بين الذكور والاناث، جينيفر كوتس، الاتصال الغير لفظي، افلام السينما المصريه