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Challenging the Representation of Masculinity & Themes Pertaining to Rape Culture in Film & Televisual Media

Abstract

This dissertation raises questions around the representation of masculinity and in turn the notion of 'toxic masculinity' in film and televisual media, and will result in a project in the form of a screenplay and animated scene that subverts these representations and makes the audience, through viewing the film, question their relationship to toxic masculinity and 'rape culture.'

The dissertation looks at the narrative and visual conventions pertaining to masculinity that have existed throughout the history of film and television and how they still manifest themselves today. It looks at attempts to subvert these conventions and where these attempts failed.

It also looks at literary scholars who have theorized these notions of masculinity and how those ideas have indeed manifested throughout film and television.

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1. Introduction

The topic that I have chosen for my dissertation is an attempt at challenging the representation of masculinity and themes pertaining to rape culture in Film and Televisual media. The intention of this research is to observe mainstream and Eurocentric theories around masculinity, toxic masculinity, rape culture and gender-based violence and recontextualize the theories in South Africa creating a creative component that represents a South African take on the ideas rooted in a South African narrative.

This dissertation is being written and research being conducted at a time where I, the author, is living in South Africa which is a country that has become notorious for its statistics in crime, violence and rape. South Africa was notoriously dubbed the "rape capital of the world" nearly twenty years ago (Coetzer, 2005: 69; Meel, 2008: 69). In the present day, these cases and the severity of the matter has intensified as evident in the case studies to follow.

From 2017 to 2020 there were some horrific accounts of violence towards women. To narrow the focus to a few that caused a massive uproar in South Africa, I will look at the rape case of the dubbed "Dros rapist" Nicholas Ninow, the brutal murder of Karabo Mokoena in 2018 and the rape and murder of Uyinene Mryetwana.

Karabo Mokoena, 22, was murdered by her ex-boyfriend. Sandile Mantsoe, the murderer, burned her body and dumped the remnants in a Johannesburg field to conceal the crime (Engelbrecht, 2020). In 2018, 20 year old Nicholas Ninow was accused of raping a 7 year old girl in a Dros restaurant in Pretoria. Ninow later admitted to initially wanting to help the 7 year old as she wanted to urinate, but impulsively decided to put his penis in her mouth and penetrate her vagina with his finger (Mitchley, 2019). Uyinene Mryetwana, a 19-year-old student at the University of Cape Town, raped and murdered at a Cape Town post office (Ntlama, 2020).

These amongst many other occurrences are not the only instances of violence towards women, but these are the ones that were widely publicized and drew attention towards a deep-rooted issue in South Africa, one that leads to men continuously committing such horrific acts.

These violent murders sparked a lot of discourse in society over social media, and lead to social media hash-tags like "#menaretrash" which were statements made to highlight a very apparent problem with masculinity. Many men came to the defence of the contrary and felt that such a statement is problematic and unjust, which created its own tension around the matter. The very act of men rushing to defend themselves against this statement provoked several questions and highlighted a problem within itself. It became apparent that there were more men fighting the #menaretrash movement than men that were actively supporting victims on social media. This resistance was so severe that a counter-hash-tag was started of "#notallmen" where the sentiment was that the #menaretrash movement was unjust because it was believed to be a generalisation (Hayes & Luther, 2018).

This tension between these two ideals fuelled questions. The questions being centred around trying to reconcile how it is that women are collectively calling out men's behaviour on social media in an attempt to try and stop the genocidal acts of violence towards women, and men being offended over a statement that they felt was insensitive to them. It stirred a realisation in me that in those instances, a woman's biggest fear is being raped and murdered, while a man's biggest fear is being called a rapist and a murderer. This made me look internally and made me ask myself: "Where do I stand?"

This dissertation intends to look at how the notions of 'toxic masculinity' and 'rape culture' are perpetuated through films and television. To lay the foundation, I will provide several interpretations as to what the two terms mean. Before elaborating on 'toxic masculinity, one

would be remiss to not look at masculinity in isolation. In this regard, it is important to consider some canonical texts that have come before, one of them being Raewyn Connell's analysis of masculinity (Connell, 1995). In Connell's ground-breaking work, Connell introduced several different ways of looking at masculinity which have carried on and manifested in our present society.

In Connell's work she brings up a term she titled 'hegemonic masculinity' within which she makes the point that there is a spectrum to masculinity and across that spectrum there are different masculinities that exist across the individual, culture and time. A big underpinning of this hegemonic masculinity as Connell points out is the perceived dominance of men in society and their instinct to expect subordination.

Connell's point on hegemonic masculinity, specifically about there being different masculinities existing across cultures and time, suggests something which this dissertation is going to look at – the evolution of this concept of hegemonic masculinity. An understanding that it may change and adapt depending on the particular point in history that it finds itself in, but that ultimately the hegemony remains. This point becomes extremely important in my analysis of these modern tools (film & television) and observing how they may be perpetuating the same attitudes albeit less optically clear.

When it comes to contextualizing the discussion in South Africa, there are certain canonical African texts in the field of masculinity and sexual violence that have ideas worth incorporating even in the creative project. These are notions around African Masculinities (Uchendu, 2018) and notions around the prevalence of sexual violence in South Africa (Gqola, 2015).

Then comes the issue of representation. The studies of hegemonic masculinity suggest a very strong historical underpinning and have undertones that allude to these ideas being

established norms that have existed throughout the ages. When you then consider the power of the media over people's perceptions, it is worth analysing how masculinity itself has been represented. A brief history of Hollywood will immediately make it clear that the target market seemed always to be the male demographic. For example, golden Hollywood history shows a very clear flow of some of these subtly hegemonic ideals into commodities. There was a time where the tobacco industry had heavily infiltrated Hollywood and every 'leading man' that graced the screen would always be found smoking a box of Marlboro cigarettes in just about every second scene (Charlesworth & Glantz (2006). This of course made the tobacco industry boom, and on the surface, it just seems like a typical mode of business whereby a product is marketed to the consumer, the consumer consumes and the cycle continues.

However, what seemed to be just a typical capitalist mode of commodification, quickly became an ideological symbol. It was no longer just about the cigarette, but it had to be a cigarette in the mouth and a gun in the hand. Then it became a cigarette in the mouth, a gun in one hand and a 'blonde' in the other. This became what it meant to be a 'man'.

Suddenly the movies were showing the world what it ostensibly meant to be a man and how to supposedly be a woman too. While showing these idealised versions of masculinity, Hollywood would also shun any deviance to these idealised models. Representation of homosexuals for example was always very stigmatized and seen as deviant (Baker, 2002) with the only tolerable exception being when a gay character was used as an element of comic relief or they were very much made out to be a jester.

This dissertation shows and analyses films and televisual media which reinforce notions of toxic masculinity and patriarchal gender roles through their narratives. I have consequently created a creative project of my own which challenges these representational conventions.

The dissertation examines the root causes of toxic masculinity and rape culture in a real-life context and explore the role that film and television play in facilitating the spread and perpetuation of these ideas.

With the findings from my research illustrated in this dissertation, I shall create a film that seeks to challenge and subvert these problematic themes. The problematic representation of these ideas of toxic masculinity and rape culture have reoccurred thematically throughout my chosen genre of exploration which is the crime/mystery genre.

The genre reinforces the phenomenon of the "male gaze" (Smelik, 2016:2) as women typically play no important roles but rather, they are objects of male pursuit and desire in the genre (Hu, 2015).

In this genre of film and television, there is a specific portrayal of masculinity and the women within the storylines are disregarded throughout the narrative.

I chose to create a short film screenplay as well as include an animated scene from this screenplay for my creative project because I find films to be the most effective way of making an impact through giving the audience an engaging story, and furthermore rooting the film in reality by constructing my narrative within the context of the true stories and statistics of my research findings. I aim to create a project that encourages people to think about these topics and causes the audience to question their own relationship to masculinity, as well as their role in perpetuating rape culture.

Another reason why I chose the creation of a short film screenplay accompanied with an animated scene to challenge this is because film and television have been active enablers of patriarchy through their narratives (Serttas & Gürkan, 2017).

The statistics reveal that sexual assault is a common experience for many women and that perpetrators of sexual violence mainly go unpunished with "only 14% of those perpetrators being convicted" (Kapp, 2006: 718–719)).

For this reason, I feel film is a useful tool because it allows for different types of characters and different types of perspectives to interact in a way that can be cathartic to audiences. I would wish to create a narrative that would allow audiences to question their own relationship to rape culture and toxic masculinity.

2. Literature Review

Before looking specifically at films and televisual media, it is important to look at the societal context and the reality of these themes and issues.

Many justifications have been suggested for the high levels of prevalent violence in post-apartheid South Africa, with many of these analyses being centred around the Apartheid system that existed as an established body in South Africa from the 1940s until the mid-90s. Consequently, it has been suggested that Apartheid normalised different forms of violence. For instance, one of these forms of violence that is suggested to have been normalised is "violence committed by the state or violence committed against the state" (Anderson, 1999/2000: 789). The more violence gets normalised, the more likely and easy it is for it to be considered a staple characteristic of masculinity, alluding to the notion that men will feel as if they ought to function through violent means in order to assert and reassert their masculinity, and this can lead to severely increased levels of violence.

Another circumstance that is often cited as a root cause of the prevalence of violence in South Africa is the significantly high degree of which income inequality prevails, with many studies recognizing trends between income inequality and the statistics pertaining to prevailing violence in the country (Seedat, Van Niekerk, Jewkes, Suffla & Ratele, 2009: 1011). Together with this, the existence of weaponised masculinities and hypermasculinities in South Africa is another justification which has been attributed as a factor in creating a 'culture of violence' in the country (Hamber, 2000: 5). Weaponised masculinities and

hypermasculinities very often highlight aggression and violence, all the while hypermasculinities particulary seem to often contribute to inequality as it pertains to gender as well as the existence and prevalence of 'rape culture'. Gender inequality has long been considered a contributor to the perpetuation of cultures of violence, and in particular, gender-based violence (Buscher, 2005), furthermore South Africa is a society that is significantly unequal when it comes to gender inequality. Taking all of this into consideration, writers have brought attention to the existence and prevalence of a rape culture in South Africa (Gqola, 2015). Consequently, there exist many factors that add to the significantly high amounts of violence in the country in the present day, nonetheless I argue that the biggest culprit among all of these is the prevalence of masculinities that promote the use of violence at the hands of men, all the while the severe amount of inequality as it pertains to gender and existence of a rape culture in South Africa contribute further to allow this violence. While many attempts at intervening in South Africa are concentrated on offering assistance and provision to female victims of violence, the absence of a reduction in the number of instances of gender-based violence suggests that a different methodology is necessary and the literary sources to follow propose that interventions focused on masculinities can contribute a lot to this. Therefore, differing forms of literary sources were sought after to conduct this study, beginning with the root contributors of violence, with emphasis placed on the effect of masculinities, with an overview thereafter following the different modes of which the violence can be addressed. Due to the main focus on masculinities as a reason behind violence, interventions which work specifically with men are then discussed in additional detail, including a case study of a South African masculinities-focused intervention. My creative project not only addresses some of these interventions, but in and of itself is a potential intervention, as will be elaborated upon further along in this dissertation.

2.1.Masculinity

"Masculinity is defined as being the quality or nature of the male sex: the standard, state, or degree of being masculine or manly" ((n.d.) In Merriam-Webster's collegiate dictionary))

2.2.Toxic Masculinity

Toxic masculinity could be a "transculturally widespread archetype, or moral trope about the sort of man one shouldn't be" (Veissiere, 2018: 3). Toxic masculinity may be a "description of gendered behaviour that happens as a result when expectations of manhood "go wrong"" (Cisneros, n.d.).

2.3.Rape Culture

"Rape culture consists of ideologies and behaviours that condone and normalize sexual violence, which might include victim blaming and slut shaming" (Grubb and Turner, 2012, p443-452). Rape culture acknowledges rape as the ultimate violation but also assesses what percentage of less violent behaviours below rape play an element within the perpetuation of sexual attitudes of violation towards women. "Rape culture has been digitized and allows for a replacement avenue for rape culture to prevail and for victim blaming to require place" (Zaleski et al. 2016, p922-927).

This piece of literature highlights the power-dynamics involved in society and the way rape culture and violence towards women is ready to stay prevalent. Even beyond the act there is a culture of silencing women which seems to play itself out through films as mentioned before: it's the male voices who are given privilege despite a woman's experience being what's being explored. Early in this dissertation I made reference to the social media hashtag "#not all men" and how it is revealing of the attitudes that many people have towards gender-based violence in modern society. That hashtag alone is a further instance of this notion of 'rape culture' because it is a mode of normalizing or removing legitimacy to some of the claims. With rape culture being the broad umbrella that contains varying degrees of

culpability and of perpetuation, it is something that ought to be expanded further upon. My creative screenplay addresses this and further addresses the aforementioned terms of victim blaming and slut shaming.

2.4.Masculinities & Gender Performativity

"True masculinity is nearly always thought to proceed from men's bodies - to be inherent in a very build or to specific something a few form. Either the body drives and directs action (e.g., men are naturally more aggressive than women; rape results from uncontrollable lust or an innate urge to violence)" (Connell, 1995: 45).

In Connell's reding she talks of old but prevalent ideas around gender roles and the way women were pushed to household roles and jobs of intelligence were reserved for men. This can be worth analysing in relevance notions of gender performativity (Butler, 1988: 52) within which she theorizes gender as being something performed with those performances then supporting how it's understood. This idea of performativity is crucial in my exploration of the representation of masculinities and notions pertaining to rape culture because when it comes to representing masculinity on film, it is always performative. These performative behaviours are what signify to the audience that masculinity is what is on display. My screenplay addresses this notion of performativity through the manner in which the male characters assert themselves through aggression, whether physical or verbal. This performativity is often challenged throughout the screenplay when that same performativity is matched. Butler suggests that each gender has its own set of performative behaviours that are perhaps contrary to one another. My screenplay challenges this performativity by sometimes reversing the roles of the performativity, like having a female character in a scene being the assertive one with a male character being the submissive and vulnerable one. Such contradictions ought to make the viewer challenge how they view gender and its' performative nature and consequently make the viewer try and question where on the

spectrum they lay. I chose to create these contrasting scenarios under the philosophy that suggest that through binaries, meaning is created in the culture (Hall, 1997). This also appears in my creative project because masculinity in and of itself is about performativity and manhood desperate to be reasserted through acts of aggression, like gender-based violence.

2.5. Religion and its Effect on the Masculine and Feminine Psyche

In a 2016 publication by: Barnett, Sligar & Wang (2016) there are several concepts alluded to in it that aim to prescribe an origin to a number of the toxic ideas that are prevalent in masculinity today.

Some of these main concepts to notice are: the results of Religiosity and Gender; Rape Myth.

2.6. Acceptance; Feminist Theory; Rape and Religiosity.

This publication looks at rape and its ideological normalization through religiosity and also the severity to which those raised with such ideologies sexually assault women as opposition non-religious males.

There are some useful citations that encapsulate the publication and provides more context to its hypothesis about the effect religiosity has on male psyches and rape culture.

Based on their initial argument, the effect that the precise same teachings and also the very same understanding of the structure of the church also creates a normalized perception of those ideas in women. Women, especially those growing up within the church, begin to grasp these myths moreover and go under a somewhat subtle indoctrination where on the stated contrary, they start to determine themselves as inferior and see themselves as subordinates and thus religion becomes an enormous factor of where these toxic and patriarchal attitudes are formed.

The argument presented during this piece of literature is extremely relevant in exploring masculinity because it situates the origin of lots of those toxic ideals in religion which incorporates a "big influence in South Africa from schools" (Nthontho &

Nieuwenhuis. 2015, p1-13) all the way through to the anthem, Nkosi' Sikelel'iAfrika (God Bless Africa). This is a useful angle that I explored in my screenplay, how religion affects the culture and its patriarchal attitudes that end in these larger crimes.

2.7. Public Curiosity and Fetishization of Sexual Violence

In a 2019 publication by Kaya, Sehriban titled: *Gender and violence: Rape as a spectacle on Prime-Time Television* (Kaya, 2019: 682-700), Sehriban conducts research on audience viewership on prime-time episodic TV and creates a relationship between episodes that contain sexual violence and also the audience viewership statistics that accompany them. The main concept to notice was about "Rape on prime-time episodic TV."

This publication looks at television and the way instances of rape against women are depicted and in a way, eroticized. This piece of literature takes a somewhat definitive stance in hypothesizing that the eroticization of violence of girls through television plays a key role within the construction of violent masculinity.

As opposed to the argument on religiosity being the main factor, this study does provide some alarming statistics. The most alarming of these statistics being that audience viewership was at an all-time high whenever an episode contained sexual violence.

These statistics definitely suggest a curiosity amongst audiences, which makes for a more credible assumption on how this may influence the way men eventually act. This curiosity towards sexual violence is consistent with the statistics of sexual violence committed by men that are aforementioned in this paper.

This alludes further to how these acts of violence are depicted in films and televisual media. They are either very graphic resulting in audiences becoming desensitized to such acts or the acts themselves are fetishized. This was useful to understand in order to create a creative project that subverts these depictions.

In order to successfully subvert these representations, my screenplay expresses the violent and horrific nature of these crimes but without fetishizing them or showing them in a manner that desensitizes audiences. The way that I did it in the context was to not show these violent acts occurring on any women, but the violence was kept between men in a manner that is not conventionally shown.

2.8. Men as Bystanders in Mobilization against sexual assault

The next piece of literature is a 2016 publication by Cory L. Armstrong & Jessica Mahone titled: *"It's on Us." The Role of Social Media and Rape Culture in Individual Willingness to Mobilize Against Sexual Assault*. This reading explores "how social media plays a part in rape culture by paying specific attention to how social media affects an individual willingness to mobilize against sexual assault".

Two of the main concepts to note are: Gender and Bystander Intervention; Willingness to Mobilize in Collective Action Against Sexual Assault.

These concepts establish that gender plays a part in how effectively one intervenes in sexual assault.

The publication proceeded to engage college students in a survey involving many questions to establish their social media behaviour. The conclusion based on their research, as is evident through the above citation, was that men don't usually use social media to raise awareness on sexual violence.

It is typically women who take action to speak out about sexual violence and raise awareness while men play the role of bystanders on the social media space.

This is a very useful publication in examining the differences in social media behaviour between men and women specifically because when it comes to statistics on sexual violence, there is a clear distinction between who is commonly a perpetrator and who is commonly a

victim. This would be an interesting angle to engage with in my film to reinforce the idea that even in peoples silence, they end up being culpable.

There are several films and TV series that I have analysed for my research. These films will acted as case studies that analyse both the conventions typically depicted in this genre that I feel have been problematic in aspects of their representations of rape and other gender-based crimes. I researched how victims are represented in these works and also studied films and series that subvert these conventions. This informed my own screenplay on the same topics.

2.9.Potential Causes of Masculine Violence

A considerable amount of writing that is based on people who sustain savagery, contending that there are sure factors which cause a few group to answer brutally (e.g., Malinosky-Rummell and Hansen, 1993; Goldstein, 2004; Lau, 2009). In such manner, a component which is ordinarily referenced is that of saw or experienced maltreatment in youth. An assortment of journalists contend that such encounters may add to an individual's probability of executing savagery themselves further down the road (Malinosky-Rummell and Hansen, 1993; Paolucci, Genuis and Violato, 2001; Lau, 2009). Nonetheless, the connection between the two isn't generally as outright or as solid as has been expected (Stith, Rosen, Middleton, Busch, Lundeberg and Carlton, 2000). Furthermore, master contemplates that spend significant time in saw or experienced maltreatment don't assist with explaining why it's overwhelmingly men who execute most of occasions of savagery around the world, which proposes that elective clarifications are required. Another conceivable clarification is that the causal connection among propensity and savagery with assortment of studies showing a vigorous association between the two (Fals-Stewart and Kennedy, 2005), albeit the course or causality of the association is hazy. Along with this, misuse appears to have an alternate effect on men than on ladies (El-Bassel, Witte, Wada, Gilbert and Wallace, 2001). Consequently, the expected reasoning as 'drug misuse' additionally doesn't assist us with

realizing why it's that men are bound to be culprits of savagery than ladies. The two components illustrated above do little to clarify more extensive examples of savagery, and why certain districts are more vicious than others, which has prompted a focus on cultural or social variables which can affect on viciousness. For instance, a few wellsprings of writing have featured a connection between GBV (Sexual orientation Based Viciousness) and more customary or traditionalist standards, especially those which are prevalently male centric (Saffitz, 2010). Furthermore, assortment of authors have noticed that 'custom' or 'standards' are frequently utilized as some method of advocating or pardoning brutality or sexual orientation imbalance (Rooster, 1991; Usdin, Scheepers, Goldstein and Japhet, 2005). Regardless of writing supporting the connection between moderate sex standards and GBV, the principle center around 'social practices' runs the risk of decrying or othering explicit societies while normalizing rehearses in Western societies. This at that point suggests that the 'social practice' being referred to is the justification GBV, or that GBV just happens in nations which carry out the said social practices (Armstrong, 1994; Adelman, 2003; Greig, 2004). Notwithstanding, research has reliably shown that GBV could be an overall marvel, paying little mind to what the way of life is of the nation being examined (Walby, 1990; Lau, 2009). The very reality that men execute brutality across all social orders suggests that the assumptions for masculinities are a greater amount of a component in empowering savagery than a specific social practice, and furthermore the connection between these masculinities and viciousness must be researched. To get a handle on the assumptions for masculinities and the manner in which they'll affect on viciousness, it's imperative to specify how sexual orientation and masculinities create. Sex is generally perceived on the grounds that the assumptions and standards about how men and young ladies ought to act and collaborate with others (Barker, Contreras, Heilman, Singh, Verma and Nascimento, 2011). All in all, sex could be a socially developed part of an individual's character, which suggests that sexual

orientation is an assortment a couple of things that are learned, instructed and built up by society. While people have a significant measure of organization in picking an approach to play out their sexual orientation, the conditions and setting inside which they live will intensely affect on this office (Head servant, 1988). Masculinities are those parts of conduct what men are required to show or accomplish to demonstrate their masculinity, and a major measure of writing has been produced on the pressing factor that men face to understand these masculinities. Connell (1987) first authored the term 'authoritative manliness', which is that the adaptation of manliness considered generally alluring inside a specific culture or gathering (Messerschmidt, 1993:82) is the manliness that is broadly performed. While domineering masculinities are setting explicit, certain perspectives will in general be moderately reliable, with four principle factors showing up in numerous renditions of authoritative masculinities. These elements are being the financial provider or supplier (Muntingh and Gould, 2010; Dworkin, Colvin, Hatcher and Peacock, 2012), actual strength (Lindegger and Maxwell, 2007), sexual ability including an 'wild' sexual craving and sexual danger taking (Mankayi, 2008), and heterosexuality (Connell, 2005). As a result of the pressing factors on men to understand these components, it's occasionally expected to be that if men aren't prepared to accomplish certain standards, they'll repay by over-stressing different parts of manliness (Messerschmidt, 1993; Dolan, 2002; Harders, 2011). For instance, if men can't act on the grounds that the monetary suppliers for their family, they will repay by going to alternate approaches to 'demonstrate' their manliness (Walby, 1990), and these elective markers may incorporate the work of viciousness, or dangerous sexual practices like different accomplices or not utilizing condoms (Mankayi, 2008). Hence, it's regularly accepted that those that are jobless or living in neediness are bound to be culprits of viciousness, and this has been upheld in certain examinations (e.g., Peralta and Tuttle, 2013). Notwithstanding, these hypotheses will in general be less useful in clarifying center and high

society brutality, and infer that solitary those that board neediness will be culprits of savagery, which has been appeared to not be the situation. Moreover, such hypotheses hazard disregarding that a few renditions of manliness explicitly overlook or anticipate viciousness against ladies as a method of vanquishing (Gibson and Rosenkrantz Lindegaard, 2007), rather than being an unusual reaction to saw strain. In this way, masculinities which underscore brutality may assume a solid part in empowering men's utilization of savagery. Two specific renditions of manliness explicitly support hostility or savagery, and these are mobilized masculinities and hypermasculinities. While mobilized masculinities will in general underline weapon-use, hypermasculinities are all the more firmly connected to calloused sexual mentalities towards ladies (Cheeseburger, Hogben, McGowan and Dawson, 1996). Given these qualities, there's a developing assemblage of writing watching the connection between hypermasculine characteristics and GBV, both globally and in South Africa (Smeaton and Byrne, 1987; Lau, 2009; Barker et al., 2011). This implies that the presence of hypermasculinities in South Africa might be a key factor affecting on the measure of viciousness inside the country. Likewise, the very actuality that masculinities add to savagery proposes that zeroing in explicitly on masculinities could assume a vital part in assisting with taking care of this viciousness. A disadvantage of utilizing ideas like hypermasculinities and mobilized masculinities to explain viciousness is that these propagate the thought that lone certain masculinities support brutality. This at that point recommends that just these 'tricky' masculinities should be routed to bring down the measure of viciousness in a really explicit setting. Along with this, utilizing these terms disregards the established truth that the usage of viciousness has been standardized for basically all men across wide-going settings, rather than just being utilized by those sanctioning mobilized or hypermasculinities. Consequently, mobilized and hypermasculinities allude more to a sort of culture that creates because of the impact that militarisation has on society and conduct through its standardization of savagery.

It doesn't really talk over with a chose gathering of men, similar to individuals who have served inside the military. Henceforth, these terms have restrictions. In any case, for the necessities of this investigation, the terms are useful to zero in on the weight on brutality which has stayed inescapable inside the South African setting.

These causes of violence are more introspective and suggest a more personal history in the individual lives of the male perpetrators as opposed to the other literary sources that suggested it was through the interaction of men with external forces that lead them to committing violent acts, these external factors being things like religion and performativity. While this angle seems to be in opposition with the others, it in fact seems to feed into them. The suggestion of trauma being a factor shows that the trauma itself manifests in an outward performativity. This is expressed in my screenplay, through male characters who start off has hardened and unsympathetic but through the course of the narrative, more insight is given into their traumas potential contributors as to why they perform aspects of 'toxic masculinity'.

Showing the traumatic insight behind these characters adds a new perspective that is not usually shown in film and televisual media. Where male acts of violence are typically seen as primal actions, this provides a more psychological understanding to it all.

2.10.Re-socialisation Interventions

The very reality that masculinities are associated rather than inborn recommends that one methods for tending to the significant degrees of viciousness executed by men is through re-socialization intercessions, which problematize sex standards and might add to the consequence of various less brutal and male centric variants of masculinities.

Notwithstanding, customarily this has not been the main technique for reacting to GBV, with numerous mediations basically offering help administrations for overcomers of brutality (Ellsberg, Arango, Morton, Gennari, Kiplesund, Contreras and Watts, 2015). There are

assortment of angles that will in general be remembered for these survivor-centered mediations, such as advising, clinical treatment, legitimate and court support, support gatherings, and spots of sanctuary, with the goal being to supply backing to overcomers of savagery to work with their recuperation, and to accomplice them during the legal interaction on the off chance that they are more disposed to squeeze charges. Notwithstanding, in spite of affirmation that these are essential to survivors, there's little proof to bring up that these intercessions help to scale back the brutality (Ellsberg et al., 2015). Along with the fresher examination having some expertise in masculinities as a potential justification an enormous scope of sorts of GBV, the deficiency of effect on degrees of brutality of ladies centered projects has prompted an ascent in mediations that are focused on working with men (Jewkes, Flood and Lang, 2015). Sexual orientation socialization is emphatically impacted by notable individuals in a person's life (like friends and relatives), and foundations inside the local area (like schools and houses of worship), and this implies that individuals encompassing the individual assume a curiously large part in any possible socialization or re-socialization measure, and explicitly in its prosperity or disappointment (Davidson and Gordon, 1979). This implies that variables like strong friend gatherings, and positive models of expected standards can assume a powerful part in effective re-socialization. An assortment of studies have proposed parts of re-socialization mediations which may deliver the principal huge effect, including the intercession being intentional rather than obligatory (Goffman, 1961; Scott, 2010), the presence of positive good examples (Barker, 2003), and steady peers (Davidson and Gordon, 1979; Silvergleid and Mankowski, 2006). Along with this, intercessions appear to have a more prominent effect once they are sexual orientation groundbreaking (Ricardo and Virani, 2010; Dworkin, Hatcher, Colvin and Peacock, 2013), and after they are a piece of a multi-sectoral and various technique program (Ellsberg et al., 2015). Various variants of re-socialization intercessions are carried out, beginning from those

which include a limit level of interference of members' lives (all out establishments and demilitarization, retirement and reintegration programs) through to those which include negligible disturbance (batterer mediation just as masculinities-centered intercessions). The chief huge effects will in general emerge from all out establishments like jail or the military (Davidson and Gordon, 1979; Henslin, 2010), which may end in moderately significant changes in an exceptionally individual's conduct and mentalities. In an extremely comparable vein, demilitarization, grounding and reintegration measures will in general be moderately escalated, as far as members investing broadened times of your energy associated with these, yet there's little proof to demonstrate whether this work (Muggah, 2006), and a couple have contended that their absence of viability is halfway in light of the fact that there's little fixation on masculinities during the deactivation cycle (Clarke, 2008; Theidon, 2009; UN-IAWG, 2012). A less-intrusive style of re-socialization are batterer intercession measures, during what men who are sentenced for power go to necessary workshops as a method of diminishing their future utilization of viciousness. Be that as it may, assessments of batterer intercession measures will in general be moderately skeptical, regularly showing insignificant effect on members' future utilization of viciousness or on their mentalities regarding the work of savagery (Rosenfeld, 1992; Arias, Arce and Vilariño, 2013). This thusly winds up in consideration on a definitive adaptation of re-socialization intercession examined during this examination, which is masculinities-centered mediations.

Be that as it may, the methods for mediation in this exploration is through the work of the imaginative undertaking. An unusual methods for mediation that I am utilizing through this exploration is a more sub-cognizant methodology and is undeniably less immediate than these fairly 'constrained' intercessions. Similar qualities and beliefs communicated in these batterer intercession measures/projects can be changed over into a story film whereby the

watcher can take those equivalent exercises yet in a manner that can be more relatable because of the way with which passionate therapy can be accomplished through a creative medium like film.

These are deliberate projects which work with men as a method of forestalling GBV, regularly with the aim of explicitly problematizing sexual orientation, with a World Wellbeing Association (WHO, 2010) audit tracking down that these styles of projects may wind up in an exceptionally number of positive results. This backing the postulation supporting this exploration which recommends that masculinities-centered mediations can have a positive effect on degrees of GBV inside the networks inside which they're carried out. Some of those intercessions are carried out during a sort of settings, remembering System H for Brazil, MASVAW in India, and Venturing Stones in South Africa, each of the three of which are decidedly assessed by assortment of creators (Pulerwitz, Barker and Segundo, 2004; Hu and Salie-Kagee, 2007). These regularly show a positive effect on specific practices, adding to enhancements in members' mentalities towards sex uniformity (Das, Mogford, Singh, Barbhuiya, Chandra and Wahl, 2012). This suggests that these masculinities-centered mediations can have a beneficial outcome on convictions and practices connected to GBV. In any case, in spite of these positive outcomes, assortment of assessments tracked down that this impact really focused on be overwhelmingly social, with little effect on man centric perspectives (Jewkes et al., 2010; Roy and Das, 2014). This implies that these interventions cause only limited shifts within the social norms that maintain inequality. However, despite these limitations, I argue that masculinities-focused interventions can play a simpler role in reducing violence than women-focused interventions. This is often explained with regard to a South African example of a masculinities-focused programme. The creative project that I have created, the screenplay

and the short scene, are a new addition to all of the aforementioned interventions and could suggest a new mode of intervening in these patriarchal attitudes.

2.11.Masculinities Focused Programme

The contextual analysis mediation utilized for this exploration the One Man Can (OMC) activity executed by Sonke Sexual orientation Equity, a South African NGO. African nation gives an excellent setting inside which to investigate the effect of this method of intercession because of its amazingly high paces of savagery and GBV. along with this, notwithstanding huge way of talking from government, and a larger than usual number of ladies centered intercessions, to this point there exists almost no decrease in these degrees of brutality, recommending that elective methodologies must be explored. The OMC mediation is equivalent in plan to the masculinities-centered projects referenced above, and is similarly all around lined up with the writing on an approach to make compelling re-socialization intercessions in this present it's willful, consolidates a sexual orientation groundbreaking center, utilizes facilitators as sure good examples, and assists with framing steady friend bunches for members. Along with this, OMC is one part of Sonke's more extensive work program, which consolidates various procedures and areas of center, and consequently the utilization of a multi-sectoral approach has additionally been featured as an aspect which improves the viability of such intercessions. This could propose that the effect of OMC on members ought to be moderately certain and practical. An assortment of assessments are led on the intercession, for the most part revealing positive outcomes (Dworkin et al., 2013; Hossain et al., 2014). Notwithstanding, in an extremely comparable design to the assessments of Program H, MASVAW and Venturing Stones, the assessments of OMC likewise brought up issues on the profundity of the effect that the intercession had. The assessments went to highlight the intercession having a transcendently conduct change, on the grounds that the members presently see a chose conduct (viciousness) as hazardous, however don't scrutinize

the sex standards behind it. Studies have likewise noticed that there has been little consideration paid to the established truth that a few men's mentalities and practices are changing without the effect of intercessions, which more consideration ought to subsequently be paid to the components that are impacting these movements (Dworkin et al., 2012, 2013). At the end of the day, men are deliberately joining these assortments of mediations, inferring that their perspectives towards sex equity and masculinities may have effectively got started to move, yet there has been little examination so far on why men esteem all the more exceptionally to join such activities, or on what started their attitudinal shift. Along with this, the comprehension of how these mediations do affect on men is confined (Dworkin et al., 2013). Thus, highlighting the factors that are contributing to the behavioural or attitudinal shifts which participants experience can allow those working within the field of masculinities to higher adapt interventions to encourage and enable these shifts. The screenplay I've created therefore is aimed at creating a further shift in male attitudes.

2.12. Masculinity and Cinema

The scholarship of mainstream cinema exists inside a biosphere of contradictions. It may be simple to presume that just because the values and moralities of patriarchal power and hegemonic masculinity (explored thoroughly during this review) dominate, that popular film would exclusively portray masculinity as 'macho' (Horrocks, 1995; Lehman, 1993). It's the case that film is "filled with contradictory images that reflect the tensions and ambivalences of masculinity"

(Horrocks, 1995: 1). "Film crowds might be all the while sickened and excited; they may snicker or re-live something that identifies with non-public or social issues which somewhat clarifies why portrayals aren't direct" (Narine, 2010: 119). The investigation of film is significant in contemporary culture, not least on the grounds that social qualities are progressively communicated through social item. "It's during this environment that we live, a

general public which has close to lost contact with before strict, oral or display customs (with the special case, maybe, of onlooker sport), social qualities are sent only by literary methods—regardless of whether printed (fiction, well known magazines, papers), visual (publicizing, TV, film), or advanced and electronic (mainstream music, the Web)" (Usmar, 2015: 19; West, 2000: 16).

Film studies scholarship adopts its strategy from different points. These are regularly altogether interdisciplinary or consume particular spaces, similar to individuals who have a glance at crowd reactions, the financial aspects of media proprietorship and creation, or the portrayal of social story inside film. This postulation centers especially around depictions of social narrative inside film.

2.13. Utilization, Commodification and Mainstream Society

One such valuable structure is that the idea that the utilization of wares isn't restricted to the individuals who individuals can contact or taste, however a person's utilization incorporates the movies they watch, the public broadcasts they hear, the articles of clothing they wear or the manner in which they expand or treat their body (Lupton, 1996). Lupton's 1996 work upholds the idea that culture characterizes society. Lupton (1996) proceeds to make reference to that in a shot to frame character, or an individual's own taste and suppositions, they'll regularly characterize themselves by the way of life they reflect, similar to the movies they watch and furthermore the manners in which they relate to them.

It's contended that film, incorporating the reach overflowing with brutal symbolism, stays a "phantasmatic experience that has been masterminded fastidiously by cinematographers, sound originators, chiefs and entertainers. Onlookers never bear direct observer,
at that point, however there's in any case a nuanced part for film to play inside the worldwide mediascape" (Narine, 2010: 4).

One examination is captivated by the "social associations the set of experiences, the governmental issues, economies, and morals that both make and support social ideas" (Buerkle, 2011: 10). Buerkle's exposition was more centered around sexuality anyway this examination utilizes his thought as a core value.

These thoughts offer legitimacy to the speculation that films and other televisual media do truth be told influence the way of life and the people in it. It is subsequently not unrealistic to clutch the conviction that making a piece of story film can go far in going about as a masculinities-centered intercession to attempt to diminish examples of brutality just as moving the male centric perspectives in the public eye.

2.14. Mental Frameworks

Jung contended that a general public's aggregate oblivious accumulates and passes on social thoughts utilizing models and fantasies so as that we'd gain from our social and social history. Scholarship sets that these thoughts might be communicated through music, craftsmanship, film and other social item (Tacey, 2012). the prospect of an aggregate oblivious in an extremely social examinations setting is as though society's common information and ability can pool together in an incredibly place of refuge where nerves and dreams are frequently worked out (Horrocks, 1995; Swirski, 2011; Tacey, 2012). Jung's work is also recognized by the established truth that he contends 'great' and 'awful' are less helpful terms, which they cause a lot of our troubles in understanding as we relentlessly stow away from the clouded side of ourselves, and truly need to figure out how to gauge with it (Tacey, 2012; Usmar, 2014). This is regularly helpful on the grounds that it gives space to this postulation to be busy with the ramifications of activities or social environment along these lines as they emerge in film story. This likewise gives a vital spot to aggregate social issues to surface, in light of the fact that there works in Jungian hypothesis a helpful embracing of the hazy situations among great and awful. This hazy situation is another road investigated in my

innovative piece as the range of culpability in the public arena's propagation of assault culture is investigated through various characters and the situations they end up in.

"Social items can act: as a social indicator and a social analytic apparatus. It recognizes social patterns and social examples and weaves elaborate counterfactuals-scholarly fictions-that balance human appearances for huge scope human reflections like society and culture" (Swirski, 2011: 1).

The attribute of film to go about as a 'social gauge' is significant setting which gives ripe ground to frame associations between story designs in film, and other social flows or occasions. Movie has different information sources or writers, from screenwriters to chiefs, as well in light of the fact that the aggregate oblivious to more extensive culture and society itself (Swirski, 2011).

Many film researchers buy in this thought, yet a couple of procurement it in disengagement of different orders. Scholarship in film concentrates regularly adopts an interdisciplinary strategy,

considering sexual orientation and film hypothesis, political and mental, furthermore as sociological structures (Brandt, 2000; Award, 1999; Gronstad, 2003; Lehman, 1993; Piatti-Farnell, 2014).

There is likewise scholarship that endeavors to coordinate the psychoanalytic hypothesis of Freud, in terms of film investigation, yet as thoughts introduced by Jung's aggregate oblivious (Arthur, 2001; Bick, 1999; Horrocks, 1995; Lehman, 1993; Mulvey, 2009; Piatti-Farnell, 2014). "As Freud saw the significance of dream examination, that: similarly as dreams are regularly wont to acquire knowledge into spaces of the mind we are reluctant or incapable to infiltrate intentionally, so famous pictures might be wont to research aggregate oblivious mentalities and sentiments" (Lehman, 1993: 1).

In Narine's 2010 Worldwide injury and story film, he makes joins between the

portrayal of social flows in film and the manner in which they draw in with their crowd, on the grounds that they interface with characters to make a "harmonious bond" (Narine, 2010: 3). He contends that Hollywood film is re-organizing a method of overall nerves which everybody is by all accounts contacted by this "clairvoyant and social injury" (Bainbridge and Yates, 2005: 4). Further scholarship connects with this contention and makes helpful connections between friendly flows furthermore, their portrayals in film (Deren and Moffatt, 2005; Kaplan, 2005; Watson and Shaw, 2011). This can be a useful setting following the psychological militant assaults of eleventh September 2011, at that point venturing into the Afghanistan and furthermore the Iraq Wars and hence the breakdown of the monetary business sectors in 2009 (Watson and Shaw, 2011). this licenses connects to be comprised of these significant occasions to portrayals of manliness inside film. Scholarship contends that crowds

are welcome to observe these injuries through the vicarious experience of media messages where they can be addressed figuratively or as purposeful anecdotes and not as strict references to war or on the other hand monetary difficulty (Deren and Moffatt, 2005; Narine, 2010).

This scholarships rich space for translations to be made with respect to current social issues. Contemporary injuries (the social effect of war and monetary difficulty) and tensions are re-introduced, re-purposed and reflected in mainstream social results of the time. The joined powers of overall financial breakdown and worldwide illegal intimidation (and their social resonations) are supposed to be inevitable during this realistic setting (Kaplan, 2005; Watson and Shaw, 2011)

2.15.Hegemonic Masculinity

To contextualize this investigation of manliness, it's essential to take a gander at scholarship as it identifies with the idea of domineering manliness. This thought has been appropriated

across an expansive scope of scholarship since its beginning and ensuing changes by (Connell, 1987; Connell, 1995) and later reformulated in Connell and Messerschmidt's 2005 article Authoritative manliness: Reconsidering the idea. In the period 2006-2010 the term 'authoritative manliness' had been refered to multiple times in academic refereed scholastic diaries (Messerschmidt, 2012). The term authoritative manliness has
to a great extent showed up in sociological diaries including Sex and Society, Men and Masculinities, Hypothesis and Society yet as differed teaches outside of humanism, counting the Diary of Electronic Telecom and Electronic Media (Messerschmidt, 2012). Messershmidt's (2012) overview of the scholarship where authoritative manliness is a key idea, uncovers the proceeded with search and aggregate attempt to characterize and cause the idea. Its information might be utilized across different controls, generally on the grounds that "no sociology idea is at any point fixed and no logical order researcher incorporates a restraining infrastructure over its right use" (Messerschmidt, 2012, p. 63). Such an uncertainty in an extremely idea may on the double be baffling and painful for a few, yet permits space for such a natural social and social exploration needed to take a gander at and relate a particularly unpredictable and moving idea. Progressively we are prepared to relate it to the ceaselessly moving tides of social connection and social qualities. The idea stays one, along these lines, of persistent discussion, and "constant uncertainty and open-endedness" (Messerschmidt, 2012: 57).

The equivocalness is useful for this theory since it gives a structure to take a gander at manliness without the unbending limitations of a solitary idea, since manliness might be a development of pluralistic practices and not a particular 'conduct' or practice (Cheng, 1999; Connell, 1995; Horrocks, 1995).

The idea of manly authority permits space for an aggregate arrangement of practices or

practices to characterize the sexual orientation execution of men on an area, territorial and worldwide scale (Connell and Messerschmidt, 2005). These qualifications are imperative to recognize for this proposal. This work inspects domineering manliness inside a US setting, which investigations films created basically for an American crowd, utilizing American settings, culture and language. it's external the extent of this proposal to take a gander at neighborhood domineering practices; that of family and other nearby associations on an up close and personal level. Nor is it ready to contemplate local models (Cheng, 1999; Heartfield, 2002). This theory takes a wide methodology utilizing the overall development of Western American authoritative manliness, on the possibility that American globalized culture, similar to film, is a segment of a "transnational… media" (Connell and Messerschmidt, 2005, p. 849) that is instrumental in building these globalized manly beliefs. American film is universal, and is regularly concentrated in sociologies and empowers the assessment of Euro-American guys (Cheng, 1999; Kimmel, 1996).

The worldwide methodology additionally permits qualities of the Western filmic authority to be investigated what's more, 'named'. Albeit this postulation limits its concentration to American culture, we can in any case allude to authoritative 'masculinities'— the plural 'masculinities' here alludes to the undeniable reality that the authority has numerous factors across district and culture that may penetrate American social item (Kimmel, 1996). There are differing degrees, consequently, that might be utilized to characterize authoritative manliness. "Authoritative manliness, in Western culture, is comprehensively described by "control, forcefulness, intensity, athletic ability, emotionlessness and control" (Cheng, 1999: 298). These male beliefs incorporate "apathetic passionate presentation" (Cheng, 1999: 299), where the demand that upheavals or showcases of feeling, regardless of whether love, agony or distress, implies an individual 'falls flat' his manliness (Goffman, 1976). Scholarship to a great extent concurs with these thoughts (Gronstad, 2003; Horrocks, 1995; West, 2000). The

prevailing and savage qualities, be that as it may, would possibly be exclusively illustrative of manly authority if those were the sole attributes the predominant gatherings showed (Connell and Messerschmidt, 2005). Manly authority may also have positive attributes, similar to an individual being able to accommodate his family and keep up friendly and sexual relations with others (Collier, 1998).

This might actually be confounding, in light of the fact that it makes the contrasts between the predominant authority, and other subordinate or elective authorities, harder to sort. Actually, these movements and polarities permit space for disruption and hence the translation of male character conduct in filmic writings to be evaluated across a range of practices and activities, rather than just against a double structure. This is regularly a basic point inside the writing and essential for the system of this proposition. Manly authority won't be seen in double terms of 'good versus terrible', but instead it endeavors to address, undercut or in any case difficulty diverse logically explicit authoritative masculinities which can be analyzed.

This accordingly upholds the difficult of the portrayal of masculinities in film in light of the fact that these domineering hypotheses all by themselves have been returned to and added upon. The equivalent applies in wording portrayal. The portrayal of masculinities in film to this point has been an enormous supporter of male centric standards as has been outlined all through this paper. Subsequently, through film, these portrayals can be undercut.

2.16. Scholarly Criticism of Hegemonic Theory

The accentuation across a significant part of the contemporary scholarship is that the authority could be a current ideal, which domineering manliness is characterized at a chose second on schedule or on the other hand crossroads ever. This wasn't, be that as it may, consistently the case. The ambiguities introduced by the idea of authoritative manliness are scrutinized, particularly right on time after the idea was first evolved, in enormous part since

pundits saw that the authority could not be 'fixed' at a specific point. Donaldson (1993) contends that "the idea of authority, (is) a thought as dangerous and troublesome in light of the fact that the possibility of manliness itself" (p. 644). Donaldson (1993) contends that what is viewed as manly domineering conduct in one setting, can confine the conduct of men in a totally unique setting, with a contrasting arrangement of authoritative qualities. Donaldson (1993) accordingly questions the value of domineering
manliness as a thought. It could even be conflicting in its application and rarely allude
to paying little heed to the predominant ideal was at that point (Martin P., 1998). Others contend that it's not satisfactory what authoritative manliness seems like practically speaking (Wetherell and Edley, 1999), or on the other hand for sure, by and large, it is confounding to get a handle on who precisely addresses domineering manly (Whitehead, 2002). Connell and Messerschmidt (2005) contend that these ambiguities give characteristic legitimacy to the idea; they help the applying of the authority as a motivation since it mustn't be utilized as a "fixed, transhistorical model" (p. 838). Innate during this agreement is that the feeling that for the authority to be kept up, for it to move and adjust, it should hold this inescapable uncertainty. It should be socially, socially and territorially context oriented. rather than confusing its utilization for this proposition, the ambiguities are basic for the assessment of manliness inside film. On the off chance that the authority was a completely fixed thought, at that point it'd be futile stay aware of proceeding with patterns and changes inside the expected social environments as reflected in social item. The previously mentioned scholarship doesn't make this connection; it's excessively worried about regardless of whether the domineering idea might be a fixed one (Donaldson, 1993; Martin P., 1998; Wetherell and Edley, 1999). Connell and Messerschmidt (2005), nonetheless, make the express connection of moving authority to film as they contend for Cavender's 1999 study looking at male legends in movies of the 1940s to those of the 1980s. there's further scholarship to prove this

flexible viewpoint and rely upon the prospect that "this proposes that mainstream society includes a conflicting nature—it contains 'predominant', 'arranged' and 'oppositional' implications, regularly mixed inside a similar content" (Horrocks, 1995: 27). The adaptability in recognizing authoritative manliness across various logical ways is "the mystery to its chronicled achievement" (Messerschmidt, 2012: 57). It's the connecting of the context oriented significance of a pliant idea of manly authority in film that is critical to this proposition for what it's worth through understanding the longstanding portrayal that it very well may be undercut.

The idea of authority firmly challenges essentialist perspectives on twofold sex outlook speculations (Cheng, 1999) which follow the idea that the simple science of men what's more, ladies decides sexual orientation based practices, execution and jobs. These essentialist double codes direct that sexual orientation and sex are same and deterministic, while the authority gives a scene where sex might be a social development (Lorber, 1994). One such pundit of the authority as a thought censures related scholarly work, contending it endures a "need any certain idea of manliness and bargain in distortions of communist Women's activist precept" (August, 1994: 371).

August proceeds to contend that men ought to be treated as populace and their "wins also, disappointments should tend fair treatment" (August, 1994: 13). West (2000) counters that this methodology "omits the social cycles and aggregate systems described by the interlocking of culture, force and financial aspects, and decreases heterogeneity and strain to the measure of private eccentricity" (West, 2000: 17). On the off chance that we think about the upkeep of the authority in its reference to advantage and power, at that point such responses are unavoidable in light of the fact that men's investigations will occasionally address "the essential advantage of imperceptibility—one of the first compelling sorts of authority" (West, 2000: 17). At that point it turns into a danger that "illustrative strategies

which legitimize and hence add to the propagation of manly advantage" (West, 2000: 17) are revealed by their assessment in film. Paired perspectives on sexual orientation are thusly contended to be excessively shortsighted for this proposition and their determinism doesn't mull over the hazy situations of human conduct, paying little mind to distinction (Coltrane, 1994). It's trusted that by analyzing the hazy situations as opposed to embracing captivated thoughts of sexual orientation, it'll be useful in responding to this current proposition's examination question: how post-2000 Hollywood movies address chivalrous or predominant manly figures in film and what questions or disruptions do these portrayals raise about the emergency of manliness?

Buerkle (2011) characterizes domineering manliness as "both genders get preparing over the course of their lives to befits social beliefs that keep up severe, dichotomous differentiations among people" (Buerkle, 2011: 10). Buerkle's exposition alludes to US culture which helps the structure for this exploration. Be that as it may, quite a bit of Buerkle's material is about sexuality, sexual practices and conduct, which is a more modest sum valuable for this undertaking. It likewise manages TV, and while this task will pander to film, portrayals of a domineering content or preparing is pertinent here. Further propelling this position, Lord (2009) in her examination of Fight Club, buys in to the indistinguishable idea of investigating the disruption of adherence to a domineering content. Lord (2009) expands on this reason in her contention, that for authoritative (or acknowledged Western practice) manliness to sustain, it should twist back on itself, move and modify, and is generally undercut in mainstream society to turn into a Catch 22 of domineering manliness. As researchers contend (Lord, 2009; Buerkle, 2011; Watson and Shaw, 2011), manliness is in transition; it's steady yet insecure. Flimsiness is required for change to require put in, yet in addition to hold request. As topics of manliness inside film itself can possibly not be established in overbearing portrayal, Bainbridge and Yates (2005) feature this domain of questionable

chance by contending that: realistic portrayals of manliness are frequently exceptionally intricate, equivocal and momentary, and, thusly, may lie some place in the middle of excessively cautious narcissistic methods of manliness and individuals which are more liquid and responsive change. Eventually, we pick the significance of seeing portrayals of masculinities as framing a continuum between these positions. They keep it up to set that the emergency of manliness must be reclaimed, through change. These repudiating subjects of progress and request, limitation and cleanse, are relevant to the ebb and flow research since they inspect the odds of recovery inside realistic story. While a significant number of these components are steady with the investigation introduced in this postulation, there is no endeavor in the proposal to offer recovery to any characters in my imaginative venture. Maybe the male characters are intended to confront the conditions they end up in and introspect regarding how they arrived and the manners by which they end up to be chargeable and wind up to be empowering agents.

2.17. Homosocial Bonding

One route inside which standards of manly conduct are kept up is through homosocial holding (Sedgwick, 1985). Scholarship underlines that men's lives are firmly coordinated around their connections to men, which manliness is along these lines firmly woven to homosocial relations (Brady, 2012; Head servant, 1997; Connell, 2000; Flood, 2008; Hammaren and Johansson, 2014; Sedgwick, 1985). Flood (2008) sorts certain practices and practices that help characterize domineering manly establishments of holding: male-male fellowships take need over male-female relations, and non-romantic fellowships with ladies are perilously feminizing. Sex could be a key way to manly status, and different men are the crowd, consistently envisioned and once in a while genuine, for one's sexual exercises. Hetero sex itself are frequently the medium through which holding is ordered. Last, men's sexual narrating is formed by homosocial manly societies (Flood, 2008: 1).

Homosocial domineering holding isn't just rivalry and avoidance based. Indeed under a truly male setting, for example, as inside the 'stag-do' in Thurnell-Read's 2012 investigation, the consolation of gathering closeness, fellowship and furthermore the obligations of

kinship show a more touchy kind of manliness, inside a predominant domineering setting (Thurnell-Read, 2012). Depictions of those practices and their markers in film give a helpful setting to examine portrayals of manliness in film, and then some basically, the different understandings of those practices and the manner in which they might be applied to a social or mental setting (Craine and Aitken, 2004). For the investigation of manliness, in the entirety of its subtleties, homosocial holding and its portrayal in film is consequently fundamental setting.

Film scholarship shows that in specific accounts manly figures are recovered to a domineering manly or in any case artistically palatable situation, through the rebuilding of homosocial holding (Boyle and Brayton, 2012). Fight Club (1999) is one such film that pulls in much insightful consideration, with specific focus on the connections of men to each other and hence the path inside which the characters are made to play with domineering types of holding. Scholarship contends that the fellows inside the film are all the while distanced by the authority, yet here and there they embrace it (Barker, 2008; Clark, 2001; Craine and Aitken, 2004; Gronstad, 2003; Yeo, 2014). Craine and Aitken (2001) contend that Fight Club (1999) addresses the break or separation of men from each other as an indication of the disconnection of commercialization. The Fight clubs inside the film are "expected to wreck the tortuously ordinary features of most recent metropolitan life" (Craine and Aitken, 2004: 1). Buerkle (2011) contends that the pressure in talk of a large part of the twentieth century has been on industrialist restriction so with respect to assets to go into gainful objectives,

repeating the cutting edge/industrialist society of twentieth century Western culture. Coming into see since the 1990s could be a more neoliberal stylish that "has delivered pictures of manliness that underscore utilization and satisfaction as their lone prizes" (Buerkle, 2011: 9). The portrayals in Fight Club (1999) are situated inside the story as making a difference men re-interface through the unfolding of a clearly progressive sort of manly fellowship. Pundits concur that this content presents disruptions of authoritative manliness in any case, with a significant curve; the disruption or scrutinize of domineering manliness is invalidated by an extreme re-visitation of predominant authoritative figures of speech. This can be additionally uncovered in Brandt's (2000) work on The Fifth Component (1997) and Barker's (2008) composing on Gladiator (2000). Moreover, while these writings can introduce unrest and contain signifiers of non-similarity, inside the last perusing they structure a circuit from disruption to authority that implodes back on itself (Brandt, 2000). Eventually, the characters adjust to an submission predicated on homosocial holding, with reclamation resulting after a deficiency of character, as addressed in Gladiator (2000) and Fight Club (1999).

This thought of homosocial holding end up being an extremely vital method of comprehension authoritative manliness in film and TV or its portrayal. In my imaginative venture, the class of investigation that I have decided for my screenplay just as for my enlivened location is the crime/analyst kind. In my investigation I utilized the class saying of the 'amigo cop criminal investigators' and due to my particular investigation of manliness inside this sort, the possibility of homosocial holding is totally essential. It again implies the previously mentioned sex performativity on the grounds that inside the relationship of the two investigators it nearly appears as though they play out their masculinities for each other, and maybe even attempt to outperform one another. It uncovers further that manliness discovers where it can get attestation.

2.18. Defence of Privilege and Patriarchal Power

One of the vital jobs of homosocial conduct in men is that the support of male centric power (Sedgwick, 1985). Clare (2001) contends that homosocial holding is under danger from shifts in man centric force on the grounds that, in dread, men have started to move standoffish from one another "like pioneers seeing their domain disintegrate [and] disdain what's going on" (Clare, 2001: 4). Film scholarship analyzes portrayals that are apparent inside the ways during which "men will in general bond, fabricate shut groups, and guard their advantages and positions" (Hammaren and Johansson, 2014: 1). This thought of guarding male advantage and along these lines the possibly baffling situation of fighting off the decrease in male centric force is clear in Boyle and Brayton's 2012 investigation of The Expendables (2010). it's asserted that men will go to practically any lengths to hold power, at the rejection of women, and at all expenses abstain from acknowledging or communicating their feelings of trepidation. Addressed could be a profound situated aggregate oblivious dread of losing their male centric force (Head servant, 1997; Clare, 2001; Tacey, 2012).

These interests are mostly kept up through homosocial holding since they're upheld progressive frameworks with financial gains at base, that have empowered predominance over ladies and fortitude among men (Sedgwick, 1985). Homosocial holding is, notwithstanding, either separating or neglecting to resuscitate typical man centric equilibrium. The portrayal of manliness since it identifies with those force structures is analyzed in film scholarship (Aronson and Kimmel, 2001; Boyle and Brayton, 2012; Franco, 2008; West, 2000).

Boyle and Brayton (2012) make joins between work, advantage and power and their portrayals in film. they pass on together thoughts alluding to the overall monetary emergency of 2009 and contend that "film offers an irregular discourse on men at work in spite of the fact that it isn't explicitly worried about the aftermath of the 'Incomparable Downturn'"

(Boyle and Brayton, 2012: 5). This aides this investigation to verify that writings don't ought to be unequivocally about the point matter, in talk the inert importance is investigated (Piatti-Farnell, 2014). Boyle and Brayton (2012) analyze The Expendables (2010) not a conflict film in that capacity, but rather an assembled group of war 'specialists' or hired fighters, being employed for 'one final work'. this demeanor is useful in its
connection to the financial downturn and the manner in which this will be addressed in Hollywood film.

Quite a bit of their appearance is on the US work market and on how characters inside the film satisfy certain regular generalizations (and further talk and investigation on the effect of this). inside the Expendables (2010) the muscle-bound saints utilize their hypermasculinity, abilities and homosocial fortitude to win. they're not lost or obliterated, in light of the fact that the film's title may recommend.

Man centric force is additionally passed on through social practice and sent through social item, "It is these social modes which send, legitimize, build up, propagate or then again, arch, question, or challenge the texture practices of manliness what's more, the generation of male centric force" (West, 2000: 6). Man centric force is contended to be the quest for control and gathering of capital inside the entrepreneur framework that overwhelms western financial matters (Connell, 1987; New, 2001).

The male centric society likewise looks to keep up sorts of social and familial control that puts the needs of little quantities of world class men, over the needs of young ladies and different men (Faludi, 1992; West, 2000). This might be performed by a minority in a shot to communicate the qualities and authority of this more modest bunch over others (West, 2000). The nonstop endeavors to overwhelm through manly authority clarify part of the way its movements and ambiguities, it should never-endingly reply various endeavors to fluctuate as

"manly control is open test and requires significant exertion to keep up" (Connell and Messerschmidt, 2005, p. 844).

These challenges are accessible the state of subordinate or elective masculinities: the individuals who don't adjust to the hetero authority like those acting or performing homosexuality, yet in addition by the activities of women (Bird, 1996; Martin P., 2001). These strains offer basic spaces for this proposition to investigate, as movements in sex jobs and practices will persistently be reflected in mainstream society. there's a limit, in any case, to the extent of this examination. The scholarship during this regard conducts significant assessments of sex parts in connection to each other, on the grounds that the idea of authority is imperatively a social one (Connell, 1987).

This proposition doesn't have the space to take a gander at all exhibitions of manliness with quick respect to 'other people' inside the film messages, to attempt to do so would grow the project past its current boundaries. The idea of manly authority has for quite some time been contended as a framework to deal with strength over ladies, and different men (Connell, 1987; Connell and Messerschmidt, 2005; Messerschmidt, 2012). Mastery through male rawness—brutality or size—is turning into an undeniably "older style" (Cheng, 1999: 300) idea and scholarship contends that the declaration of manly "authority didn't mean viciousness, in spite of the fact that it likely could be upheld forcibly; it implied command accomplished through culture, establishments, and influence" (Connell and Messerschmidt, 2005: 832). Further scholarship contends that male centric force is kept up through these other or extra methods, some of the time related—standardized, progressive and administrative force frameworks (Bird, 1996; Connell and Messerschmidt, 2005; Wajcman, 1999; West, 2000).

These frameworks work at a social, familial and professional level. They additionally violate limits between the overall population circle and along these lines the private circle, any

danger to the authority in every framework, might be a danger to the authority generally speaking (Clare, 2001; Connell, 1995). The possibility that this imbalance might be a component of the authority and stays biased to other people who don't perform or adjust to the authority, is challenged. Expanded fairness of young ladies, public consciousness of women's activist issues and accordingly the more prominent presence of women inside the work environment, has driven a few researchers to contend the lived insight of the numerous men will be one in all undermining and persecution (August, 1994; Farrell, 1993; Stanley, 2006; Yudice, 1995).

Except if they (men) are a piece of the rare sorts of people who direct the prevailing authority, they have "little influence, and surprisingly less cash" (Stanley, 2006: 239). Stanley (2006) goes on to contend that this post man centric condition leaves men "mistreated and detached from society all in all" (Stanley, 2006: 239). Farrell (1993) goes as far to make reference to that male force and control could be a 'legend' which balance isn't just generally close by, yet that men are starting to be abused. Scholarship contends that portrayals of a 'reaction' against women's liberation and thusly the alleged disintegration of male centric force are noticeable endeavors to 'recover' manly force, and this can be a component of movies of the last part of the 1990s and mid 2000s including Fight Club (1999), Warrior (2000) and American Psycho (2000) (Clark, 2001; Barker, 2008; Gronstad, 2003; West, 2000). Stanley (2006) challenges—in his work analyzing the Adam Sandler film Dazed Love (2002)— that in contemporary culture men should explore a 'post male centric' culture where their job is befuddling and undermined. In Stanley's 2006 examination he contends that the addressed answer for the current disarray and undermining is that the recovery given by the therapeutic love offered by a 'great' lady, rather than the potential for change of the authority. Basically, the oppression of young ladies into a maternal and cherishing job will tackle the

man's castration issues (Aronson and Kimmel, 2001). Scholarship negates this thought and contends that the portrayal of ladies' adoration being the 'guardian angel' of men is an all around worn and tired figure of speech—maybe having a place with a previous less fair time—that keeps up the prevailing situation of the manly authority (Aronson and Kimmel, 2001). The 'arrangement' of therapeutic love of a legit lady to cure or reclaim the male figure isn't supported as an acceptable system for this theory. Basically, a perspective that relates male and female sexual orientations during a paired kind condition is tricky while analyzing a nebulous idea like domineering manliness. it's excessively shortsighted—overlooking huge conceivable outcomes in friendly practice and relations—and lines on an essentialist ideal to recover manliness exclusively by temperance of its heartfelt reference to the female sex (Aronson and Kimmel, 2001; Cheng, 1999).

The interconnected sex governmental issues of men's presentation of sex and man controlled society in connection to ladies—challenged or something else—is solid setting for the portrayal of manliness for this proposition. Not least since it offers the possibility to investigate subjects of men's 'power' and insightful situations on the male centric society, all together that these positions may be additionally uncovered or analyzed.

3. Bridging Between Theory & Creative Component

"Rape culture consists of ideologies and behaviours that condone and normalize sexual violence, which might include victim blaming and slut shaming" (Grubb and Turner, 2012, p443-452). My script is very aware of rape culture and it seems to be in the embedded atmosphere of the film's world. In accordance with Grubb & Turner's definition, there are some narrative and character elements grounded in that theoretical framing. In my script, the character "Zoe" moves around in very dark places and very odd hours, ultimately due to her pregnancy. Zoe's character in this position personifies the victim blaming and slut shaming that comes as a result of behaviours that condone and normalize sexual violence.

This point is further reiterated in the dialogue when the nurse (page 13) says *"And then what? She's remembered as the pregnant dead girl carrying a baby with an unknown father? Allow her to be nothing more than a slut-shamed social media trend?"* in response to the two male officers prying as to why she didn't come forward with any information about Zoe much sooner.

Zoe's predicament furthered by the sentiments shared by the nurse with respect to her secrecy regarding Zoe represents the conundrum women face as discussed in the theory with women coming forward about abuse and how there is a genuine fear of victim-blaming.

Another scene in the film that depicts this problematic male behaviour is when Ben comes home to Sam's news of the pregnancy (page 19). Ben immediately shuts Sam down and not only suggests that Sam abort the baby, he does so with an arrogance that suggests it's draining for him to have to even recommend a solution so obvious. Irrespective of what Sam chooses to do, the mere audacity of Ben shows the general patriarchal view discussed in the literature about how women are viewed as submissive creatures tamed by male egos. While

Ben was not physically violent, it's the same sentiments of superiority that condone and normalize sexual violence.

Masculinities and gender performativity discussed in the literature reviews are also represented as well as challenged in my script. In Connell's reading she talks of old but prevalent ideas around gender roles and the way women were pushed to household roles and jobs of intelligence were reserved for men. This can be worth analysing in relevance to notions of gender performativity (Butler, 1988).

The representation of that idea is present in the relationship between Malum and his wife (page 22). After Ben has a meltdown and goes to Malume's house, Malume's wife has to dish him some food and essentially mother him. The same goes for the following morning where she has a fresh breakfast for Ben and Malume. It shpwed the view mentioned in the literature that the men have the intelligent jobs while the women just have to cook and clean for the men while the men do the "important" things. Even when a man as it his lowest and needs a bed to sleep in, the woman will be there to cook and clean for him. I intended to further this idea by not even giving Malume's wife a name and referring to her in a traditionally accepted possessive form.

The subversion is present through the relationship with Ben and Sam. In the scene where Ben gets home (page 19), Sam rebuttals Ben very aggressively and cites her career success as something Ben doesn't ever consider. Later on in the script when Ben comes to his senses, Sam is not even home to hear him out and used her autonomy to leave (page 36).

Religion and its effect on the feminine psyche was another framework discussed in the theory. This framework alludes to a relationship between religion and toxic ideas that are prevalent in masculinity and how this affects the feminine psyche. In the scene in the script where the nurse is being interrogated by the two officers (page 16), there is a portion where

she explains *"She left... It was late, I set up a bed for her but she refused to stay. This time I actually offered to take her home in the morning if she stayed but she refused. She said that she had to get home or her parents would be worried. I was scared to contest that because I knew the stakes were high for her. She had told me that her parents were preachers before. So I knew that something like this had to be handled very carefully and at her discretion".*

The revelation that the nurse makes about Zoe's parents being touchers is present to suggest a subtextual notion which is that there is a religious aspect to Zoe's identity that may be governing her behaviour and the secrecy with which she is moving. Even if this was not the case, the fact that the nurse would think it has something to do with it represents how there is still a general sense of what is acceptable and unacceptable with respect to gender behaviour and religion.

A point of my qualitative research that became interesting to me was my finding of fetishization of rape and sexual violence in film and tv. In a 2019 publication by Kaya, Sehriban titled: Gender and violence: Rape as a spectacle on Prime-Time Television (Kaya, 2019: 682-700), Sehriban conducts research on audience viewership on prime-time episodic TV and creates a relationship between episodes that contain sexual violence and also the audience viewership statistics that accompany them.

Given that the main aim of the research and the accompanying film is to combat such deviances, I wanted to subvert that notion entirely. Women are not sexualized visually in the script and in fact the most visceral scene in the script (page 32) was the near gang rape of the vulnerable male "heroes" of the story. I feel it adds an angle to male violence that isn't so often explored which is about how men also suffer at the hands of it. To see the heroes of the story in this position seems jarring and is extremely shocking to the viewer, which hopefully puts the societal concerns into perspective for male viewers who will begin to stop perceiving

gender-based violence as a mythical phenomenon that happens to women but a real and urgent issue that they should empathise with and enact change.

My research also uncovered an aspect of the broader discussion on sexual violence which was the bystander phenomenon. In my script I intended to depict the story of what happened to Zoe as an event that could have been prevented at many different stops. It could have been prevented if the Uber driver was a bit more curious or was a bit more willing to step outside of his comfort zone. It could have been prevented if the Nurse just refused to let Zoe out into the night like that. If she would have just inquired enough to learn that Zoe's battery was dead and she shouldn't be allowed out again. The intention was to show how we can all play a small part in the GBV fight if we all just pay a little more attention and make ourselves more available. The intention was to show what the theory discussed which was that being a bystander can make one a perpetrator just as how a physical aggressor is a perpetrator.

Another theoretical framework discussed in the research is that of potential causes of masculine violence. I tried to depict the theoretical ideas presented like that of male violence being a result of Alpha mentality and having to have a "leader of the pack" mold. I tried to depict this in my script through the gang violence on the detectives near the end of the script. The leader of the pack, the one who raped and murdered Zoe, showed his "alpha-ness" by how violent he was willing to be amongst his gang. He is the undisputed leader because his violence knows no bounds.

I tried to expand on this poetically in my film by suggesting that an absence of fatherhood plays a part in toxic masculinities. I tried to explore this through the poetic flashbacks that the detective Ben has throughout the script, suggesting that it was him when he was a child. He encounters a tall shadowy male figure who seems to play a brief poetic mentor to the boy. The boy's final remark to the man before he leaves is "don't leave. If you move, the sun will

burn my skin". The shadowy father figure smirks and says "You'll get used to it" and proceeds to leave.

This exchange was a poetic attempt at displaying a young boy's need for a role model and how the absence of one lead's to him having to be hardened by life and ultimately violent. I tried to bring this poetic aspect into Ben's real life in the scene where he retreats to Malume's house (page 22). Ben in that moment is really in need of some guidance and Malume fills in as a father figure, almost literally tucking him into bed that night. From that moment their relation became more like that of a father and son, evident by the concern Ben has at the end, and Malume's affirming words.

The theory also touched on resocialisation interventions for men who have committed violent acts. In my script I intended to show just how much there is a lack of such measures in today's society. I uncovered this from my quantitative study on sentences for sexual violence. In a scene in my script between Ben, Malume and the tech-savvy "Ravi" (page 27), Ravi reads the criminal records of all the suspects and there is a shocking realisation of the crimes that these people did and the fact that they are still on streets, without being resocialised.

Hegemonic masculinity is shown in the film through certain archetypes. The "Malume" archetype represents that mould that audiences have come to associate as the "manly man". I explored where this character archetype finds himself when faced with a sensitive case like the one he faces. I enhanced this exploration of masculinity by incorporating another theoretical concept from my literary review known as "homosocial bonding" which basically speaks of how masculinities endorse each other. I thought the buddy detective genre is a perfect tool to explore such a thing and through the two cops I wanted to see where their masculinity would lead them as they solve the case.

The final theoretical framework discussed in my literature review was that of “defence of patriarchal privilege and power”. This theoretical concept situates itself in the discussion from the angle where male privilege and power always has a way of justifying itself. I tried to create an irony in this tale of two male detectives trying to solve the murder of a young girl, and how in the journey of them fighting this “evil”, they realise that they are part of the problem and that are also culpable. I tried to address this dismissive condescension of male authority in a more humorous way. When the nurse is being interrogated (page 13) when Malume asks the nurse if she was Zoe’s “pregnancy consultant”. I found a humour in this butch male saying such a silly term as if he knows what he’s talking about and being called out on it a by a literal nurse.

4. Film/Televisual Analysis

The three texts that I have chosen to analyse have been chosen for very specific reasons. These are three texts in the same genre that received good audience and critical acclaim, one from Korea and two from the USA. What drew me to them the most was their gazes. Mother (2009) is from a mother's perspective as she tries to protect her son from being considered a suspect. Unbelievable (2019) follows two female detectives trying to solve a case of a serial rapist. True Detective (2014) follows two male detectives trying to solve a case of missing girls.

I liked the diversity in perspective of these three texts and believed I could compare some of the theoretical frameworks from my research with gender representations and character archetypes in the texts.

4.1 True Detective (2014)

The first TV series that I will refer to is HBO's hit show *True Detective (2014)*. *True Detective* is an anthology series that follows two detectives in the pursuit of solving a case. *True Detective* Season 1 followed Marty Hart and Rusty Cohle as they attempted to solve violent murders of young women. In solving these cases they came to realise that these all built into a larger conspiracy that had many girls going missing and they eventually found that young girls were being abused by

powerful men. That is the plot of this series, but the actual season is about the relationship between these two men and how their relationship was tested and grew over the years as well as how these men themselves encountered change as people.

While this is undoubtedly an exquisitely executed piece of television, this here is one of the biggest problems of the crime/detective genre, specifically when it is about crimes against women.

The protagonists and case solvers are typically male. The centuries old myth of men being the heroes is perpetuated here and while the harm is being done to the women, the women's story is very much backgrounded and the story of the male protagonists is foregrounded, making them unimportant.

The series isn't about the rape and abuse of women and children. The series is about how the abuse of women and children affects these men the women are rarely given screen time and the few that do play roles that feed into male gratification.

The biggest female part is of one of the detectives, Marty's wife, who engages in extramarital affair with Marty's partner, Rust. She then became merely a conflict between these two men. The others are all young women who engage in sexual relationships with these men.

While being a great show, *True Detective* perpetuates rape myth and backgrounds the abuse of women, focusing mainly on the pursuits of the male characters.

In my creative project I aim to challenge and subvert this subjectivity from *True Detective*. While still portraying the narrative from the perspective of the male detectives, I want to add some complexity to their subjectivity by not portraying them as heroes but as culpable agents in the prevalent culture of rape and violence.

4.2 Unbelievable (2019)

The next piece that I will examine is the Netflix series *Unbelievable* (2019). *Unbelievable* is somewhat of a feminist response to *True Detective*. *Unbelievable* follows two detectives who are tracking down a serial rapist who rapes all of his victims in the exact same way. This is based on the real-life memoir of Marie Adler, who was a teenager at the time of her rape.

There are many things about this show that make it a subversion of stereotype. One of the things is that we get to see things from the point of view of the victims from a narrative point of view, as we follow them home and see what kinds of complications they deal with in their own lives and the various stakes they face. We continue to see the victims' point of view all

the way down to the way the film is shot. We see these sequences of the memory of the instances of sexual violence that these women experienced and it is filmed in such a way that we can feel the panic and hysteria of the moment and the trauma that it caused in the victims. We constantly revisit these victims throughout the series as the series is very much about their recovery of trauma and their journey in reclaiming the power that was taken from them. As opposed to *True Detective*'s where we witness these men and hope they solve the case for the sake of them finding their peace, in *Unbelievable* we are rooting for the victims and for them to find their peace. Another way in which *Unbelievable* subverts genre is in the detectives themselves. We have two female detectives who are solving the case and many of the helpers around them are women as well. While there are men in the show who also participate, they never override the women's story. For instance, one of the detectives has a husband who stays at home with their child and stays up late looking after the child while waiting for his wife to return home.

Typically, in this genre, things are the other way around. Typically, it is the men that are out in the world and doing all of the hard work and have to come home to their wives at the end of the day.

Unbelievable is a very well-crafted piece of television that is made all the more poignant by its subversion of long held genre stereotypes.

4.3 Mother (2009)

The third text I would like to analyse is the Korean film *Mother* (2009) by Bong Joon-Ho. Mother follows a woman who is very protective over her son, trying to solve the case of a girl who is believed to have been murdered by her son, in order to get her son free from prison. This film explores many themes but adds new dynamics that situate themselves in the modern

age. The biggest dynamic here is the way in which it uses social media, more specifically the cell phone, as an archive and as a tool which contains enough information to solve the case. In the context of the film, the phone that belonged to the murdered girl exposed so much about the girl and what could have led to her being murdered. This is a dynamic that I wish to explore in examining the ways in which social media plays a part in the enabling and perpetuation of rape culture. Another subversion that occurred in Bong's film is that of the unlikely detective. All the genre conventions are adhered to in terms of interrogation, suspects etc, but having the dynamic of the mother added so much thematically and also put an interesting twist on who perpetuates what. In *Mother* we are confronted with a mother who has to face the fact that her son may be the killer and we see how far she goes to protect him. As an act of love, she wants to protect her son. But in doing so she condones and plays a part in perpetuating violent acts against women.

This is another theme I wish to expand on and explore, how both men and women can be complicit in the perpetuation of rape culture.

5. Methodology

5. 1. Qualitative Research – look into GBV, Rape Culture, Toxic Masculinity etc.

5.2. Quantitative Research – statistics on GBV from rate of occurrence to jail sentences for crimes

5.3 Bridge the gap between theories of masculinity and rape culture and the way these themes are represented in film and tv. for example, lots of the research contains women's accounts of their experiences and yet films on these very issues are told through the male subjectivity. From my research findings I wrote a screenplay that challenged the male perspective when the male perspective is there and took a better take a look at how that male perspective is culpable within the crime as opposed how that male perspective could be a saviour within the crime.

5.4. Jot down the screenplay and build the film. The screenplay took the ideas of masculinity and also the various behaviours that perpetuate rape culture and treat them as emotional or philosophical values, with different characters within the film portraying varying degrees of those values.

In analysing rape culture, a diagram was illustrated to indicate the varying degrees of rape culture within the variety of a pyramid (11th Principle Consent, 2020). At the underside of the pyramid are non-physical crimes like catcalling (a name given to the action of typically men whistling or making typically sexually inappropriate comments towards women (DelGreco, et.al. 2020)) and rape jokes typically made by men amongst themselves. At the highest of the pyramid, are the extreme crimes of rape and murder. This graphic is helpful in observing the various degrees of culpability in rape culture.

In my screenplay I explored masculinity and rape culture by having different characters who find themselves on different positions on the rape culture spectrum where at the underside you have got a bystander and at the highest you have got a rapist/murderer. I explored masculinity by showing through the narrative that these characters after all mirror one another in a manner of which the male bystanders are even as culpable for perpetuating rape culture because the violent abusers.

6. Screenplay Outline

No Man's Land follows two detectives as they try and solve a case involving a murdered pregnant girl. Throughout the narrative they encounter clues that at first seem vague and abstract, but through the narrative of the film these clues are closer to home than they believe. By the end of the film the protagonist sees no difference between himself and the said detective. Every character, male and female represents an emotional value on the rape culture spectrum. Every character is either a victim, bystander or perpetrator. The traumas of the detectives are also explored which are conversational with the process of trying to understand the causes of male violence.

7. Conclusion

The research conducted in this dissertation allowed for a strong understanding of my chosen topic at understanding the representation of masculinities in film and televisual media, and consequently many broader theories that pertain to film and masculinity alone, respectively. The intention that the research was set out to achieve was reached, with an even greater understanding developing in the process. Upon researching the causes of masculine violence in society, it became apparent that many interventions exist that have tried to console or prevent these acts of male violence. Beginning with consulting the victims, but consequently realising that it is more useful for preventative precautions to be put in place.

In researching this there were many instances cited of a reduction in violence or a change in mindset after these said interventions. With this in mind, together with the various literary sources that were consulted which spoke to the manner in which film and other artistic pop-culture practices and texts have in influence on the culture and the society, the research in this dissertation took a new shape where it indeed seemed that a new avenue of addressing male violence and toxic masculinities on society can be addressed and changed. As this research progressed it started to take more of a social responsibility form as opposed to a mainly artistic one. As the research was progressing it seemed that creating the creative project was not only exploring the themes expressed in the dissertation in a creative manner, but was actually directly contributing to one of the main points raised in the dissertation which was around the intervention of masculinities. It seems that in creating artistic works such as this, that field of understanding can be further developed and a new way of intervening in toxic masculinities and attitudes pertaining to rape culture has been discovered.

This thesis in conjunction with the creative component has suggested a potential advancement in the way in which violent masculinities can be addressed and rape culture can be better understood in society by perpetrators and bystanders, using powerful gifts like film and televisual media through subverting conventions and bringing new modes of understanding to the fore.

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Films

- The Expendables (2010)
- The Fifth Element (1997)
- Fight Club (1999)
- Gladiator (2000)
- Mother/Madeo (Bong Joon-Ho, 2009)
- Punch-Drunk Love (2002)
- True Detective Season 1 (HBO, 2014)
- Unbelievable Season 1 (Netflix, 2019)

Creative Project Link

- https://drive.google.com/drive/folders/11lWtDvqPnpTdtUF8Mw937R9XAu4-tHdV?usp=sharing