BIG-BOY MOVIES OF HOLLYWOOD: UNREALISTIC GENDER RULES AND SILENT MASCULINITY CODES

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Abstract
Unpleasant biases of female images in Hollywood mainstream movies had been broadly discussed for years. However, with a closer look at Hollywood productions, males are visibly portrayed in multifarious to unpractical images recently; and these unrealistic traits are getting a strong foothold in the society. This stereotyping of males has automatically becoming as a silent agreement and guideline between film industry and society: an invisible slaughter of male representations seems as an inevitable process of pursuing visual pleasure and cinematic capitalism. Females are stereotyped for male gaze as Laura Mulvey mentioned in Visual Pleasure and Narrative Cinema at 1975, while males are stereotyped recently with its “heterosexual masculinity” as mentioned by Steve Neale in his Masculinity as Spectacle: Reflections on Men and Mainstream Cinema at 1985, or trained to be an latest “ultimate man” with extreme masculinity traits according to Michael S. Kimmel in Guyland: the Perilous World Where Boys Become Men at 2008. By following the ideology, this paper focuses on Hollywood’s masculine movies which emphasizing on manliness, that creates unrealistic images, distorted identifications of male physically and emotionally. By organising the created and twisted masculine rules and codes from American films, this paper justifies the relationship among movies, masculinity, identity conflict, social pressure and unequal cultural structure.

Keywords: Hollywood Movies, gender Stereotyping, Masculinity