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WMST 300

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<div align="center">Journal Entry I</div>

This series of journals reflects my critical thought over class discussions and notes as I went through the readings. The first reading structures out the theories of human demographics —gender, race, class, and cultures present in U.S media. As a class, we reflected on the presence of how we each saw human demographics depicted in media. Most commented on news sources and the bias depicted in them; sexual rights on abortion, representation of race in criminal portrayal, race and class on CNN, portrayal of Muslims and Islam in U.S. media, Instagram & twitter rhetoric, censorship, sports, cancel culture, and control. Each of the subjects transitioned in conversation showing some relatability to another, starting with the introduction of the Rocky Horror Picture Show, a cult work in the mid-70's that challenged the presence of non-binary gender and sexuality during a conservatively regulated society.

Some of the challenges occurred because the cultures of the American people were not fully represented in the popular media due to the hegemonic ideals that, in a sense, oppressed sub-cultures or other non-dominant communities of people. In the last century, the most prominent issues of repression in media are women's social roles, sexual liberty, and racial disparity. If the hegemonic ideology is presented as regulations within the FCC then the conflict comes from the disparity between legislation and the social contract (Rousseau) of the people. Internationally, the representation of women has wavered among the prohibition of presence, semi-lewd limiations, or no restrictions whatsoever.

One of the most recent movements known as #FreeTheNipple arose from the sexual dimorphic prohibition of the areola and nipples of in media. In that the prohibition of displayed body parts are based on their cultural sexualization. The hegemonic ideology of sexualization changes as media shapes it; people who own the means of communication set the standard and the standard influences how people interact with each other across cultures. In the past couple years, the BBC lifted the prohibitions of the female nipple—the U.S. still has inconsistencies among media outlets about this matter. In the realm of social media, posts have been made with photoshopped male nipples over female breasts to challenge female sexual subjugation, the disparity of how each forme is differently treated. This liberty has brought forth desexualized notions of women as well as lowered crime rates. A sense of responsibility is presented in self when people are meant to regulate how to respect others as autonomous individuals.

In contrast, if a U.S. flight (or any flight) enters Saudi-Arabian airspace, particular depictions of women must be concealed from view because of Saudi state censorship. So, when piece of print media is available in a craft, the stewards are required to request passengers to conceal their ever-so-salacious issue of Sport's Illustrated or Vogue. These kinds of regulations are known to citizens of other more-liberal countries and reinforces the lens toward people of that state. In this case, Saudi-Arabia is a state under Islamic rule, therefore, despite it being an absolutist logical fallacy, people in other states create stereotypes of the Islamic religion and *Muslimani* cultures that stem from it. Because the religion is fundamentally tied to Modern Classic Arabic (MCA), the language is associated with conservative and radicalistic beliefs, regardless of the fallacious jump in logic.

Similarly, languages are utilized in media to shape perceptions of character, so much that consistencies of such utilizations have reinforced stereotypes of speech. The most common

examples are within varieties of English: African American Vernacular English (AAVE) has been used for lower class characters; Standard British English (SBE or King's English) is used for villainous characters. Varieties of Second Language English are observed making the same associations as AAVE or SBE: native Italian and Russian speakers are perceived as crime-and-corruption cultures. Even within varieties of L2 varieties alter perception of character--for the example of Frozen, where the setting is generalized as Scandinavia or something within the Swedish empire, the varieties of language are basic and lightly accented with universal L2 patterned speech. However, when the characters make their way to the northern (what I assume) is reindeer-Sámi region, the Finnish accents are used to portray a sense of "rural nativity." Regardless of the intention of shaping character, it's important to decode what the artist or other interlocuter is using to shape inter-related cultures through media.

Theories of how media shapes culture and in return media is shaped by culture as an equal exchange, like a paradoxical chicken-egg debate. Some artists challenge this more pragmatically than others, and in different ranges of scope. Comedians and entertainers typically address issues on a broad level, at least instigate viewers to think about controversial circumstances. Dave Chappelle confronts cultural conflicts through media, covering gender, race, and classes of people. On the other hand, novel cultures that are rooted by collective media cover a narrow scope whereas some political actors focus on either (The more I reconsider which are narrow or wide, I come up with exceptions). Punk culture was popularized over a collective music genre and initiated to voice distress during political unrest in the U.S. and post-Soviet reconstruction.

If we compare media to political structure, media culture is significant compared to other hierarchy-based systems. A governing body rules and is ruled by people; it defines people. When

the people cannot effectively rule media, it becomes an oppressive organization. What we present in media, books and all, is intended to expand ideas such as the communal lyceum. If the community that created democracy also created the same governance – in the same way where a concentrated power needs to have a balance of liberty to its people, if those people are cohesive. In many ways the balance of power in media reflects the power of culture in politics: morality, censorship, control—from those whose interests are tied to its production and may not be fully representative of a heterogenous nation.

The realm of media ties in corporate ownership for control and influence, an ideology of possession and competition can impede economic and social growth if the interests are strictly for profitability. The interest of capital beyond a means of supporting communities and a reasonable living of the primary benefactors is the initial step toward commercial corruption. To digress from an anti-capitalist manifesto, I'd rather reiterate that it's vital that people be educated to decode portrayals of media with minimalized bias. Unfortunately, when the people of a nation are presented with excessive polyphonic media intended to frame truths for political benefit. People who are less educated and literate tend to seek tautologic validation in media that doesn't challenge their ideals. Essentially, people want to hear what they believe to be true. Epistemological validation is known as cognitive dissidence when it is sought out in media.

The kind of validation as an extension of identity is also observed in satirical works and fandoms. People seek emotional attachments and develop a cultural competence by living vicariously through artificial characters and scenarios, realistic or not. The realm of irrealis holds a greater grip on the influence of utopian ideologies that people find in relationships, government, or even superpower. I suggest that the hegemonic ideology found in the U.S. that incorporates race, the amount of melanin or other defining genetic features, is a key identifier

between people and media. Race and sex are therefore limitations on the means which people can expand their ability to be empathetic *iff* they must share that identity. Ideologies in media are shaped on social philosophies of class, gender, and ethnicity. In our reading, the ideologies of Marx lay out the foundation of political thought. However, for the sake of modern philosophers, Slavoj Žižek discusses the element of feminist ideals and leadership portrayed in the final Game of Thrones season.

Žižek says that the early work was placed on the idea similar to (Richard) Wagner, with esoteric ideologies that women are disgusting for intervening in political life, searching for power. Sexist in hypocrisy is that a male with the same ambition to promote narrow interests or personal caprice could justifiably make the same pursuits. There is no attack on feminism when the means of power cannot be met through love, then fear should reign—an embarrassing, vulgar motif of an unsatisfied woman (person) who then explodes into destructive fury. He argues that the Mad Queen is strictly a male fantasy and psychologically unjustified, an extension of patriarchal ideology, a fear of strong women. Regardless, we are set with consistent feminine justice, in that justice is brought with female bodied people. Even if Danny wins as a good person, destroys the 'bad' Cercei, power corrupts her. Arya saves the world still by assassinating the Night King, then sailing to the west (to colonize America?), representing liberty and autonomy. The one who remains as the autonomous Queen of the North, beloved by today's capitalism, combines feminine softness and understanding with a good dose of intrigue, niche to balanced power relations. Marginalization of women is a key moment of the general liberal-conservative lesson of the finale: revolutions have to go wrong, they bring new tyranny. The final utopia is concluded with a disabled, all-knowing, person who wants nothing, who evokes wisdom that the best rulers are those who do not want power.