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Journal Entry III

Gender and age: in mass media, we can tell that with age comes the descent of active, or sexual, lifestyles. Although this is considered to be the expectation in the majority of cultures in the U.S., there are not a majority of samples in my own network. Therefore, the assumption of inactivity as I see it is a conservative lens. Trailers in media for “the bookclub” and “the expendables” reinforce the decline and that one can redeem activity with some kind of spirit, that is motivation and passion. Often media promotes roles different for male and female aging, whereas “Poms” and “bookclub” support the idea that older women stay in homes and men tend to maintain their youthful activity. Stallone in, what we assume to be, the last Rambo film, shows off a vigilant attitude despite pushing an age greater than the women in comparative films that emphasize the decline of age. It’s not to say that the female cannot be in a leadership or powerful position. In “The Devil Wears Prada” Meryl Streep holds an intimidating position of power; Jamie Lee Curtis also holds her own against Michael Myers in Rob Zombie’s Halloween sequel. Other examples of counter-hegemony in previous generations of film are Sarah Connor in the first and second Terminator. We do not see the same age actors progress past a certain age—women come across as valuable based on their physical appearance and unless you are a classic artist such as Maggie Smith or Judi Dench (who frankly have not lost their touch). J. L. Curtis and the late Carrie Fisher took on iconic roles in earlier works that solidified their career, whereas the majority of actresses are valued on their physical appearance over the quality of

characters portrayed. However, these female heroes do not often share the trope of the active muscle-bound invincible badass unless they have some superhuman trait—the femme is a social construct.

An active lifestyle that lines itself with the white male monolith of identity is the American gangster and later discussed, the hillbilly. Both entail motives to mobilize within economic class. Contrastively, the gangster identity is about the consequentialist means of attaining affluency, some material attainment under lawless premise; *Duck Dynasty* betrays the basis of the identity that rural America is poor, but it also portrays a libertarian, conservative lifestyle. In the rural U.S. not having wealth is an essential component to some well-functioning societies. The lifestyle portrayed stigmatizes anything that is not within the “in-group,” as someone less than authentic. Within the show, as portrayed by the *South Park* series, characters challenge others on their state of authenticity. Hypocritically, the characters portrayed come across as synthetic copies to generalize an image that can appeal to a larger audience.

As an aside that should grow into an argument, *South Park Studios* makes efforts to counter oppressive tropes by creating satirical, sarcastic humour. One of the examples that I brought up in class was from Season 13 Episode 12, “The F Word.” In this episode, the debate of a term commonly perceived as an epithet is challenged by the in-group and out-group of the community which it affects. However, the definitions of the term are split into subsets and (mis)reapplied to a different people while the disparaging part of the epithet was removed. Chaos ensues and although the misunderstanding is rectified, the conflict still stands: like the “N” word, now is it appropriate for communities to control the use of language while the corpus is not educated on the sociological impacts. In a similar manner that a people need to be educated to vote, a people need to be educated in their media to prevent corruption; in the way that language

functions and there's a mixture of innate knowledge, cultural competence, but not all of human culture is universally innate. The acquisition of language and culture is, however, innate and there are levels of knowledge we expect from others within and exogenic of our own culture. As the hegemonic views of human demographics are shifted between cultures, fundamental communication errors base the conflicts between people whose language plays an essential part of identity. The legitimacy of the identities in the articles this week focus on the actions of perception of peoples' doings in media.

The identity of the American gangster has shifted from the illegitimacy of business to socially acceptable organization—my favorite example derives from the former legality of the tontine to the formalization of modern insurance companies. The gangster of the 90s and onward into the 2000s is a shaped to a Comptonesque racially-framed identity of poverty transcending social class to being a person of wealth from cooperative benefactors taking advantage of the music industry. The image of the gangster before and after the shift has also has ties to specific varieties of English however different, the differences from prescribed English is marked with the same social perceptions: different intelligence, dangerous, unfamiliar ethos, and novel angle of masculinity. It's almost as if the means of being dangerous and erratic as exemplified in *Fast and the Furious*, *the Expendables*, or *the Terminator*, qualify all of the components that makes one masculine.

Gangster rap is a sub-genre of Hip-Hop, glorifying crime lifestyles, aggressive masculinity, and a violent cure-all for disputes. Hip-Hop music originated in the S. Bronx where generalized minority ethnicities secured a public voice without judgement. In the U.S., performative media is strongly protected by federal law with freedoms of expressions and explicit speech. There is a debate if there's an inherent degradation of women—an unjust

philosophy that in order to masculinate oneself, the characteristics must cause disparity between the feminine, in the lens of polarized genders. That is, if we are under the assumption that one's sex is definitive of their masculinity or femininity, or even a person's sexuality. In return, there is a conflict that certain sexualities in relation to a respective sex define a sense of heteronormative masculinity or femininity to individuals differently.

Often the intention with creating an image is with the intention to making profit from extending that image through consumerism and mimicry of a portrayed identity. To what extent is the identity of one transferred from another when views or listeners of media are in contact of media. When one is educated on the dimensions of media, the ability to decode is essential for the recipient interlocutor to discern how it influences or defines their reality. Since digital media is still in its germination stage, it's not yet essential within human culture to be learned separate from the way we-humans innately communicate.

Tropes of princesses in the Disney world, castes, gender, and accomplishment. The point of an 'us versus them' rises while it's not easy to discern the ways that the producers of princess material intended to create media for the sake of storytelling or a guiding light for youth. Although the art of storytelling has the intention of shaping how people should make choices, teaching us how to think and develop an ethos. It's conflicting under the aspect that visual storytelling, or at least descriptive enough to visualize characters— people feel that in order to identify with others, they must share the same apparent phenotypes. Collective cultures are learning more as gender-based revolutions occur within, and that the difference of people lie in autonomy, not the demographics of their hardware. Evidence of this recognition is though media with gender-variant characters and tropes are not aligned to the gendered (or other demographic) stereotypes.

When do the tropes of human demographics cross over—Peele as a director has made an explicit effort to reform the approaches to media portrayal. Theoretical dynamics of human demographic integrated into media are normalized and created into monolithic novelties. Once novelties are designed, the images are taken for their superficial values. Often this is taken as an injustice, that people/characters cannot be represented in other demographic forms, extended by cosplayers and other forms of satire, even in pornography.

Racialization and commercialism promoting radicalization by having it as a presence assists and counters the hegemonic ideologies in a constructivist sense. Radicalization may be seen as abhorrent because its manner violates docility and does not meet prerequisites for effective communication. Radicalization in itself presents the scope of ideology and ‘should’ effectively cause polarization or centralization of ideology. Philosophical conflicts occur within societies based on diversity and dissonance from confounding thought. In what ways do we act epistemologically on the knowledge we know and distance ourselves from what we don’t. In the ethical Grey area of advisement, is there an expectation of knowing that the manipulation is occurring and should techniques of influence be utilized in the market when they betray the right to be autonomous. Therefore, is free capitalism a libertarian ideal though the means of sale beyond consumption instead of the competition of quality. Consumption, reproduces alienation or power.