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#### Journal Entry IV

Media directed for the youth is filled with cultural content that is otherwise unregulated by the few who have the greatest influence of shaping stereotypes, the directors who align characters to respective roles. As for animation, the roles of characters in animation is often limited to voices, unless the artwork is resembling of the voice-actor. Often this is the case to match the connection of voice to physicality, one of the reasons we can innately determine how someone might look when we hear their voice. However, this is not always determined by race—rather a means of contrastive culture through styles of language. Unmentioned in the articles this week, the linguistic relationship between one's phenotypes and their variety of language have a highly predictable relationship. That is, when we see someone, we can expect what they will look like based on the ethnic-cultural relationships that we lead to expect. Often, more than not as the world is more inclusive and migrations occur, the expectation and reality are skewed—I however will argue that there are still variations of identity that change as one's variety of language expands or shifts.

To the point, Disney has contributed, reinforced the stereotypes that we find in language to identities of people, that is by class or otherwise. Methods of reinforcing stereotypes through languages are limiting varieties to social positions that we find in American-centric culture. So, when we consider who is the unethical villain based on the voice and appearance. Despite the plot and consequence, character tropes that we see in depictions transcend from the screen to

ideologies shared among people. In a sense, if we compare the ideologies from Tolkien's written work, the art of language, what we say defines our reality in more ways than what we find from the Sapir-Whorf Hypothesis (Theory). That is, the reality of language is defined by how it is spoken- like we can say that every language has its own kind of magic- hence the properties of Elvish Sindarin. The variety of language in semantic/pragmatic meaning in relation to phonetic symbolism is perceived- regulated by how media conglomerates influence us. Ultimately, we can all (possibly) come to terms with the relationship between common-familiar tongue and the variance we find in villains—they/we are often using varying articulations, high deletions or over-emphasis that deviate from the fast-speech universal (Weinberger, 1996) so they will identify like the Brit is to the American or the inverted syntax and sound deletions of AAVE is to the academic or prescribed American English. Basically, this codes cultures with associations of character and language—children don't have the knowledge to see through the implications of coding in order to decode or their own judgement. These ethical parameters are contested, and have been a bit better since the 90s and people have voiced these consistent injustices to the shapers of hegemonic lenses.

Some of the most prominent women in popular media originate from the Disney Empire and have transitioned from the platonic utopia into more salacious icons. Although Disney has fought for women's rights in their media, the sexualization of women is a common trope. That is, the way that women are perceived primarily for superficial values rather than means of talent, or that their talent is simply being physically appealing. Depictions of talent and beauty contests for women support the idea of popularizing women simply for their beauty. However, there are cases Like Natasha Ushakova, the Ukranian Minister for defense who is (easily) depicted as one of the most beautiful women on Eastern Europe while holding a seat of political power, and

intimidatingly so. Basically, it's up to the system to re-evaluate the voting process. To make a parallel, in *The Interview*, the method to defeat oppressive powers was reliant on the ability to exploit them for their faults rather than dissolution of power. Because if one were to simply remove an institution, the threat is considered violent and can easily be substituted by another with little variation. In this case, it is advantageous to alter the structure systematically rather than with brute force simply because it is a cultural conflict. The assumption of female normativity that stems from the presentation in media.

Because women are considered as an aesthetic commodity, they are blended into the heteronormative culture. Barbie and Ken are popularized to be in a relationship simply because they are the opposite sex, despite no explicit narrative from the Barbie corp. that would validate this claim. There is differentiation between what is the object and subject in our culture that is no-so-often portrayed in a hierarchical manner. Although we consider one of these to be greater than the other, "subject" versus "object", hence the negative connotation that derives from "objectification." When one is inappropriately the object of another, this entails some inexplicit code of conduct and hierarchical misappropriation of people based on demographics. Objectification is not always disparaging, especially in other competitive contests—yet it seems to be present, like in the previous Olympics' volleyball competition. If one were to look on Reddit and come across some of the more popular posts in world sports. On several occasions, there are reposts from other subReddits that sensualize/sexualize women in competitive sports. Perhaps this is also fault of the Olympic institution where competitors are 'enforced' to wear skimpier clothing, with some justification that they were held in Brazil, if recall correctly, the French team specifically was objectified for their physical features exploited to the world.

I question then that is it necessary for us to have visual stimuli for an appreciation of aesthetic that does not entail some sort of sexualized nature. Is there a possible way that sexualization of the genders can be redeemed for a sense of equality on the social hierarchy—does that mean, if we were to bring men into the equation, that man would be under the same misappropriation of values that women-bodied humans experience? If a non-toxic appreciation of beauty that deviates from sexual normativity and oppression were to be intertwined with the other manners of objectivity, then cultures would be justified. We observe this style of form alluded in Aristotles' *Clouds* and *Aesthetics*, where beauty is close to the greatest good, in this case as a form of poetry, however interpreted by physical form aside from the use of rhetoric.

In contrast, synthetic images that depict humans in media are found in the gaming community. In ways that men are depicted physically give a -somewhat- unrealistic ideation of what a male character should be. Not just in their physicality, the ideal male is portrayed in their manners, speech and dress. Whereas this may entail behavior, and if that may entail a mixed autonomy, something that we find in open-world games, we are confronted with responses to behavior that cannot be rectified and micromanaged. Basically, to say that prostitution and murder come under disparaging circumstances, *iff* the main character is defending himself- I mean that some of the laws that apply in the U.S are applied to open world games, rather than a tundra of justice. However, *Skyrim* seems to break that normative rift. I'm primarily referring to the *Grand Theft Auto* series, however other series with liner storylines narrowly define how a man should be with predestined cause and effect.

To blend the ideals of autonomous gameplay and character tropes that entail normative demographics, the *Dungeons and Dragons* series encompasses races and classes of species with diverse gender appropriations. That is, there are cultures that resemble female-dominating

societies like the Amazoness women depicted in Futurama, the Dathomir night witches in the now-not-expanded Star Wars universe, or technical classes of assassins, snipers and rogues.

Women often take the roles of the intelligentsia, specialized positions rather than generalists of brute force. In polarized contrast, the Rich & Morty universe has a race of generalist

Gazorpazorps that reign autonomously with their own superiority, yet it is discovered that the race is secretly controlled by sex robots. Counter to the argument I wanted to present here, I suggest that though there is a veil of understanding that objectifies women, there is also a severe superiority. In the same way that Morpheus reprimands Neo for having the same weakness as his technique in combat, the vice of men that objectifies women in a toxic heteronormative way, and no other means of intrinsic value, this vice can/should be reversed upon them so women are granted an upper hand. Some cultures on other parts of the world have embraced this method. In some parts of Sweden, the woman is empowered because of their forme- In Russia, the woman is hailed over social mobility and progress.