Representation of Women in Films: „Psycho“ (1960), „The Silence of the Lambs“ (1991), „Titanic“ (1997) and „Skyfall“ (2012)

Žuvela, Ana

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Sveučilište u Zadru

Odjel za anglistiku

Diplomski sveučilišni studij engleskog jezika i književnosti; smjer: nastavnički (dvopredmetni)

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Student/ica: Ana Žuvela

Mentor/ica: Izv. prof. dr. sc. Rajko Petković

Zadar, 2018.

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Zadar, 6. srpnja 2018.

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1. Introduction

Films and television have always had a great influence on the way people think, act and interact with each other, form their values and beliefs or make their fashion choices. Last, but not least, the massive influence of films is notable when it comes to social norms, not to mention rules of behaviour. Children are, from a very young age, acquainted with stories and fairy tales that in their most ideological way reflect on differences between good and evil, always with the same epilogues and different destinies that befall righteous and malevolent, for example *The Lion King* (1994), *Snow White and the Seven Dwarfs* (1937) and many other animated movies. Although somewhat less ideological when it comes to differences between good and evil and characteristics that characters may possess, due to necessary depiction of real life, most of the films of both classical and contemporary Hollywood retained happy endings in order to provide their audiences with the feeling of satisfaction and benefits that being fair and righteous brings. However, representation of women in films was often discussed, especially in films that belong to the Classical Hollywood period that used to depict women as passive observers of the action.

The focal point of this paper will deal with the analysis of representation of women in four films: *Psycho* (1960)*, The Silence of the Lambs* (1991)*, Titanic* (1997) and *Skyfall* (2012). Based on a thorough analysis of these films, this paper will try to determine how men and women are presented in the four sample films and whether the films in question strengthen or deny social stereotypes about women and women roles in films. Ever since the Golden Age of Hollywood, the presentation of women in films was restricted to two opposite poles, that is, women were shown either as passive, faithful wives and housewives who waited for their man to come home, or as femme fatales, women of attractive physical appearance who, determined to accomplish their aims, scheme, lie or cheat. In contemporary Hollywood, women roles have become more active and emancipated. However, there imposes a question to which extent do contemporary films, and especially those made in the end of 20th and beginning of 21st century,

work in favour or at the expense of emancipation of women, which is, after all, the main focus of this thesis.

1.1. Mass Media and Culture

Mass media has always had a great influence on forming social beliefs, norms and attitudes and thus it has always been an important factor when it comes to forming cultural identities of individuals. Its impact has grown over years and continues to grow, reaching its peak in today's world characterized by globalization, and the production of mass culture that imposes the Western culture as the dominant one. According to McRobbie (17), media have pushed their way into the fabric of our social lives – they enter into how we look and what we earn and even though we may not be aware of that, they remain present even when we are engaged in our everyday activities. One of the most important, if not *the most important* mass media when it comes to forming such beliefs and cultural identities, is film.

Throughout the years of its development, American film industry has created a massive empire, holding an unquestionable monopoly in the field and thus becoming the focal point of the production of popular culture. American movies account for more than 70% of films seen in most of Western Europe and have a 90% market share in many other countries around the world (Stille 1). It not only influenced fashion styles and choices, but as well penetrated deeply in the ways people think, judge, or form their own attitudes on some of the most important social issues such as gender, race, ethnicity, sexuality etc. According to Benshoff and Griffin (2009), most of the elements that are used in films in order to differentiate sex roles are at the same time broad cultural ones and thus, for over 100 years, films have been able to determine what is beautiful, what is sexy, what is manly, and how men and women should properly react in any given situation.

According to Dutt (3)**,** during the 1960s, society had encountered drastic changes in the role of women in social, cultural, political and economic sphere, which was unquestionably an

improvement of female position in society, when compared to male. However, McRobbie (152) argues that, when it comes to changing modes of femininity, it is impossible to simply state evidence of progress of women being more independent than they were before. Instead, she suggests that there has been a female emancipation effected in the social institutions and can be seen in the field of commercial mass culture. Now, she argues, there is a greater degree of fluidity about what femininity means and how exactly it constructs social reality. Due to this fluidity, there is a greater degree of uncertainty in society about what it means to be a woman since women today are not only identified within a traditional gender position as mothers and housewives. Moreover, women today have found themselves at the crossroads between family and career or both. According to Benshoff and Griffin (2009) although women have a growing range of opportunities in all aspects of society, there is still a cultural expectation present that women should stay at home and raise children or, in case they choose to have both family and career, they should balance by doing both, while such pressure isn't put on men.

However, while women are faced with these ambiguities concerning their roles, men remained dominant in film industry even today in the 21st century, which is an alarming fact since, as mentioned previously, films have a great impact on forming personal identities of individuals, their actions and behavioural patterns. Although the primary goal of the film industry is to gain profit and entertain its audiences, its, possibly unintended function, is the influence it has on particular lifestyles, choices and attitudes of individuals, especially concerning some of the most debatable social issues such as gender, race, ethnicity or sexuality. Intended or not, the previously stated function of films should not be ignored, in fact, it should attract more interest of both researchers and the public.

1.2. Impact of Hollywood Movies on Making Cultural Norms (Gender) Stereotypes and Ideals, From Classical Hollywood to Nowadays

Gender stereotypes have been present in the society even before films and television have conquered the entertainment world. From an early childhood age, boys and girls experience different parenting approaches and upbringing methods. While girls are taught to be gentle, sophisticated, decent and well-mannered, boys are taught to be strict, strong, independent and in control of their feelings. While approved girly toys are dolls, kitchen sets, vacuum cleaners and other household electronic devices and make-up, boys are supposed to play with cars and other forms of transportation, super-heroes and action figures, tools and guns.

Children have been raised to embody their stereotypical roles which they pass on to their children and grandchildren which results in an unbreakable circle of a seemingly subtle domination of society that has built and continues to build itself on the foundations of gender stereotypes. Girls are taught to be faithful wives, good mothers and housewives who have to dedicate their lives to their husbands and families and leave no space for career or any higher goals, while boys should be heads of the family, strict, but good fathers, hardworking men who have to be able to provide for their families. At first sight, it may seem as a characteristic of past times, but once we scratch the surface, we become aware that gender stereotypes have managed to find their way into a new millennium. Then there imposes a question why is that so and on how many societal levels gender stereotypes have managed to sustain and creep into the new millennium.

French sociologist Louis Althusser considered family as being one of many ideological apparatuses of the state. Althusser (47-49) developed a theory of repressive and ideological state apparatuses in order to explain the reproduction of the relation of production in capitalism. It is possible to draw a parallel here with film as an ideological apparatus and Althusser's idea of ideological apparatuses of the state such as family, education or church, all of them being

social institutions that implement certain values crucial for the reproduction of the relation of production in capitalism that individuals continue to cherish and in that way help capitalism to sustain. This can be compared to films that create certain ideology or societally approved life goals that individuals should aspire to, which consequently help reproduce and sustain, among other acceptable and desirable societal regulations, stereotypical ideas of women and their roles in society.

There are many arguments that support the theory of film being one of the major ideological apparatuses of the century. One of the arguments is the phenomenon of censorship that was really influential during the 1930s, but lasted until 1960, also known as the Production Code. The influence that films had on the ways individuals acted and interacted had been noticed early in the 20th century, especially by Church and conservative parties. Due to fear of censorship, Hollywood developed the Production Code that had a great impact on the content of American films made at the time. This act wasn't a surprising result of long lasting debates about the censorship of popular culture that always revolved around the social control of its audiences. Veiled by the concern for youth and anxiety about the effects of entertainment on children, especially criminal behaviour of adolescent males or the sexual behaviour of adolescent females, the true issue revolved around deeper, class based anxiety and cultural power (Balio 41).

The Code's general principles were the following: 'No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil or sin; Correct standards of life, subject only to the requirements of drama and entertainment shall be presented. The law had to be respected and upheld' (Balio 48). Among other restrictions given by the Code stand the following: crimes against the law shall never be portrayed in a positive light. The sanctity of marriage shall be upheld and low forms of sex relationships shall be presented as unacceptable.

Obscenity in any form or suggestion is forbidden, as well as pointed profanity or any other vulgar expressions. Complete nudity and references to sexual behaviour aren't permitted. Religion shall not be ridiculed in any way. Repellent subjects such as brutality, branding or cruelty to children or animals etc. must be carefully treated within the limits of good taste.[1]

The restrictions given by the Code were highly respected by filmmakers who aimed at having a successful career. The Code became a filmmaking law and every successful film of the era was made according to its clearly set boundaries. Hence, films made at the time represented particular ideology approved by the society of the time, including the matter of gender roles, importance and sanctity of marriage, which undoubtedly established certain hostility and judgement towards infidelity or divorce. According to Basinger (4), female characters of the movies at the time were desperate to get married, however, getting married meant women had to become housewives without any other career choices, they were supposed to be sexually desirable and know how to satisfy men, but at the same time they were supposed to be innocent and pure; they needed to be glamorous and beautiful all the time to gain attention of men or envy of other women, but they were considered greedy and spoiled if they coveted expensive clothes and jewellery. Conceivably, this could be a result of ambiguities of female roles that women encountered throughout the past century.

Although, as Basinger points out, audience at the time knew that on-screen twists and happy endings had nothing to do with real life, 'woman's films both held women in social bondage and released them into a dream of potency and freedom' (Basinger 6). Further, she argues, if it is true that Hollywood films repressed women and sought to teach them what they ought to do, they first had to bring to life the opposite of their morality. In other words, in order

[1] http://www.artsreformation.com/a001/hays-code.html

to convince women that marriage and motherhood were the right path, films had to show women making the mistake of doing something else.

However, even though audience was and still is aware of the fiction brought up by movies, they still show a tendency to get captured by its alluring ideologies. It is no difference even today in woman's films, popularly known as 'chick flicks', in representing women who are single at the beginning of the film, financially independent, living in urban settings and seemingly strong without having their significant other by their side, but throughout the film the 'heroine' meets Mr. Right and her whole life begins to revolve around him, for example *Bridget Jones's Diary* and its sequels, *Sex and the City* television show and two film sequels etc. One may draw a conclusion here that women's final purpose of existence is to find, seduce and keep an honest man in order to find the complete satisfaction life can offer. But it is not just an issue with the so-called 'chick flicks' when it comes to presentation of women in films. Women are seldom presented as strong and independent, capable of carrying the burden of complicated situations by themselves and often are presented as objects or reasons for the main twist of the film. To support this claim, one should take a look at the number of female heroines and compare it to male ones – Superman, Spiderman, Batman, Ironman, Punisher, Blade, Deadpool, Black Panther, Captain America, Thor against Electra, Catwoman and Wonder Woman. The further part of the paper will discuss the topic of women being underrepresented in films, as opposed to men, more thoroughly.

1.3. Shift from Classical to Contemporary Hollywood Filmmaking – Has Anything Changed?

The term 'Classical Hollywood' signifies the period between 1917 and 1960, although it can be said that the style itself took a swing in 1930s, or to be more specific, after 1927, a year that designated the end of the silent period and after which all films of Hollywood's production were sound films (Bordwell, Staiger, Thompson 1). The period itself laid the

foundations for Hollywood filmmaking style in years to come – a standardized style that is popularly known as *the classical style*. The term 'standardized' meant that the style implied some filmmaking norms that should be respected if a filmmaker wanted to make a successful feature, but still, he/she wasn't completely constrained by it –the filmmaker can always add some of his/her own special choices or characteristics in order to leave his/her noticeable signature. In other words, the style can metaphorically be referred to as a recipe for making a delicious pie – the most important ingredients are inevitable and necessary to make it, although some additional ingredients can be added in order to enrich its taste.

However, since all the filmmakers of Classical Hollywood were obliged to respect the classical style, it resulted in predictable and similar features: 'In the final analysis, we loved the American cinema because the films all resembled each other.' – in François Truffaut's words (Bordwell, Staiger, Thompson 3). Among technical norms such as time, space, sound, etc., classical Hollywood style included following practical or socio-political norms of the time. Already established as such, Classical Hollywood style remained dominant until 1960, but its ground rules exist and are respected today. Nonetheless, the constancy of style resulted in Classical Hollywood cinema as being an extremely male-centred cinema with depiction of women being limited to two possible ways – as the girl next door who is patiently and faithfully waiting for her beloved man to come home or as femme fatale – an extremely dangerous woman who schemes, driven by desire to succeed in her intentions.

Since this chapter of the paper deals with comparison of the depiction of women in classical and contemporary Hollywood, it would be useful to start from the beginning – 1930s, that are by many scholars defined as the Golden Age of Hollywood.[2] While analysing some of the most popular films of 1930s, Li (306) has come to the conclusion that, although the

[2] The Great Depression, the coming of sound, first significantly successful features.

depiction of women had changed during the Golden Age, when compared to Silent Era,[3] they were still subjected to male dominance. For example, Julie in *Jezebel* (1938) is a rebellious young girl, but in the end, she ends up sacrificing herself to male dominance, manipulative Scarlet O'Hara in *Gone with the Wind* (1939) eventually realizes that she would have been happy if she had cherished the love she had from her husband and family. Li concludes that although the roles of women have changed since the silent era, the portrayal of women in Golden Age of Hollywood was full of generalizations. Despite the fact that women in films of the time had independent thinking and began to show their light of wit, it still wasn't excessive enough to threaten men's dominance since they still needed men's support for a better living status.

In her book *A Woman's View: How Hollywood Spoke to Women,* J. Basinger analyses and compares four films made during World War II with women in leading roles. Basinger compares *China* (1943) and *Dragon Seed* (1944) to *The White Cliffs of Dover* (1944) and *Mrs. Parkington* (1944). While the first two films 'stress women's freedom and independence, allowing their female stars to put aside the roles of motherhood, marriage, and love as they undertake activities that would more commonly be undertaken by men, the other two tell stories about women whose main interest in life has been the men they first fell in love with, the sons they bore them…' (Basinger 26) This is a very interesting contrast, not to mention that all four films were made in 1944. This again supports the idea of ambiguity of female roles in society that women encountered at the time. However, Basinger points out that even though two films are non-traditional and two are traditional, women in all four cases were strong, determined, capable and smart enough to outwit other characters and accomplish their goals. Nevertheless,

[3] During Silent Era women were often depicted as victims.

although the films showed the potential of female strength, Hollywood couldn't escape its habit to treat minorities[4] as weaker and more vulnerable (Basinger 28).

The main issue of the image of women presented in films is concerned with overt stereotyping and/or victimizing of the woman's role which seems to be deeply implemented in the roots of filmmaking. According to Basinger (36), this is a result of women of 1930s and 1950s having to conform to an accepted pattern of social and moral behaviour in real life that was later inevitably transcended to films. Consequently, women in films became identified through their relationship with male characters. A conclusion can be drawn here that both authors agree that the portrayal of women in films has slightly improved during the Golden Age of Hollywood, when compared to the Silent Era. However, both authors pointed out obvious stereotyping when it comes to women roles, as well as clear inferiority of women towards men.

Determined to establish what image and idea of 'woman' derives from mainstream Hollywood films, Nulman (2016) analysed top 12 box office films made between 1990 and 1999, and from 2000-2009 within the US market, assuming that movies with highest grossing had the largest audience. The list of the 1990s includes: *Titanic, Star Wars: Episode I, Jurassic Park, Forrest Gump, The Lion King, Independence Day, The Sixth Sense, Home Alone, Men in Black, Toy Story 2, Twister* and *Lost World: Jurassic Park*. The list of the 2000s included: *Avatar, The Dark Knight, Shrek 2, Pirates of the Caribbean: Dead Man's Chest, Spider Man, Transformers: Revenge of the Fallen, Star Wars: Episode III, Lord of the Rings: The Return of the King, Spider Man 2, The Passion of the Christ, Lord of the Rings: The Two Towers* and *Finding Nemo.*

Nulman (4) concludes that women are rarely central characters and normally have romantic or maternal links to the central characters (*Titanic, Twister, Home Alone, Sixth Sense*).

[4] Chinese woman is raped – a *woman* of different race.

The other connection between movies that Nulman analysed was the adventurous spirit of female characters (both *Jurassic Park* films, *Pirates of the Caribbean, The Lord of the Rings* etc.), although still in shadows of male characters. For example, there are 2 important female characters in *The Lord of the Rings* – Arwen, the lady of Rivendell and Eowyn, the niece of the king of Rohan. Arwen disobeyed her father and refused to leave Middle Earth – instead, she went after Aragorn and hobbits and in the end ended up being the crucial character in saving Frodo's life. At one point of the film, she catches Aragorn, one of the most important male characters of the trilogy, off guard and puts a sword blade on his neck thereby validating her superiority. Furthermore, she is known as a better horse rider than Aragorn and saves Frodo from being caught by the Nazgul and consequently being turned into one. However, she is represented as a fragile character since her strength is bound to the strength of The Ring and now we get to another common factor of the films Nulman analysed – women characters were both rescuers and needed to be rescued. Nulman (5) here provides the examples of *Independence Day* and *Men in Black*, but the situation with Arwen and the gradual fading of her strength can be also named as one (Aragorn loves her and wants to destroy The Ring to save the life of a beloved woman).

Nulman (5-6) compares common characteristics found in the films of 1990s and 2000s to those of the 1980s with the intention to notice possible changes in representation of women. The sample is chosen by the same principle (Box Office). For this purpose, he analysed *Ghostbusters, Indiana Jones and the Temple of Doom, Raiders of the Lost Ark, Tootsie, Beverly Hills Cop, Top Gun, Back to the Future, E.T.: The Extra-Terrestrial, Star Wars: Return of the Jedi, Star Wars: The Empire Strikes Back, Batman* and *Indiana Jones and the Last Crusade.* He concludes that in this case, women as characters in the films listed above play peripheral roles since in none of the listed films is a female the central character. Another common characteristic of the films of 1990s and 2000s – women as love interests and mothers – is noticed

in the films of 1980s (*Star Wars, Back to the Future, Indiana Jones* etc.), as well as the third common feature – adventure seeking female characters (*Indiana Jones* films, *Star Wars* films etc.). As for the last common characteristic determined by Nulman (6), female characters in films of the 1980s are often being rescued, whereas women characters don't act as rescuers.

From this brief history of representation of women in Hollywood films since the beginning of classical Hollywood, one may draw a conclusion that the presentation of women in films *has* improved to some extent, however, the changes in question, even though a positive sign, are still minor changes, a small step for women in film within 80 years of filmmaking.

2. Women in Hollywood's Filmmaking Industry

'In the silent era, the primary stage for women to actively show strength was writing. Women worked as scenarists…, had a greater share of directing assignments – there were over thirty women directors prior to 1920, more than any other period of film history, and they were considered equal to, if not better than, their male colleagues' (Li 303). However, when Hollywood entered the sound era, so did the female position change. Almost all female scenarists disappeared from Hollywood. It was believed that women were successful in their job as scenarists in the Silent Era since writing a silent film was like writing a novel and women were considered to be very good at it, but writing a script was described as writing a play and allegedly, women were not good at it. Another possible reason is that male workers in the industry simply refused to partner with women in filmmaking. These explanations undoubtedly remind of the traditional division of labour – professions and vocations that are exclusively male or female. What happened to female workers in the industry ever since will be discussed more thoroughly in the following chapter of the thesis.

2.1. On Female Directors, Actresses, Female Roles in Films, Celluloid Ceiling and Academy Awards

'Kathryn Bigelow makes history as first woman to win best director Oscar' – there stood a title of the article at the online site of 'The Guardian' on March 8, 2010.[5] Kathryn Bigelow's Iraq war film *The Hurt Locker* (2008) won six awards, including best picture and best original screenplay and made its director the first woman ever to win an Academy Award for best director. It took female directors 83 years to win the first Academy Award for best director.[6] Bigelow was only the fourth woman to be nominated for best director, with Sofia Coppola, Jane Campion and Lina Wertmüller. It may seem as a surprising fact, however, women are underrepresented in films and significantly outnumbered in important positions by their male co-workers.

According to Lauzen (1), in 2015, women comprised 19% of all directors, writers, producers, executive producers, editors, and cinematographers working on the top 250 American grossing films, an increase of 2% from 2014. Out of those 19%, women accounted for 9% of directors, which means that 91% of movies made in America in 2015 had no female director. Women fared best as producers (26%), editors (22%), executive producers (20%), writers (11%), directors (9%) and cinematographers (6%). Lauzen (2) points out that women comprised 11% of writers working on the top 250 films of 2015, which represents a decrease of 2% from 1998, however, the percentages of executive producers, producers, editors, and cinematographers have increased.

The analysis of the top 100 American grossing films of 2015 has shown that women comprised 16% of all directors, writers, executive producers, producers, editors, and cinematographers working on the top 100 films of that year. Although the percentage of female

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[5] https://www.theguardian.com/film/2010/mar/08/kathryn-bigelow-oscars-best-director
[6] First Academy Award ceremony was in 1927.

directors was almost insignificant, when data from 2015 is compared to those from 1980, 1990, 2000 and 2010, the percentages have increased for almost every role mentioned above, except editors where the numbers remained the same (Lauzen 3).

Another research, conducted by Smith, Choueiti and Pieper in 2016, dealt with the analysis of 800 most popular films made between 2007 and 2015. The analysis included both actors and workers behind the screen. Across the 100 top-grossing films of 2015, out of 4 370 speaking and/or named characters analysed, 68.6% were male and 31.4% were female, while the data has also shown that only 32% of those films depicted a female as the lead or co-lead character, an increase of 11% when compared to films made in 2014 (Smith, Choueiti, Pieper 1). Another important information derived from this research, that will be touched upon later in further chapters of the thesis, is the data concerning characters wearing sexually revealing clothing, nudity or physical attraction. In all of the mentioned situations, the percentages were much higher on female side – sexually revealing clothing (30.2% female, 7.7% male), nudity (29% female, 9.5% male), while women were more likely (12%) than men (3.6%) to be referred to as physically attractive (Smith, Choueiti, Pieper 1). This point will be later discussed in the chapter concerning 'pleasure in looking, also known as *scopophilia*.

As for the workers behind the screen, out of 1 365 directors, writers, and producers of the 100 top-grossing films of 2015, as mentioned previously, 81% were men and 19% women. Of 107 directors, 92.5% were male, while 7.5% were female. When all 800 films are taken into consideration, among 886 directors, women comprised only 4.1% (Smith, Choueiti, Pieper 1).

In his book *Media, Gender and Identity: An Introduction* (2002), Gauntlett provides a brief history of screening women and men in films. According to Gauntlett (50), the 1950s were almost exclusively focused on male heroes who led the story, were assertive, confident and dominant, while women, although having important roles in films, were much more likely to be depicted as frightened, in need of protection and direction than men, and the situation

remained the same throughout the 1960s. 1970s introduced *Star Wars* and brave princess Leia, however, she was a princess in need for rescue. The 1980s brought stronger Ripley in *Aliens* (1986) and brave Sarah Connor in *The Terminator* (1984), yet the reliable heroic male still featured prominently in most films, for example the *Indiana Jones* series (1981, 1984, 1989), the *Rambo* series (1982, 1985, 1988), *Die Hard* (1988) etc. (Gauntlett 50). Gauntlett (73) draws a conclusion that the films of the decades prior to 1990s 'tended to give men all the primary clever and resourceful roles, which made them the lead characters, whilst women, although there were exceptions, usually got to be love interests and helpers'.

Yet, he argues, 1990s and new millennium brought something new to cinematic world – male action heroes began to work alongside a 'more-or-less equally powerful female action heroines', such as *The Matrix* (1999), *Tomorrow Never Dies* (1997), *X-Men* (2000), *Mr. & Mrs. Smith* (2005), or even films that centred around leading female action heroines such as the *Scream* trilogy (1996-2000), *Alien Resurrection* (1997), *Charlie's Angels* (2000), *Tomb Raider* (2001) and other. However, the results of the research stated above show otherwise, while Lang[7] points out that women in films are still valued based on their relationships with male characters (mother, wife, mistress). In addition, Murphy (8) argues that women are portrayed as 'dependent on other characters, over-emotional and confined to low-status jobs when compared to enterprising and ambitious male characters (Bussey and Bandura cited in Murphy 2015).

Relying upon several authors (Gauntlett, Coleman, Orr and other), Murphy (9) suggests an explanation of why gender stereotypes and traditional views of women continued to penetrate the media – due to the influence of post-feminism that emerged in the mid-1980s as a response to the end of feminism, or as anti-feminist ideology. Post feminism, she continues, assumes that the first waves of feminism took care of oppressive institutions and that now it is

[7]http://variety.com/2015/film/news/women-lead-roles-in-movies-study-hunger-games-gone-girl-1201429016/

up to individual women's personal choices to reinforce the societal changes that have occurred. Here, according to Murphy (9) lies a reason why women in films are 'caught between competing demands to be strong and independent while retaining their femininity' (Ferris & Young cited in Murphy 2015).

2.2. From the Feminist Point of View

Feminism as a social movement has had an enormous impact on film theory and criticism. According to feminists (Smelik 491), cinema is a cultural practice that represents myths about women and femininity, as well as about men and masculinity. What is central to feminist film theory and criticism are the issues of representation and spectatorship. In their attempts to understand the omnipresent power of patriarchal imagery on film, the feminists turned to structuralist theoretical frameworks such as semiotics and psychoanalysis. While psychoanalysis was the dominant paradigm in feminist film theory, the understanding of sexual differences was restricted to binary principles.

When Claire Johnston, who was among the first feminist critics who offered a sustained critique of stereotypes from a semiotic point of view, offered her findings, a wide range of new perspectives, identities and possible spectatorships emerged. Relying on Roland Barthes's notion of myth, Johnston investigated the myth of woman in classic cinema. Johnston has come to a conclusion that the sign 'woman' represents the ideological meaning that 'woman' has for men (Smelik 491). In other words, women in classical films have been presented and identified in their relation to male characters, while by herself, 'woman-as-woman', doesn't exist. Smelik points out that there's been an important theoretical shift that enabled theorists to understand cinema as a device for constructing a particular, ideological, view of reality, rather than the one reflecting true reality.

Laura Mulvey, on the other hand, by using psychoanalysis, has developed a theory of the male look or gaze and through the notion of *scopophilia*, the term that revolves around 'taking other people as objects, subjecting them to a controlling and curious gaze' (Mulvey 835). In the case of movies, pleasure in looking has been split between active male and passive female characters. In other words, men are active observers, while women are passive, objectified bodies simultaneously looked at and displayed. To support this theory with contemporary examples, one may think of the James Bond franchise in which, in over 60 years of its existence, women (known as 'the Bond girls') have been extremely objectified by Bond's piercing and lustful gaze. Female vulnerability in the franchise has been evident in their marriage status (James Bond is fond of married women) and their weakness to resist a seductive, dominant male character. In this case, woman is again objectified as a means to achieve sexual pleasure. Furthermore, female passivity is visible in their constant need for being rescued by Bond himself. This topic will be further discussed through the example of the movie *Skyfall* (2012), a film from the franchise with the highest Box Office grossing.

Approximately at the same time when Laura Mulvey wrote her famous essay, John Berger's survey of Western paintings has put to light the tradition of representing women as men's properties. Berger has come to a conclusion that, instead of portraying women realistically, as complex and individualistic human beings, the paintings transformed women into objects of male desire (Benshoff and Griffin 2009). The authors agree that Berger's observations can be easily applied to films since cinema, along with television, magazines, advertisements, is yet another powerful mass media that creates idealized images of women.

3. Methodology

The list of films that are going to be analysed for the purpose of this thesis consists of: *Psycho* (1960)*, The Silence of the Lambs* (1991), *Titanic* (1997) and *Skyfall* (2012). The choice

of the sample was intentional, based on success, popularity, influence and significance that above mentioned films had for the filmmaking period they belong to, or even filmmaking in general. The data retrieved from the Internet Movie Database,[8] also known as IMDb, an online database of information related to world films, television programmes, including cast, production crew, plot summaries and ratings, has shown some remarkable information about the films in question.

Alfred Hitchcock's *Psycho* (1960) received four Oscar nominations (including best actress in supporting role and best director), won Golden Globe for best supporting actress and received a number of other award and nominations and stands at the 34th place of top rated films.[9] *The Silence of the Lambs* (1991) by Jonathan Demme won five Oscars (including best picture, best actor in leading role, best actress in leading role and best director), another 54 rewards and is 24th film on the list of top rated movies on IMDb.[10] James Cameron's *Titanic* (1997) won 11 Oscars (including best picture and best director), another 111 rewards and many other nominations. By winning 11 Academy Awards,[11] *Titanic* is known as the film with the greatest number of Oscars won in the history of filmmaking and shares this place with *Ben-Hur* (1959) and *The Lord of the Rings: The Return of the King*. Furthermore, the story of *Titanic* is the globally known catastrophe, as well as one of the most famous love stories ever shown on film. Last, but not least, *Skyfall* (2012), by Sam Mendes, has reached the highest Box Office grossing of all the films made in the franchise (26 films) and won two Oscars and another 65 rewards.[12]

The films in question are analysed through case study. According to Gomm, Hammersley and Foster (3), the term 'case study' refers to the kind of data that are collected

[8]https://www.imdb.com/
[9]https://www.imdb.com/title/tt0054215/?ref_=nv_sr_1
[10]https://www.imdb.com/title/tt0102926/?ref_=nv_sr_1
[11]https://www.imdb.com/title/tt0120338/?ref_=nv_sr_1
[12]https://www.imdb.com/title/tt1074638/?ref_=nv_sr_1

for the purpose of a specific research, how they are analysed and interpreted. Frequently, but not always, it is a method that revolves around collecting unstructured data and qualitative analysis of those data. This specific method is a preferred strategy when researcher sets out to answer 'how' or 'why' questions (Yin 1). The analysis will also rely on theoretical frameworks of several authors including Erving Goffman, Laura Mulvey, and Roland Barthes.

4. Film Analysis

This chapter, divided into four main parts, offers a thorough analysis of four films: *Psycho* (1960), *The Silence of the Lambs* (1991), *Titanic* (1997) and *Skyfall* (2012). The main focus of the analysis is the presentation of women in the previously mentioned films, however, this chapter will also touch upon some other debatable issues represented in their narratives.

4.1. Psycho (1960)

Psycho is undoubtedly one of Alfred Hitchcock's greatest filmmaking achievements that once again proved and established his reputation of a remarkable filmmaker due to several reasons. First of all, it can be said, without any hesitation, that *Psycho* laid the foundations for contemporary psychological horrors and created and popularized horror as a genre. Symbolically, the film was made in 1960, a year that assigned the end of Classical Hollywood and around which the Production Code ceased to dictate what was supposed or allowed to be shown on film. Moreover, Hitchcock has managed to go around the Production Code and *Psycho* is known as the film that was first to picture a naked woman in the shower, inside the bathroom, the most intimate room of the house.

The plot of *Psycho* revolves around the encounter between the main female role of the film, a secretary Marion Crane who ends up in a secluded motel after having stolen a greater

amount of money from her employer, and a disturbed motel owner, Norman Bates, and its bloody aftermath. Having fought with dominant male characters in her life (her boss, her lover), Marion decides to steal the money from her boss and flees from Phoenix in a rush, which immediately seems as a wrong and a not-well-thought plan. On her way to nowhere, she encounters a patrol officer in front of whom she gets very nervous and feels like her deed has come to light and she will be punished accordingly. After having switched her car, she ends up driving on the highway on a rainy night and decides to stop at the motel where she meets the owner Norman Bates. After a short conversation with Norman, during which she finds out about his ill mother and her superiority in the mother-son relationship, Marion leaves to her room to take a shower and sleep, completely unaware that this was going to be the last night of her life. In the infamous shower scene, Marion is murdered by, what it appears to be, a shadowy figure of Norman's mother. The plot after Marion's death continues with her sister Lila, her lover Sam from the beginning of the film and a private detective Arbogast attempting to investigate what happened to Marion. In the unexpected epilogue, the audience learns a shocking true - the skeleton of Mrs. Bates is hidden in the basement of the house and a mysterious shadowy figure of, what it appears to be Mrs. Bates, is actually her son Norman, dressed as a woman, impersonating his mother.

According to Matthew Cohen,[13] *Psycho* is a story of gender and power where both central characters (Marion and Norman) express dissatisfaction with their respective relationships (Marion with her boyfriend Sam and Norman with his mother), which throughout the film results in inner conflicts of both characters who struggle with implications of gender and power in their personal lives. Hitchcock uses the Bates Motel as an experimental setting where traditional gender roles can be challenged, enabling Marion and Norman to play out their

[13]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html

internal conflicts, using each other as test subjects.[14] The issues of gender and power stretch throughout the film. 'Once more we find that from the very beginning Hitchcock wants us to see that women are objects of sexual desire that are to be sought after. Marion is shirtless twice within the first eleven minutes of the film' (Elliot).[15] Furthermore, Cohen[16] points it out in the first scene of the film, depicting Marion and Sam in the hotel room, with Marion lying on the bed in an obviously submissive position, with her lover Sam Looming above her as the dominant male character. This can be connected to Erving Goffman's findings of the analysis of a corpus of display advertisements by which he intended to establish how women and men were frequently depicted in advertisements in social scenes in which women were usually presented as subordinated (Bell and Milic 204). This analysis became an integral part of his well-known book *Gender Advertisements.*

Based on his analysis, Goffman offers six dimensions through which women in advertisements are presented as inferior to men: relative size, feminine touch, function ranking, family, the ritualization of subordination and 'licensed withdrawal'. The dimension of ritualization of subordination will here be used to analyse Marion's submissive position on the bed, with Sam Looming as the dominant male character above her. Namely, this point is concerned with women being pictured in lower positions – they are more often pictured on floors and beds than men. Goffman (41) associates this to women being vulnerable and in constant need of male protection, as well as with a conventionalized expression of sexual availability. Considering the nature of the scene, the message that is carried out through the position of characters is obvious: Marion is in a subordinate position due to her feelings and her inability to hide them, which is why she agrees to meet with Sam 'in a place like this' and consents to physical relationship, or in other words, she becomes sexually available.

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[14]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html
[15]https://eng3122.wordpress.com/group-3-main/gender-roles/hitchcocks-gender-roles-psycho-by-ben-elliott/
[16]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html

However, Marion is clearly showing dissatisfaction with the nature of her relationship with Sam by telling him she hates to see him ‘in a place like this’, referring to their current ‘love nest’. Attempting to restore her feminine purity, she tells him that she will only see him from then on under proper circumstances: ‘We can see each other. We can even have dinner, but respectably. In my house with my mother's picture on the mantel and my sister helping me broil a big steak for three.’ Hitchcock provides a contrast to the pure female in the deeply lustful Sam who replies: "And after the steak, we can send sister to the movies, turn Mama's picture to the wall..."[17] His reply supports the argument of female objectification - she is not suitable for marriage or a more serious relationship, but only for a physical (sexual) one, which implies that women, Marion in this case, are seen as objects of desire, rather than as human beings capable to feel and love. Marion then expresses her desires to get married, thereby affirming her aspiration to comply to traditional views of women and gender roles. Annoyed by Sam's desire not to establish a romantic relationship, Marion gets dressed and leaves the hotel room. This scene is an excellent example of Marion's inner struggles with gender roles and power - she is submissive to a male character and she expressed her feelings, thereby exposing her vulnerability, while Sam succeeds to hide his feelings (as men traditionally are supposed to do), however, she shows malcontent and proves that she is capable of standing her ground.

While Hitchcock used the Bates Motel as a separated location for challenging traditional gender roles, he uses the hotel room at the beginning of the film to clearly emphasize them.[18] The setting of the beginning of the film and partial nudity of characters[19] leave very little space for speculations about what happened between those two characters in the room right before the camera obstructed their privacy, and heighten the audience's awareness of the strictly

[17]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html
[18]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html
[19] Sam's bare-chestedness that emphasizes his masculinity and Marion's lacy lingerie that expresses her femininity.

defined gender roles of the two characters.[20] The traditional gender hierarchy is again emphasized at Marion's work place, firstly by showing Marion and her co-worker Caroline working as secretaries[21] for a male lawyer, which is an excellent example of Goffman's dimension of function ranking – a realization that women and men, when portrayed together in advertisements, often tend to be shown at higher-lower level ranking relationships, jobwise, with male almost exclusively depicted at higher positions (in this case a lawyer) and women at lower positions, as assistants (in this case a secretary). Furthermore, gender issue is not only expressed through Marion carrying out duties of a secretary, but also through Mr. Cassidy who attempts to assertively woo Marion by bragging about his financial status and his ability to 'buy happiness'.[22]

Already annoyed by her lover's attitudes, Marion is triggered to escape her male-dominant surroundings. In the scene that follows, Marion attempts to escape the chains of male-dominant society and decides to switch her gender role, which is expressed through her act of stealing Mr. Cassidy's 40 000 $, since money represents a symbol of power which is proved to be in the hands of men - this symbolism is evident in Mr. Cassidy's attempt to seduce Marion by demonstrating his power by showing off with his wealth. Furthermore, Cohen[23] points out the symbolism of the black lingerie Marion is showed in while packing. Namely, black lingerie, dark dress and black purse are contrasted to her white outfit at the beginning of the film and represents her determination to abandon her traditional gender role and her attempt to gain a more masculine one. However, this can be also explained through Basinger's (6) point about expected consequences that befall women who decide to leave their traditional roles and

[20]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html
[21] a typical female job, as frequently showed on film
[22]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html
[23]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html

aspirations about marriage and motherhood and venture into something 'inappropriate'. In other words, it can be said that her decision to steal the money and escape had anticipated her doom.

However, even though Marion did take the money and escaped, Hitchcock showed her discomfort with her new self, as she is clearly upset by the sight of her boss while she attempts to leave Phoenix; she acts very nervous in the presence of the police officer who finds her suspicious and follows her to used car dealership where she is again upset by suspiciousness of the salesman. It seems like Marion fears that everyone around her she met after she took the money, knows what she had done and that she is completely incapable of hiding her wrong deed. On the other hand, Norman, who committed a much more dreadful crime, seems to be confident about covering his crime that he acts relaxed when questioned by Arbogast and even makes jokes. This again expresses male superiority over women and greater ability of men to hide their feelings (fear, anxiety), which once more reaffirms traditional gender roles.

Marion's anxiety can be the result of her failure to manage her new persona and implies that women are not born to be assertive and that they are biologically incapable of knowing how to handle a greater amount of money. Another scene proves this argument: when Arbogast, Lila and Sam discuss Marion's disappearance, Arbogast says: 'Oh, someone has seen her, all right. Someone always sees a girl with $40,000' – implying that it is extraordinary and very uncommon to see a woman managing a greater sum of money, while it is not the case with men, and at this point, gender and power intertwine again. Furthermore, Marion's anxiety and insecurities concerning her new roles is evident in the scene in which she drives on the highway and imagines what is going to happen and how everyone around her will react once they understand she took the money and fled. Camera is fixated on her face and the audience can see the expression of terror while she thinks about it. However, at the point when she thinks of Mr. Cassidy's reactions, a small smirk begins to form on her face proving again that she feels satisfied for disgracing a man who flippantly attempted to woo her by bragging about his

fortune (Cohen).[24] It is evident that Marion's persona has changed. In the scene when she drives and thinks about what her boss will say once he realizes she fled with the money, she imagines him thinking she had worked for him for 10 years and that he thought of her as a trustworthy secretary. But this new Marion can't be trusted. She began to lie. 'She lies about the money, her desire to switch cars, and eventually her hometown and name when she checks in to the Bates motel' (Elliot).[25] Lying about her name possibly symbolizes her change: she wants to get rid of everything that could remind her of old Marion. However, as hopeless romantic as woman could be, she picks her alias as 'Marie Samuels', showing that she is not completely capable of getting rid of her feelings and her true identity.[26]

Arriving at the Bates Motel, Marion meets its owner Norman Bates and the two immediately begin to play the game of gender and power. As soon as Marion overhears Mrs. Bates yelling at her son, she understands that she has come to a place where gender roles can be challenged and attempts to be more assertive towards Norman – she even invites him to have dinner together in her room(Cohen).[27] However, Norman refuses and suggests Marion to eat in his office, which she accepts. Marion's arrival provides Norman with an opportunity to play the game of gender and power. Under the constant oppression of dominant mother and without any contact with the rest of the world, Norman covets to express his own masculine persona with Marion and decides to put her into a room next to his office so that he can secretly observe her and intrude her private space.

The peeking scene is a true example of Laura Mulvey's notion of *scopophilia*, also known as the male gaze. As briefly mentioned in the previous chapters, the term *scopophilia* refers to pleasure in looking while 'taking other people as objects, subjecting them to a

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[24]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html
[25]https://eng3122.wordpress.com/group-3-main/gender-roles/hitchcocks-gender-roles-psycho-by-ben-elliott/
[26] Marie as Marion, Samuels as her boyfriend Sam.
[27]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html

controlling and curious gaze' (Mulvey 835), or even more, seeking pleasure in using another person as an object of sexual stimulation through sight. Mulvey (837) based the notion of *scopophilia* on active male characters and passive female characters that are simultaneously looked at and displayed and as such, woman is the leit-motif of erotic spectacle within a narrative film. Following Mulvey's ideas, Norman is an active observer, while Marion is a passive object – not a person, but an objectified female body who exists only to arouse the male spectator. Marion, unaware of the fact that her privacy is exposed, takes off her clothes and enters the shower. At that point, Marion is as vulnerable as she could be, naked, weak, and unprotected, when Norman, seeking courage to invade her private space, dresses like his mother, and repeatedly stabs her to death. According to Cohen,[28] the shower scene can be understood as a symbolic rape, which represents the 'ultimate and most brutal assertion of power'.

Attempting to cover up Marion's murder, Norman acts like it is his ultimate duty to protect his ill mother. It seems like murdering Marion enabled him to feel like a man and he wants to reaffirm his dominance by showing another characteristic of a true male character – the one of the protector. His need to protect his mother is again evident in killing Arbogast, hitting Sam and attempting to kill Lila. The role of the male protector and a female character that needs to be saved is also visible when Lila finds Mrs. Bates's skeleton hidden in the basement, screams and is attacked by Norman, dressed like his mother, but eventually is rescued by Sam who manages to overpower him (Elliot).[29]

Psycho is built on the struggles between gender and power and even though its main female character attempts to escape the traditional definitions of gender roles, and tries to be an active creator of the story, she fails in her ventures and ends up murdered during the first half

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[28]https://stuff.mit.edu/afs/athena.mit.edu/org/w/wgs/prize/mc09.html
[29]https://eng3122.wordpress.com/group-3-main/gender-roles/hitchcocks-gender-roles-psycho-by-ben-elliott/

of the film. It is possible to conclude that *Psycho* is yet another film that teaches women what happens if you go astray, instead of remain obedient to tradition.

4.2. The Silence of the Lambs (1991)

The Silence of the Lambs (1991) by Jonathan Demme is, according to many scholars and film critics, one of the most appreciated films ever made. Anthony Hopkins' amazing portrayal of Hannibal Lecter in less than 20 minutes of screen time, enabled him to win an Academy Award for the best actor in leading role in 1992. However, the importance of this particular film for the topic of this thesis lies in its deconstruction of 'the habitualised, naturalised representations of gender differences and the roles of women in film (…) as passive objects or victims who are shown as deviant if they reject their natural passivity' (Dubois 297). Furthermore, Wall (1) argues that, while the audience superficially saw *The Silence of the Lambs* as yet another typical psychological thriller with confrontations between the good guy (Clarice Starling) and bad guys (Hannibal Lecter and Buffalo Bill) and its final outcome, the film carries a deeper meaning with sexism and feminism as its main topics. Furthermore, Wall (1) continues 'while the classic movie uses stereotypes, blurred gender roles, and sexist points of view to show opposition towards sexism, *The Silence of the Lambs* tries to break sexist boundaries in society today, while still using sexist examples to prove the point" (Wall 1). This chapter of the thesis will be based on the analysis of presentation of women, with special emphasis on the situations which bring sexism to question.

FBI trainee, Clarice Starling, is assigned to interview an incarcerated cannibal and former psychiatrist Hannibal Lecter, whose insights and psychoanalytical abilities could help FBI catch and imprison a psychopathic serial killer known as 'Buffalo Bill', who is at his killing spree and has so far killed and skinned five women. Lecter agrees to help Clarice solve the case, but in exchange for important information, he demands Clarice to provide him with personal

information about her own life, thereby leading her into a psychological game. Time becomes precious and every minute counts once 'Buffalo Bill' kidnaps the Senator's daughter who FBI tries to find before it's too late.

The opening scene of the film shows the setting in the secluded forest, wreathed in mist and a young woman running through it. The setting immediately identifies the film as horror/thriller and alarms the spectator to expect that something bad is going to happen to the running female character. However, as the scene continues, we notice that the female character wears a sweatshirt of the FBI Academy and runs through the training ground. According to Wall (1), this is the part when we realize that the female character in the woods is not yet another stereotypical lady victim in the film, but a strong young woman with a promising FBI career. Furthermore, the opening scene affirms the previously mentioned statement by Wall, according to which *The Silence of the Lambs* aims to break sexist boundaries while using sexism to prove the point. The setting of the opening scene sets the film within the frames of the thriller/horror genre and reveals a female character. Already established thriller/horror conventions suggest that the audience should expect the female character in the opening scene to come across a serial killer in the woods and get murdered. However, *The Silence of the Lambs* moves away from the common conventions and places FBI trainee/agent Clarice Starling as the main hero of the film: 'Starling is an attractive woman of unexceptional size doing what used to be thought of as a man's job … She is a rare heroine, a woman who goes about her work the way men do in movies, without seeming less a woman' (Salamon cited in Thornham 217).

The opening scene provides the audience with some information about her character: unlike many female characters the audience is used to in thriller/horror films, Clarice Starling is a strong woman, dexterous and persistent, equal to her male colleagues. When being summoned to Crawford's office, Clarice comes back from her early morning training and on her way to her boss' office she meets other male and female trainees. At this point, we notice

that all the trainees are dressed the same – there are no differences between male and female clothing, suggesting gender equality. When she enters the elevator, she joins several male characters, all dressed in red T-shirts, while she is wearing a grey sweatshirt and we can see sweat around her neck. This scene breaks the gender conventions again with several male characters dressed neatly in the same outfit, while Clarice has a messy pony-tail and a sweaty sweatshirt. She is significantly shorter than all the men in the elevator, but she remains in the middle of an elevator, in front of all the male characters and watches the elevator door closing. Another interesting detail in the scene is the contrast between the colours of Clarice's sweatshirt and T-shirts of men in the elevator. Namely, red is a more feminine colour, while grey is men's colour, however, the unusual contrast of the clothing is yet another hint that this film breaks gender roles and conventions. Upon her arrival to the Behavioral Science Services, Clarice meets both male and female agents dressed in suits, which is another confirmation of gender equality in the film.

Throughout the film, female characters are often exposed to male gaze. Elsaesser and Buckland (256) suggest several scenes in which the male gaze is evident: before the autopsy scene, Clarice is faced with several male co-workers observing her - almost as if she doesn't belong or isn't fit to belong there, suggesting again what has been previously mentioned, according to Thornham (217) that woman is brought to do a man's job - while her supervisor Crawford continues to observe her during the autopsy. However, she establishes her superiority in the following scene prior to the autopsy, when she asks all the men in the room to leave. Although she had to ask them twice to leave the room, she managed to impose herself as authority to several male police officers. Furthermore, Clarice is also being looked at in the previously mentioned scene at the beginning of the film when she enters the elevator full of men – her size and femininity are contrasted with significantly taller men. Another scene which exposes Clarice to male gaze is the one when she attempts to interview Lecter, but due to dark

cell, she is unable to even recognize his figure, let alone his face. However, the hall is lightened and Lecter is able to watch her from the dark. Finally, 'Buffalo Bill', equipped with night-vision goggles, watches Clarice trying to find her way in the complete darkness of his lair. Even though the mentioned scenes may mark the film as being in favour of sexism and objectification of women, Elsaesser and Buckland (256) conclude that the male gaze in question is based on 'mastery and the possession or position of knowledge'.

In contrast to male gaze, which is desirable for both characters and the spectator, when woman turns into an active looker, her act is usually punished (Dubois 300). In most instances, the punishment comes in the form of death (hearing a noise and going out to check it or straying into a dark alley, which is often typical of horrors or thrillers). However, Clarice is never punished for looking. Moreover, her bravery is always 'rewarded' – when she enters by herself in the dark storage, she finds Lecter's clue, when she finds courage to pass through the cell block and talk to Hannibal, he helps her by providing her with useful information, and finally, when she goes to 'Buffalo Bill's' house without any backup, she becomes the true heroine of the film and kills the villain. Finally, as Dubois (301) concludes, 'in a neat deconstruction of the usual ending of the scene in the darkness of Gumb's lair, Starling whirls round to face the camera. She shoots not only Gumb, but *us,* challenging the way in which films of this genre typically cast the audience as partners in crime'. In other words, Clarice punishes the audience for 'enjoying' the male gaze.

It can be said that the male gaze is getting more and more invasive and intrusive as the film progresses to its climax and the final scene in which Clarice is alone in the dark in 'Buffalo Bill's' lair, in an unknown territory. However, this can be understood as challenges that are being put before Clarice in order for her character to fully progress by the end of the film when she finally kills the main villain, saves Senator's daughter and becomes the true heroine. According to Dubois (305), at the end of a classical horror film, after the great monster or a

killer is destroyed or incarcerated, hero and heroine finally get together. As Dubois puts it, women by the end of the film usually abandon their career-based ambitions and find the true source of their happiness as mothers and wives. However, this is not the case with *The Silence of the Lambs*. At the end of the film, Hannibal Lecter is free and follows terrified Chilton to a tropical island, while Clarice doesn't get married. Instead, she graduates from FBI academy and becomes an FBI agent. The ending can be interpreted as Clarice's final transformation – from the cocoon of her insecurities, fears and bad childhood memories, into a skilful FBI agent.

When in Crawford's office, Clarice looks at the board full of articles about the serial killer 'Buffalo Bill' and photos of naked and mutilated female bodies. It is possible to see the horror on her face, but she continues to look at them when interrupted by Crawford. The absence of expected emotions evoked by 'Buffalo Bill's' killing spree confirms that Clarice is not a female character one would expect in a thriller/horror film. After entering the office, Crawford sits at his desk, hands crossed behind his head and slightly leans backwards, establishing his masculine dominance, and starts to read her accomplishments out loud, with Clarice sitting humbly across the table and avoiding eye contact while listening to him. This particular scene reveals Crawford's superiority, however, this could be due to the fact that she is an FBI trainee, while he is the head of the Behavioral Unit, rather than due to him being a dominant male character and Clarice a submissive woman.

When in Asylum, Clarice is being openly hit on by Chilton and the audience is able to recognize on her face that she feels unpleasant and even a bit offended for being seen as a sexual object. However, by carefully choosing her words, she politely, but clearly refuses his proposals. While walking Clarice to Lecter's cell, Chilton suggests that sending her to interview Lecter was Crawford's 'clever move' since she is a 'pretty, young woman to turn him on', but Clarice, already annoyed by Chilton's persona, ignores his comments on her physical appearance and answers that she graduated from UVA, which is 'not a charm school',

suggesting that she is more than a young beautiful woman and this is another example of how the film breaks sexist boundaries.

While walking through the cell block to get to Lecter's cell (the last one on the left), Clarice is faced with rather rude, inappropriate and vulgar comments made by Lecter's inmates.[30] She is repulsed by the situation, but continues to walk to Lecter's cell without responding to such comments. Lecter is different than his inmates. He seems as a person completely in control of his urges, although, as pointed out by Chilton, he hasn't seen a woman in 8 years of his imprisonment. However, although Lecter talks politely, Clarice is clearly feeling uncomfortable in his presence which is evident in her eyes wandering around the room, when compared to Lecter's eyes that are kept fixated on her, almost like a lion's face is fixated on the prey it is about to attack. It is obvious that Lecter attempts to establish his dominance in their relationship by asking her a question concerning Miggs's inappropriate comment a few seconds ago and by identifying the skin cream and the perfume she uses sometimes, 'but not today'.

His dominant position in their conversation is not established through his masculinity, but rather through their encounter that resembles the encounter between the predator and a helpless lamb. His superiority is again confirmed when he refuses to fill in the questionnaire and quickly makes a psychological profile on Clarice, but when Miggs throws his semen at her while she is leaving the cell block, thereby labelling Clarice as a sexual object, Lecter is disgusted by his act, calls her back and provides her with information that can help the case, which can be understood as an apology for Miggs's discourtesy, or, if we take a look at the big picture, it can be seen as a disapproval of sexism and seeing women as sexual objects. According to Dubois (299), 'in the film which constantly emphasizes the subtle and insidious

[30] One of Lecter's inmates (Miggs) even grabs the cell door like a caged wild animal that can't control its urges and says: 'I can smell your cunt'.

pressures men put upon women with their gaze, Starling is constantly ogled, chatted up, towered over, sexually harassed, and made to feel like a freak when she doesn't respond in the preferred, coyly 'feminine' manner'. Later on, Dubois (299) explains that, due to Clarice's cool reaction to Miggs's comments, he throws his semen at her in order to reassert his masculine superiority upon her.

In the scenes that follow, Clarice is depicted as smart, strong and hardworking. She was able to decipher Lester's clue to information that could help the case, showing that she is competent to become an FBI agent. She has proved to be resourceful and handy with tools as well, in the scene in which she manages to open the stuck door of the storage by herself, without the help of an old man who rented it out or his driver who refuses any kind of physical labour instead of driving. The scene in which she lifts the door with the car lifter is another true example of how this film deconstructs gender boundaries and conventions. However, the ending of the film confirms what has been discussed throughout this chapter – *The Silence of the Lambs* is not an ordinary horror/thriller film and acts as a true 'deal breaker' when it comes to sexism and gender conventions. Clarice Starling, a woman of small physical strength, but of a very sharp mind, has managed to solve Lecter's puzzles and find and kill 'Buffalo Bill', save the Senator's daughter, all by herself and turned out to be the greatest heroine of the film.

Transformation is one of the main topics of the film, as suggested with the death's head moth across Clarice's mouth on the film's poster. As the film progresses, the audience learns that the serial killer 'Buffalo Bill' is in fact a cross-dresser who skins his victims in order to make himself a female suit. According to Dubois (301), in the scene in which we learn Gumb's motif, he is shown setting up a camera and dancing to a song with a blonde scalp of one of his victims on his head as a wig, make-up, nipple piercing, wearing nothing but a silk wrap. Before he moves away from the camera that only shows his face, and reveals the rest of his body, he reaches towards his genitals and tucks them between his legs. Dubois (302) suggests that the

act of hiding his genitals is a reference to usual covering of male genitals in films. However, once his genitals are tucked in and invisible in front of the camera, his full body is revealed, which, according to Dubois (302), suggests the accepted convention of showing full female nudity in films. Furthermore, at one point of the film, Lecter describes Gumb as a person who 'hates his own identity' and Dubois suggests that by doing the act of tucking his genitals, he performed a painless castration. Gumb is fascinated with the natural ability of transformation, something such easily available and natural to the animal world, and so inaccessible to humans. This is why he probably nurtures and loves his moths, feeds them honey and at the same time admires and envies them. Gumb's hatred towards his own identity as a male and a desire to become a woman is unexpected and unacceptable in patriarchal society and so are the anomalies concerning gender roles, however, *The Silence of the Lambs* presents it to its audience and scores.

Another point that Dubois (301) makes is the connection between the main villains in *Psycho* and *The Silence of the Lambs*. By making himself a ‘woman suit’, Gumb echoes Norman Bates. Apart from cross-dressing, Dubois recognizes another common characteristic of the two villains. Namely, it is embedded in society to judge a character’s sexuality or gender based on some economical means of representation. However, Dubois argues that in both cases it was gender that was ambiguous, with sexuality being irrelevant for that matter. It wasn’t the sexual orientation that troubled the two villains, but rather their ‘resistance to straightforward categorisation’ (301).

4.3. Titanic (1997)

Titanic (1997), as many would agree, is one of James Cameron’s greatest filmmaking accomplishments. According to McGee (21), although there are different opinions on the quality of the film and some may call it a ‘work of genius’, while others think of it as of an

'assemblage of cheap tricks and romance', it is undoubtedly a product of mass culture. The story of what was supposed to be the greatest ship of the beginning of the 20th century, became the most tragic catastrophe ever known. In 3 hours and 14 minutes of a well-known classic of American cinema, James Cameron managed to create an astonishingly authentic reconstruction of *Titanic's* first and last travel and at the same time tell one of the greatest love stories ever known. *Titanic's* undisputed success is evident in its record breaking win at the Academy Awards in 1998.[31]

The plot of *Titanic* follows events that befall Jack Dawson and Rose DeWitt Bukater, two young people who, at first sight, have nothing in common, after they board the "unsinkable" *Titanic*. Rose is a rebellious young girl from upper class family who travels to America with her mother and her fiancé Cal Hockley. Rose is forced by her mother to stay engaged and eventually marry Cal in order to secure her and her mother a comfortable life, however, she despises the idea of getting married to someone like Cal and defies her mother for making her do so. Desperate, Rose wants to commit suicide by jumping off the ship, when stopped by Jack, a lower-class young man who shows her the beauty and simplicity of life that is not constrained with rules of acceptable behaviour expected from a lady. The film follows their fatal love story that ends tragically, in the middle of Atlantic Ocean, where, Jack dies, selflessly attempting to save Rose's life.

Krämer (604-605) finds a connection between *Titanic* and Cameron's previous super-expensive action spectacles. Even though the film provided its audience with physical action that the audience expected to see in James Cameron's new blockbuster, this one was slightly different than its predecessors. *Titanic* has shown tensity and spectacular physical action after the first half of the film. However, as Krämer points out, the film contains much more

[31]https://www.imdb.com/title/tt0120338/awards?ref_=tt_awd

characteristics of the action film than it may seem at first. From the point at which *Titanic* hits the iceberg, Jack and Rose are constantly exposed to dangerous situations, with little or no control over events that befall them. However, due to their courageous spirits, intelligence, Jack's infallible instincts and Rose's ability to physically keep up with him, and complete trust in Jack, the couple ends up on the right place, seconds before *Titanic* disappeared forever beneath the surface of Atlantic Ocean. The next scene, following the sinking of the 'unsinkable ship', shows the cruelty of nature and human vulnerability. At this point, societal rankings and conventions concerning classes cease to exist. What comes to surface now is the true feelings the main protagonists have for each other and at the same time, this is what Krämer finds in common to numerous films made by James Cameron. It's not 'professionalism, nor the desire for public recognition, nor a general selflessness (although all of these might play a part at one point or another), what drives heroic women in Cameron's films, but primarily, it would seem, the intense emotional bond they have established with one particular person' (605). For example, Rose gets the chance to leave the ship twice, however, she refuses and stays with Jack instead, aware of the terror she was about to experience. Similarly, Ripley in *Aliens*, comes back for Newt, a child with whom she forges an intense emotional bond. Finally, Sarah Connor in *The Terminator* and *Terminator 2* does everything that is in her power to protect her son.

Although it is evident that Cameron's female characters are depicted as active participants in the plot, they are, however, still shown in their expected roles as wives and mothers. Furthermore, even though Rose was an active character who defied her mother and her fiancé and disobeyed the rules of behaviour that are expected from a young lady from higher class, she was still dependent of Jack's help and eventually was the one that needed to be saved.

Similar to Hitchcock, who used the Bates Motel as a setting where traditional gender roles can be challenged, Cameron uses a ship as a setting where societal and class rules can be disregarded. As Krämer (607) points out:

> 'While their class differences are likely to have kept them apart if they had stayed on solid earth or, indeed, if they had returned to it (after their meeting on the ship), these differences are magically overcome on the floating microcosm of the *Titanic* and are erased forever precisely by the young man's death. While disaster and death appear to come between them, they actually are that which makes their love eternal, keeps them together forever, at least in the woman's heart.'

As mentioned previously, Rose is a rebellious young lady, uncomfortable in her role of a respectable lady and feels trapped in a relationship that she was forced to consent to by her mother. Namely, after her father died, Rose and her mother were stuck in paying off his debts. In order to secure her and her mother a comfortable life, Rose is forced to get engaged and eventually marry Cal. The fact that Rose had to marry a wealthy man in order to secure her life, suggests that women are incapable of earning money and supporting themselves and that the only way out of money issues it to marry a capable, rich man, who can support her. However, Rose is not just another girl who wants to live by rules set by society. Rather, she makes her own rules, falls in love with Jack and leaves everything behind, even a privilege to enter the life-boat among the first passengers, as a member of a higher social class. According to McGee (47), at first, Rose is not attracted to Jack, possibly due to him belonging to lower class, however, once she sees a little girl being taught how to act as a lady, which reminds her of her childhood 'training', she decides she doesn't want to be moulded and surrenders herself to her desires to experience freedom.

According to Krämer (608), at one point of the film, Rose tells that while for most of the people *Titanic* was 'the ship of dreams', for her it was 'a slave ship' that was about to take her 'back to America in chains'. Chains that Rose referred to were her 'obligation' to marry Cal who will eventually break her rebellious spirit (McGee 41). Furthermore, Rose and Cal's relationship is not a relationship based on unconditional love, but on the fact that he is a wealthy man who can give her a luxurious life and sees her as a trophy who will always have to do as

he says in return. For Rose, the price for that way of life is too big and she refuses to consent, she rather chooses poor, but free life with Jack which is evident in a scene when she decides to join him on a party on the lower deck. As Krämer (607) points out, the lower deck party 'provides her a glimpse of the life that Rose seems to be longing for – unrestrained, full of energy, fun and excitement'. The audience supports Rose's rebellion and we want her and Jack's romantic love story to have a happy ending, at the same time condemning the society that put women in such a position in which they are forced to consent to a marriage, without much respect for their feelings or desires.

This suggests that women are objects in possessions of their husbands, which again brings us to objectification that was discussed in the previous chapters of this thesis. As McGee (42) puts it: 'The future trophy wife of Cal Hockley has been chosen precisely for her ability to capture and mesmerize the gaze of other men and thus to bring honour and social distinction on a man who considers himself to be one of 'the masters of the universe''. According to Krämer (610), Cal gives Rose 'The Heart of the Ocean', an expensive diamond necklace, thereby showing her his wealth and 'reminding her of the right he has over her body'. In other words, he thinks of her as of his property. However, Rose shows her rebellious spirit again and reclaims her body when she poses naked for Jack while he draws her in Cal's cabin, wearing only the diamond around her neck. By doing that, she shows Cal that he can't own her, and reaffirms in the scene in which she refuses to enter the life-boat with her mother and says to Cal: 'I'd rather be his whore, than your wife', and spits on his face when he attempts to stop her. Although the film shows a famous sex scene in a car in *Titanic's* garage, the most erotic scene of the film is the previously mentioned scene in which Jack draws nude Rose. The scene is intense and although the two characters aren't in direct physical contact, Jack's desire is transformed to the piece of paper and his graphite pencil, and when he sketches her body, and measuring how to draw her waistline, it seems like he caresses her body. The scene is very intimate and Rose's

removal of her clothes and completely revealing herself symbolizes her being able to open to somebody that can truly see her and understand her for the first time in her life. Although the scene shows naked female body, the male gaze is different than what it usually represents. Due to special intimate bond the two characters share, Rose, although naked, is not pictured as a sexual object.

Throughout the film, Cameron shows different treatments for higher and lower class passengers on *Titanic*. At one point of the film, following *Titanic's* collision with the iceberg, panic arises on the ship. While the crew acts politely and with respect towards higher class passengers, they are rude and even inhuman towards lower class ones (at one point of the film, the gate leading from lower to higher deck is locked), suggesting that money not only buys happiness, but lives as well and suggests that one life has more value over another. After estimating the damage caused by the collision and establishing that 'the unsinkable ship' will indeed end up at the bottom of Atlantic Ocean, the crew begins to board passengers on the life-boats. However, advantage is given to women and children from the higher class, thereby suggesting a societal belief that women (and children) are vulnerable and fragile human beings who are not capable of saving themselves, but need to be saved. This is again reaffirmed in the fact that, although Rose was brave and decided to stay with Jack on the sinking ship, she needed Jack in order to survive, which is evident in multiple scenes following the catastrophe (Jack brings her to the stern and tells her what to do once the ship sinks, he saves her from drowning afterwards by punching the man who held on to her as to a life-jacket and helps her climb the piece of wood in order to keep her out of the freezing water).

4.4. Skyfall (2012)

The James Bond franchise is one of the most popular and successful film franchises ever made. From its beginning in 1962 to nowadays, it has assembled 26 films: *Dr. No* (1962), *From*

Russia with Love (1963), *Goldfinger* (1963), *Thunderball* (1965), *Casino Royale* (1967), *You Only Live Twice* (1967), *On Her Majesty's Secret Service* (1969), *Diamonds Are Forever* (1971), *Live and Let Die* (1973), *The Man with the Golden Gun* (1974), *The Spy Who Loved Me* (1977), *Moonraker* (1979), *For Your Eyes Only* (1981), *Octopussy* (1983), *Never Say Never Again* (1983), *A View to a Kill* (1985), *The Living Daylights* (1987), *Licence to Kill* (1989), *GoldenEye* (1995), *Tomorrow Never Dies* (1997), *The World is Not Enough* (1999), *Die Another Day* (2002), *Casino Royale* (2006), *Quantum of Solace* (2008), *Skyfall* (2012) and *Spectre* (2015).[32] According to Neuendorf, Gore, Dalessandro et al. (747), many authors and film critics (Brosnan 1972; Dodds 2005; Pfeiffer and Worral 2000), discussed the usual 'Bond formula' that includes 'espionage, innovative gadgets, alcoholic beverages, fast cars, a demonic villain and a plethora of attractive women'. Due to a specific way of depicting female characters throughout the years of its existence, the franchise has often been labelled as sexist. This chapter will focus on one film of the franchise: *Skyfall* (2012). Out of the list of 26 films, this one was chosen due to the highest Box Office gross in the whole franchise.[33]

The plot follows Bond on his mission to secure a computer drive that contains a list of British agents from falling into wrong hands, which may cause severe problems and endanger the lives of the agents on the list. Fighting with the bad guy on the top of the train in attempts to restore the drive and successfully accomplish his mission, Bond gets shot by mistake by his co-worker Eve, to whom M gave order to shoot the man he was fighting with. MI6 loses the drive and Bond, as presumed after seeing him getting shot and falling from the train in a river, ends up dead. A couple of months following Bond's presumed death, MI6 decide to retire M, thereby declaring her as incompetent for her position. In the meantime, Bond returns alive in

[32] Data collected from IMDb (International Movies Database). https://www.imdb.com/?ref_=nv_home
[33] http://www.boxofficemojo.com/franchises/chart/?id=jamesbond.htm

time to protect M from the former MI6 agent who is the main villain of the film and wants to revenge M. Bond leaves everything and takes M to safety on a farm that he grew up in.

Skyfall (2012) is the 3rd film of the franchise with Daniel Craig's portrayal of James Bond. According to Bayard (7), actors who embodied Bond changed over time and so has Bond's character. For example, while Bond portrayed by Pierce Brosnan was 'self-confident, intelligent, witty and physically capable' (Bayard 7) and true British gentleman, Daniel Craig is 'more human, vulnerable and struggles between love and duty', however, he is rude and in some situations less a gentleman and more an action hero who, instead of relying on gadgetry, as his predecessors used to, uses his physical strength and skills (Funnell 258).[34] While Bond is always depicted as physically strong, with constant displays of his muscular body, his opponents, on the other hand, frequently suffer from some physical defects.[35] It is possible to apply Roland Barthes's notion of *myths* from his book *Mythologies* (1972) on this characteristic of the franchise, by implying that the audience should favour physically healthy Bond instead of 'disabled' villains.

Furthermore, according to Funnell (258), 'Craig's Bond is youthful, spectacular, and feminized relative to the gaze through the passive positioning of his exposed muscular body in scenes where he is disengaged from physical activity'. In other words, films with Daniel Craig's portrayal of Bond have introduced an alternative for 'female' gaze, by exposing Bond's body as an object, for example, in the scene in which Eve Moneypenny pays him a visit at his hotel room. She is fully dressed during the scene, while Bond is bare-chested, with towel around his waist, suggesting complete nakedness under the towel. Bond's character is objectified in this scene and stands as a passive object.

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[34] For example, in *Casino Royale* (2006), he shoots an unarmed man in front of the embassy and blows everything up and, following the incident, breaks into M's apartment, thereby violating his superior's privacy; in *Skyfall* (2012) in the scene from the beginning of the film where he chases the villain and fights with him on the roof of a moving train.

[35] For example, Le Chiffre in *Casino Royale* (2006)

Ever since the introduction of Judi Dench in the role of M in *GoldenEye* (1995), the franchise, in a way, responded to accusations of sexism. Namely, the films prior to *GoldenEye* (1995) were frequently attacked due to superficial and passive female roles, for example office-bound Miss Moneypenny, sexualized and objectified 'Bond women' or femme fatales (Funnell 126). However, after introducing Judi Dench as M and changing the role of Miss Moneypenny, the franchise changed in accordance with cultural changes, but within the boundaries of its conventions. While other women Bond associates with throughout the film represent objects of his desire to satisfy his sexual urges, while at the same time maintaining a superficial relationship based on physical attraction, without establishing any deeper bonds, Bond's connection with M reminds of a mother-son relationship.

M is his supervisor, his boss, who scolds him very often for behaving in a certain manner she doesn't approve, however, the two had been able to establish a certain relationship based on mutual respect. Moreover, in several situations a glimpse of mutual feelings was evident in M and Bond's relationship. This is especially shown in *Skyfall* (2012) where Bond leaves London and puts his own life at risk in order to take M to the farm where he grew up in so that he could protect her from vengeful Silva. The fact that he takes her to a place that he is emotionally connected to, proves how profound their relationship actually is.

Although positioning a female character on a deciding and important position, which M was more than successful and powerful at, in a way silenced sexism accusations, it seems like M's position as a head of MI6 was expected to end swiftly, almost as if it was expected for a woman not to last long on such an important position. By the end of the film, M's unquestionable authority is completely denied and she is left alone to try and save herself if there hadn't been for Bond. However, as the climax of the film approaches, despite all Bond's efforts to save her, M is shot and succumbs to injuries. At the end of the film, new M is introduced, again in the male role (Ralph Fiennes). It is interesting to point out that one female

role that was always franchise's alternative to its 'sexist' depiction of women as passive and objectified characters, dies in the film that reached the greatest Box Office grossing in the whole franchise.

Aside from M, another female character in *Skyfall* (2012) is shown as an active participant and creator of action, to some extent – Eve Moneypenny. However, although Eve is MI6 agent who works on the field, she is the one that at the beginning of the film shoots at the villain fighting with Bond on a moving train, misses and hits Bond instead. It seems like the franchise doesn't intentionally allow itself to completely equalize male and female characters. For example, Bond is always successful in his missions, even in the situations that at first sight seem impossible for him to succeed. Thus, we must ask ourselves a question, whether Eve's miss and instead shot at Bond by mistake, that eventually led to losing the drive, which resulted in attack at MI6 and later on in M's death, was a subtle message that women can't be as successful and precise as men at espionage that is thought of as a man's job in the first point? If Bond held the gun at the beginning of the film and if he was the one who had to shoot at the villain, would he be more successful in that assignment than Eve was?

5. Conclusion

The films that were analysed for the purpose of this thesis (*Psycho* (1960), *The Silence of the Lambs* (1991), *Titanic* (1997) and *Skyfall* (2012)) were and still are significant for the film industry and have established some ground rules of the genres they belong to and filmmaking in general. This is why I believe they stand as a credible sample for analysing the representation of women roles in films. Due to their success, it is possible to conclude that all of them had a significant impact on their undoubtedly great audience. However, when it comes to representation of women in those films, it is possible to conclude that, although to some extent, they do strengthen female positions in society, and help reduce gender stereotypes, the

overall message that can be drawn from the previous analyses is that male characters are generally presented as dominant characters in creating and forming the action of the film. This argument especially applies to *The Silence of the Lambs* (1991) and *Titanic* (1997). While *The Silence of the Lambs* does in fact include woman as the main hero of the film, her 'emancipation' is constantly challenged, to the extent that the audience begins to question whether Clarice is actually suitable for an FBI agent. Even though she proves her worth, the overall impression it leaves on its audience. Similarly, although *Titanic* depicts Rose as an active participant of the action of the film, her survival depended on Jack's resourcefulness and knowledge and finally, his ultimate sacrifice. However, it can be concluded that, when compared to representation of women in Classical Hollywood, that was briefly discussed in the introductory parts of this paper, women in films of the contemporary Hollywood are depicted as more active and, to some extent, less objectified and sexualised than they used to be.

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Representation of Women in Films: *Psycho* (1960), *The Silence of the Lambs* (1991), *Titanic* (1997) and *Skyfall* (2012): Summary and key words

This thesis deals with the representation of women in the following films: *Psycho* (1960), *The Silence of the Lambs* (1991), *Titanic* (1997) and *Skyfall* (2012). After a thorough case study analyses of these films, the thesis attempts to determine if there are any differences in presenting women and men and whether the films in question strengthen or deny social stereotypes about women and women roles in films. Although the depiction of women in films has changed over time, if we think of representation of female characters in Classical Hollywood that was restricted to two opposite poles - housewives or femme fatales - to nowadays, we should ask ourselves to which extent do contemporary films, and especially those made in the end of the 20th and the beginning of the 21st century, work in favour or at the expense of emancipation of women, which is, after all, the main focus of this paper.

Key words: representation of women, gender stereotypes, contemporary Hollywood, Classical Hollywood, *Psycho*, *The Silence of the Lambs*, *Titanic*, *Skyfall*

Prikaz žena u filmovima: *Psiho* (1960), *Kad jaganjci utihnu* (1991), *Titanic* (1997) i *Skyfall* (2012): Sažetak i ključne riječi

Ovaj diplomski rad bavi se analizom prikaza žena u sljedećim filmovima: *Psiho* (1960), *Kad jaganjci utihnu* (1991), *Titanic* (1997) i *Skyfall* (2012). Analizom navedenih filmova rad pokušava utvrditi postoji li razlika u prikazu muškaraca i žena te jačaju li spomenuti filmovi društvene stereotipe o ženama i ženskim ulogama u filmovima, ili ih pak opovrgavaju. Iako se može reći da se prikaz žena u filmovima promijenio s godinama, razmotrimo li pritom prikaze žena u filmovima klasičnog Hollywooda koji se ograničavao na dva oprečna pola – kućanica ili fatalna žena – te prikaz žena u suvremenim filmovima, nameće se pitanje u kojoj mjeri suvremeni filmovi, a posebice oni s kraja 20. i početka 21. stoljeća, rade u korist ili pak nauštrb emancipacije žena, što je ujedno i glavni fokus ovog rada.

Ključne riječi: prikaz žena, rodni stereotipi, suvremeni Hollywood, klasični Hollywood, *Psiho, Kad jaganjci utihnu, Titanic, Skyfall*