



صورة المرأة الحديثة مقابل المرأة الامازونية في العمل السينمائي والتلفزيوني
The Modern Woman's portrayal Vs. Amazonian Woman in
Cinematic and Televisual work

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Abstract

In contrast with masculine matters women have traditionally been seen as objects. The foundation of modern feminist philosophy was the categorization of women as "other". As a contemporary movement, feminism seeks to challenge these established categories and giving those who are perceived as "objects" the opportunity to be classified as "subjects." According to Lacan.J, mankind is an example of a patriarchal society in which women's role as the subordinate other is unchangeable. There are no explanations for femininity outside of the conceptual hierarchy of masculine domination

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المخلص

على النقيض من الأمور الذكورية، كان يُنظر إلى النساء تقليديًا على أنهن أشياء. كان أساس الفلسفة النسوية الحديثة هو تصنيف المرأة على أنها "أخرى". باعتبارها حركة معاصرة، تسعى الحركة النسوية إلى تحدي هذه الفئات الراسخة وإعطاء أولئك الذين يُنظر إليهم على أنهم "أشياء" الفرصة لتصنيفهم على أنهم "ذوات". وفقا لجاك لاكان، فإن البشرية هي مثال للمجتمع الأبوي الذي يكون فيه دور المرأة كآخر تابع غير قابل للتغيير. لا توجد تفسيرات للأوثوثة خارج التسلسل الهرمي المفاهيمي للسيطرة الذكورية.

This research's primary goal is to demonstrate that women's place in the symbolic hierarchy can be reversed and the focus diverted. The examination of the numerous Arabian Cinemania remakes of the Greek myth of the inhabitants of the Amazon serves as an illustration of this, showing how women have attempted to challenge misconceptions of women by primarily relying on the "disguise themselves," that is a form of defense used by women to divert and disorient male focusing according to feminist cinematic theory. The chosen film shows conduct or mix to the disguise technique. Additionally, the study looks at how the disguise causes various kinds of feminine filmic incidents, which breaks the conventional masculine cinematic stream of the traditional cinema. This research connects this turnaround to semantics, which shows how the female viewer identifies with the patriarchal disguise in order to control the focus and even turn it toward the male character.

The research also gives specific attention to the improvement the well-known feminist cinema critic Laura Mulvey that made the feminist film theory and review. Her review of the viewership between men and women, mostly based on Lacanian psychology, is also looked at and related to how the chosen televisual and film works are received.

Greek mythology describes the Amazons as a fierce, courageous tribe of female warriors descended through the goddess of battle, Ares. They were recognized for their bravery and boldness, and they made up a whole community.

According to legend, the Amazons severed their constitutional breast to aid during the making of the company, as the arrow was regarded as their primary attack along with the ability to draw, some claim the breast was parted off, some claim it was burned off when the infant was still a baby, while another version claims they did it personally (Leadbetter).

In this culture, women were in charge, while men only had subordinate roles. The legend said that men's main function was to mate with women in order to perpetuate the Amazonian ethnicity. The male offspring of these couplings were either taken away, slain, able to see or handicapped; only the female offspring

were preserved and nurtured by the Amazonian women. "The dominance over the genders is turned" in Amazon civilization, males are expelled, disfigured, or assassinated; girls are treasured." (Tyrrell, 84, 55).

Archaeological investigations conducted recently have suggested that the mythology may hold some validity, as they have discovered knives, weapons and pointing devices interred alongside women. The results demonstrate an opportunity for a balanced gender in this historical period as well as the supremacy of women, as seen by the higher diversity of objects found in women's tombs than in men. Amazons were proficient with every kind of weaponry. They stood for resistance opposing discrimination and were renowned for being courageous and deserving of respect. Their tales quickly traveled around the world, naming the Amazon River after the female fighters throughout South America, Africa, Southeast Asia, and Europe .

The legend of the Amazon originated in Greek and quickly expanded worldwide. Because of their relevance in the lives of people, the legend of the Amazons is significant. In a culture ruled by men, the Amazons were seen as the pioneers of female equality activism. They refuse to be viewed as beings of little value since their existence is an uprising over the norms established by this group of people. By donning a male masquerade, they want to evade the community's male eye and redefine who they are. It's clear from their actions that the Amazons were unable to conform to the gender customs that set expectations for women. As a result, they disapproved of conventional marital responsibilities favoring men who took duty to the family at the house and carried out "feminine" duties and who had strong, fighting lives. They were resolved not to tie the knot till they had eliminated an opponent in combat. The Amazons are able to rebel over every regulation established by the Greeks.

Courage belonging to female women; we hardly ever read of Amazons living beneath their homes. Like Greek men, they're just creations of the outside world that are constantly in motion. (Tyrrell, 1984, 48).

Given that this research primarily aims to demonstrate how the Greek myth of the Amazons may be used to subvert masculinity through connections with Arabian film narratives, it is important to note that the Amazons' way of thinking is categorized as extreme feminist. The radical feminist movement is unique in that it disapproves of the male metaphorical norm. This mindset values femininity, considering it to be fundamentally superior than male. Through women's groups that strive to forge close bonds with one another, it pursues independence and completeness.

Additionally, the research mostly represents the 1990s-emerging revolutionary feminist subtype known as Amazon feminist. It cares concerning bodily fairness and opposes injustice against women rooted in stereotypes about gender roles

and the idea that women should act, seem, or be submissive, powerless, and even incapable. The assumption that some traits or passions are essentially gendered (or feminine) is rejected by Amazon feminism, which also promotes and investigates a picture of magnificent femininity. "Amazon Revolutionary Feminism". This is usually true for the Amazon fighters previously referred to, as well as for the female leads portrayed in Arabian films and television shows, as this research will clarify subsequently.

Furthermore, the research is categorized as essentially poststructuralist feminism due to its references to film and television show. This is because the research aims to reframe the male-dominated and the community's definition of womanhood by utilizing metaphorical structures of filmic and televisual devices that go beyond gender classifications. In "Introduction" to Women and Film, James Lynn highlights how women are subordinated in a metaphorical hierarchy established by a community ruled by men. All women are assessed versus the societal ideologies that males set. So he says: Rather than being a particular kind of views, no matter how favored or unique, gender seems to be the "philosophy" of philosophy itself: a gendered silence and restriction that is constantly in place beforehand different ideas have had a chance to take root; a restriction that perfectly intersects and existed before every other ideology. (Lynn ,1988, 5)

The previously mentioned philosophy is expressed by the filmmaking technology primarily via visuals and pictures, additionally throughout the audio code. By limiting the feminine presence to the domain of her own body, the intention is to keep it separate from conversation. Considering the female voice usually decreases to shouts, chatter, or stillness, it virtually ever gets noticed. In response to Lacan's ideas, feminist movements had to rebel opposing her condition, arguing that such lower social standing could be reversed. As a result, it becomes necessary to produce films in which female characters adopt an appearance of manhood by acting or seeming like men. This will challenge Lacan's dogmatic views and demonstrate that it can be achieved for women to change their position. Despite Greek mythology references precisely a revolutionary deed. The previously mentioned views of the Amazons could potentially be seen as the first pioneering effort to break free from the hierarchical system and establish their own norms, creating a community in which they behave more effectively than men, demonstrating their capacity to reclaim their place in history by elevating her higher than that of men.

In actuality, depiction and viewership are central to feminist cinema theories and critique. The main focus in the initial feminist films was how preconceptions of women were portrayed. For this reason, men's sight controls the manufactured picture of the woman in traditional cinema, making it elusive.

The classic cinematic narrative framework presents the male protagonist as a proactive and formidable figure, serving as the focal point around which the intense action takes place and the ensemble is put together. Being a target of affection for the male character(s), the female character is helpless and submissive. (Melik)

Men are portrayed in movies as fighting versus the elements or in combat, whereas women are mostly depicted for their attractive looks. Whenever a female actor is the main character in a film, she is typically portrayed as naive, defenseless, submissive, or as merely an object of affection. The subconscious of a society dominated by men shapes the visual appearance of movies. In line with psychoanalytic theory, "The domination as well as ownership of women that traditional cinematic scenarios by Hollywood (and others) often play out is an example of sadistic behavior, an instance of cinematic brutality."(Crann-Francis (2003), 161), in a film, this kind of sadistic practice confines women, a circumstance that would never bring a woman happiness.

The story of the movie tells the story from the perspective of the male protagonist who identifies the female character. Laura Mulvey claims that three different forms of facial expressions combine to create the masculine eyesight, which dominates film. Typically, a guy uses the camera's look, viewing the woman as an object. The male performers' stare is one example; it is designed to be strong. The audience's stare, which is meant to be associating with the masculine stare of the artist or filmmaker and which views female characters as stereotyped and fetishistic, is another factor. Furthermore, because the male character is portrayed as more full and ideal than the exaggerated picture of a helpless and submissive feminine figure, the viewer is more likely to identify with the masculine perspective thought.

Deception and desire are often associated with concentrating on the female form. Thus, the lust of men is the primary inspiration for film. In movies, women are almost always shown as male-dominated. The woman finds herself the focus of masculine focus when she is "designed by the eyes of the camera as graphic, or the topic of the stare: a photograph created to be viewed by the viewer, whose expression is communicated by the stare of the male protagonist (s)". In addition to overseeing the story's occurrences and practice, this particular character serves as "the messenger" of the viewer's gaze. (De Lauretis 1999, 87) Deflecting one's focus to make it look feminine is the act of reversal stance.

Considering women utilized to be the focus of sensual or fetishistic stare, this is relevant to the film industry. Because "the sorts of enjoyment which cinema offers are... essentially masculine," it is fundamentally harder to change the stare. As a means of identifying with the concept of Oedipus, and in reaction to

his anxiety regarding punishment, the young boy turned to gender Satanism and adoration (Cranny-Francis 2003, 164). Thus, it becomes necessary to turn the spotlight in the direction of women for their own enjoyment, which calls for a countermovement in film that rejects the conventional gender film narrative by diverting, consequently, the feminine gaze objectifies the male character, especially focusing on him. Because the viewer interacts with an increasingly fully realized and dominant character.

There was no place for the female observer or stare in Arabian culture throughout the 1980s due to the establishment of masculine attention. Mulvey claims that while female viewers associate with the sadistic and passive positions of women, they also connect with a man's perspective due to in order to bond with the more strong and dynamic male heroic figure, viewership must become more masculinity.

The concept of "transvestite" refers to the individual who wishes to represent an alternative sexuality; in film, this is known as trans-sexual recognition and audience participation. Feminist theory of cinema incorporates the concept of spectatorial flexibility, which stems from the female spectator's greater capacity for sexual orientation fluidity. The idea of a female masking is suggested by the viewpoint of a female audience, which was initially motivated by the representations of female actors costumed as male criminals in movies. The word "masquerade" is defined by Mary Ann Doane. According to Doane (1999, 139), "in order to masquerading is to create an imbalance in the shape of a gap among one's own self and their appearance." His contention is that rather than being characterized, women end up becoming the definers. For example, the feminine appearance that transcends the customary gazing is thought to be in opposition to the feminist de monster fighter. The female viewer finds this unconventionality visually pleasing because the blood thirsty lady fighter is a masculine instead of a glorified woman. It's regarded as a kind of disguise that associates masculine characteristics with conventional feminine.

It's important to keep in mind that the majority of Arabian films that use the patriarchal mask aim to subvert and surpass the social standing of women. Nonetheless, the explanation for why these films are typically humorous is that they defy customs of culture and thus are unsuitable for an Arabian viewership. In almost every movie, the female lead acknowledges that giving up femininity in order to put on an appearance of masculinity was mistaken.

lir-rijaal faqat (Men Only), a well-known Arabian film from the 1960s, features the male mask. The film centers on two women whom are employees of a petroleum business, Salwa (So'ad Hosny) and Elham (Nadia Lotfy), but are prohibited from engaging in drilling for petrol solely due to their gender. Since they seek equity, their eagerness to travel abroad is viewed as a feminist action.

Furthermore, discovering petroleum is a victory that will undoubtedly result in their advancement a chance that they are unwilling to limit to men alone.

Following the corporation's outright denial of sending female employees to complete the tasks, they request a getaway, dress in man attire, and enter the training center pretending to be the first staff members that the firm has ordered. The movie shows how difficult it is for males to work as petroleum drillers and how difficult it is for female employees to deal with this lifestyle despite disclosing who they really are. Although they eventually adjust to the demanding work, they have been known to grumble about it, citing their innate desire to be homeowners and caregivers for the kids. When they finally succeeded in completing their task, they immediately disclosed their names to the public.

Both of the female protagonists in this film expose the powerful mask by disguising their bodies with clothes, facial hair extensions, and beards. The leading women adopt spectacles, which feminist film theory views as a crucial type of disguise themselves, in an effort to conceal any hint of womanhood. Mary Anne Doane highlights the importance of glasses-wearing women in films. According to her, "The woman wearing eyeglasses symbolizes equally intelligence and undesirable; nevertheless when she lowers those glasses [...] she changes becoming display, a symbol of longing." (1999; 139). The above clarifies why the leading ladies are so determined to wear their glasses at all times. From their point of view, this will expose who they really are and make their purpose impossible. Additionally, ladies are supposed to wear glasses so that they can see rather than just be viewed. Stated differently, they become more than just spectacles; they become the object of gazing. Furthermore, glasses are associated with intelligent appearances and evaluations of the feminine personality, which puts the whole structure of female representation at risk. This gives the male mask in the film more legitimacy because of the glasses. Through dialect alteration and cigarette nicotine, the female protagonists enhance their male mask. It is therefore a mask in style as well as attitude.

The female protagonists in this film, like the Amazons, have jobs that the general population considers inappropriate for women to hold. The female protagonists in this film infiltrate the male-dominated culture while asserting identical perseverance and effectiveness, in contrast to the Amazons who departed to build a completely female-dominated civilization because they are stronger and more authoritative. The intention behind the film was to serve as an exemplar of a counter-cinema that challenges established conventions by attempting to turnaround the current status quo in a symbolic manner and divert the eyes.

The story of the movie is interesting, considering the female characters embraced all aspects of masculinity, involving practice, conduct, and attire, the movie was also predicted to cause a complete rupture in the filmic canon. Dairy saleswoman Salwa (So'ad Hosny) drew her attention in masquerade. Everyone watching finds this to be an unusual representation of a woman, hence the goal is to create a humorous impression. Because the satirical tone that permeates the film and the protagonists' sporadic unwillingness to put up with their difficult lives and jobs, the masquerade in this film encourages trans-sexual recognition and observation, although this is only momentary.

Overall, it's clear that every female portrayed demonstrates equally toughness and dispels the notion that particular traits are innately male or feminine. Accordingly, they are archetypal Amazons both in terms of Amazon feminist criticism and the mythological Greek Amazons. Such cinematic upheavals are exemplified by the mindset of the protagonists who assert dominance beyond traditional feminine roles, such as, Salwa and Elham in (For Men Only), it is regarded as a disturbance to the filmic medium as they combine actions, clothes, and dialect that are often associated with women and men. All of the aforementioned females give their protagonists masculine characteristics through their actions, attire, and words; in certain instances, they even take on all the stereotypical characteristics of men, which upends the whole filmic structure, not to mention their bodily audacity, that according to cinematic conventions is only appropriate for men.

Conclusion:

In order to create these storytelling interruptions and try to flip the roles of the characters and divert the viewer's attention, that is used in these films and television shows. This is accomplished by opposition cinema, which dispels the skewed perceptions of women that are shown in traditional film narratives. The traditional and fetishistic view of female protagonists held by men is no more dominant. Put another way, because it lacks the active-male/passive-female conflict, resistance film is not meant for men. For both the male protagonists and the audience, the ladies in the movie become transformed into sexual objects. Thus, a narrative form of filmic discourse that aims to please the female viewer is created. This cinematic pretend is evocative of the mythical one of the Greek Amazons, who were the first to challenge conventional, deified, and dehumanized images of women. They also asserted spots of authority and control, identifying each other as subjects with the ability of establishing the male, so shifting the viewers' attention.

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