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Female Masculinity in Patty Jenkins' *Wonder Woman*

A Thesis Submitted to Central Department of English Faculty of Humanities and Social Sciences, Tribhuvan University in Partial Fulfillment of the Requirements for the Degree of Masters of Arts in English

By

Alina Rai

TU Registration No: 6-2-537-64-2010

Central Department of English

Tribhuvan University

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Tribhuvan University

Faculty of Humanities and Social Sciences

Central Department of English

Letter of Recommendation

Ms Alina Rai has completed her thesis entitled "Female Masculinity in Patty Jenkins' *Wonder Woman"* under my supervision. I hereby recommend it be submitted for the *viva voce.*

…………………………

Dr. Dhruba Karki

Supervisor

Date:………………..

Tribhuvan University

Faculty of Humanities and Social Sciences

Central Department of English

Letter of Approval

This thesis entitled "Female Masculinity in Patty Jenkins' *Wonder Woman*" by
Alina Rai submitted to the Central Department of English, Tribhuvan University, has
been approved by the undersigned members of the Research Committee.

Members of the Research Committee

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                                                                        Internal Examiner

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                                                                        _____

_____   External Examiner

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                                                                        _____

                                                                        Head

_____   Central Department of English

_____   Date:_____

Abstract

This research, tries to analyze the subject matter of Female Masculinity in Patty Jenkins' *Wonder Woman* starred by Gal Gadot in the role of Diana. It basically shows the adventure and bravery of the central character Diana. It deals with female masculinity and how, it dismantles the traditional/stereotypical definition of masculinity. It analyses how female character like Diana come strong with masculine traits and establishes herself as a wonder woman in the world of men. Furthermore, it shows the Diana's journey from Themyscira to the real world for the very first time. It also examines how her journey plays an important role to shape her into a Wonder Woman from a mere princess. It unfolds how, Diana being a woman, hold a great responsibility of saving the humankind from the war and evil. She is rebellious in nature. She is powerful, bold, independent and determined, that is why she holds the central position in the battlefield among thousands of men. The cinematography, which consists of sound, camera, angle, light, setting, dialogue and other, highlights the adventure, bravery and boldness of Diana. It justifies the subject matter of female masculinity. The Tools that are carefully used to show the different aspects, remaining on the ground of subject matter. The presentation of the bold, strong, combative, tough and powerful nature of the protagonist Diana proves the female masculinity inherent in the movie represented by Diana. Thus, this research paper analyzes the subject matter of female masculinity. Moreover, this research tries to highlight how female masculinity as a new category of gender study signals a new understanding of masculine behavior and identification, and a new direction in the interdisciplinary scholarship.

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The present research work, efforts to repose the female masculinity, dismantles the social construct of women in patriarchal American society through Patty Jenkins-directed the 2017 movie *Wonder Woman.* It efforts to repose supremacy of the female hero Gal Gadot starred, Diana comes strong with masculine traits and establishes herself as a wonder woman on a patriarchal world. In a typical patriarchal society, the Hollywood representation of character Diana in *Wonder Woman* subverts the established gender studies. This research paper highlights how the female masculinity as a new category of gender study signals a new understanding of masculine behavior and identification, and a new direction in interdisciplinary scholarship. "Female Masculinity is about women who feels themselves to be more masculine than feminine" (Halberstam xi). In other words, female masculinity can be described as female born persons feeling more comfortable behaving as looking masculine. Judith Halberstam claims that, "Masculinity, one must conclude, has been reserved for people with male bodies and has been actively denied to people with female bodies" (269). In other words, women who are attributed with conventional notion of masculine traits such as, stoicism, combativeness, rational, power and potency, they are said to be masculine females.

Jenkins' *Wonder Woman* centers on the main character princess Diana. This movie deals with the nature of Diana who is attributed with masculine characteristics, including combativeness, assertiveness, courage and rebellion. Diana is presented as a strong lead character in this super hero movie. In general, mostly super hero movies are based or centered on the male lead. Unlike those superhero movies with male protagonist, *Wonder Woman* projects a strong woman lead super hero character, so it subverts all the conventional notion of gender studies. Diana is assertive enough who does not accept the injustice rather she holds the responsibility and she dares to fight

for the sake of powerless people. She is focused and determined enough at what she is going to do, that is why she leaves her home for the very first time, goes to outer world to fight against the injustice even though her mother was against it. However, seeing her determination and sense of responsibility, her mother Hyppolyta lets her go. Outer world is very new for Diana but she easily makes her adjustments. Diana has big responsibility on her shoulders that she is the only one who can end the war by destructing the evil god Ares. With her strong will power, determination at the end she succeeds to do it so. In this regard, *Wonder Woman* is about the female masculinity represented by Diana who succeeds one after another to fulfill her mission and responsibility using her rationality, assertiveness, pro-active, combativeness which are normally considered to be the attributes associated with males. In this line of argument, this paper aims at highlighting the *Wonder Woman* Diana is attributed with masculine traits. It reveals, how she shows her bravery and power in the battlefield and how she stand victorious against Ares, what sort of struggles and sacrifice she put through to fulfill her responsibility, and how she artfully takes necessary initiatives to solve the problems of the outer world and it's people. It also tries to prove how her role does dismantle those stereotypes about gender roles and masculinity can be practiced by females too. In addition, it also tries to answer how female can transform herself into a masculine and establish herself as an aspiring figure and what factors plays the role behind it.

Jenkins' *Wonder Woman* is about the protagonist Diana who is combative in nature. After releasing Jenkins' *Wonder Woman,* critical attention rose. Numerous critics have examined the movie from different point of view. Some critics seem to be interested in its style of artistic presentation whereas some critics point out the plot construction and some of them argue on the central female character. It means

different critics have supplied their views regarding this movie. Nevertheless, what seems uniformity in these critics' opinions is that this novel is a great matter of discussion, which deserves the quality of artistic movie. However, this research encompasses only some of the relevant as well as cites worthy opinions and views of the movie critics.

Figure I*: Wonder Woman* Movie Cover

(Source: Google Map)

Regarding this movie, few critics like Jessica Benett and Frank Bruni have given their positive views on the role of female as a superhero. Generally, this kind of superhero movies are based on male lead characters, it is rare to be found the female portrayed as a dominant character. On the role of wonder woman as a super hero Benett states:

> There was something visceral about it: a depiction of a hero, we never knew,
> we needed, a hero where gender was everything but, also nothing. Yes, she
> was a female Superhero- The kind that could inspire girls to dress up and play
> make believe and appoint themselves Amazonian gods. But, she was also just
> a superhero. A superhero who happened to be a women. (2)

Here, Benett links her views with the need of female superhero, where gender plays a vital role. She is very positive about the central female superhero character of the

movie. According to Benett, female superhero like Diana is needed to inspire girls and to make they believe that they are more than to be thought. She tries to state that Diana is a woman but she is also a superhero, who appoints herself to save the world. Benett claims that the character of Diana can break the traditional mentality of male lead superhero characters in movies. As a film director, Jenkins said in the interview with *New York Times* "I wasn't directing a woman, I was directing a hero". Here, Jenkins replaces the term 'woman' with the term 'hero'. These critics try to show distance from the gender stereotypes. Jenkins statement shows that she is trying to create a character of hero, who is compatible, brave and rational: the gender does not matter at all.

Diana is very brave she has determined her life to fight for the helpless people, with all the might she have. She is not trying to show off her power, when she determined she will fight and save the world, her intention was not to prove her power rather her intention was selfless. Diana as a wonder woman, her character is so strong: her portrayal as a masculine female, she goes beyond the boundary of gender as, Caroline Framke describes "Wonder Woman subverts and undermines the casual sexism"(3). In the movie Princess Diana, she is so different from other women, she is in the battlefield, fighting against the enemy, she is assertive enough who does not accept and approve injustice. Her character totally subverts the norms of sexism. Because it is believed that females are weak and they cannot be as good and compatible as male counterparts, but Diana proves it wrong, by showing and proving herself as best as males with her might, courage, combativeness, assertiveness and so on.

The role of Diana is very inspiring for all the females who are still tend to be bound by the traditional roles of gender. In this regard, Joseph J.Darowski states,

"Wonder Woman is a model for a permanent change in women's role and status" (17). Diana's role as a wonder woman her male attributed male traits have subverted the role and status of women. Therefore, Diana's character is a perfect example of female masculinity.

For *USA Today* critic Kelly Lawler this movie is a new movie formula, which has thrown out the monotonous superhero movie formula that is male lead superhero movies. According to him, it is a blend of all kind of genres on whole.

> A genuinely surprising film that plays with a genre and throws out the now very tired superhero movie formula. It is an action film, a romantic comedy and a coming-of-age story and a period of peace and war movie all in one. Above all, it's a hopeful story about humanity.

What Lawler remark clarifies is that the movie is interesting and surprising enough because it seems more experimental and it adds something new in superhero movie trend. It tends to experiment with various genres in one movie, which makes it more interesting and adds more flavors. Above all Lawler claims the movie a story of hopeful future humanity.

Similarly, Joe Morgenstern states his admiration for the character Diana of the movie. He describes her as a wonderful that she is in task of saving humankind as being a woman. He shows his love for the central character Diana.

> Caught up in the coils of Princess Diana's hot lasso, I am bound to tell the truth: Wonder Woman is a wonderful, and the woman herself, she is dazzling embodiment of female empowerment. She is learned, charmingly funny and, for a goodness, touchingly human.

For him Diana is such a character, who is interesting, she is an example of female empowerment. He defines her character who can be funny, charming, who is good,

and who can touch other easily. Moreover, he defines and admires Diana as a well-garnered character.

The critics have reviewed this movie from multiple perspectives. Some of the critics point out the masterful making and technique of the movie whereas, some critics point out the achievement of the hero due to her bravery and power. Though different critics have analyzed this movie, from multiple perspectives and since no researchers have researched and analyzed the movie *Wonder Woman* from the perspective of female masculinity studies. My research tries to prove the implication of narrativization of female masculinity in the movie *Wonder Woman, e*specially to the main reference to main character Diana who is the real representative of Female Masculinity. My sole effort in this research explicitly remains to explore how female character of the movie *Wonder Woman* is attributed with attributes of masculinity. How her character dismantles/subverts all the traditional gender roles of masculinity, what sort of contribution she has to put through to fulfill her great responsibility of saving the world and humankind, how she proves herself as an unconquerable hero and hope of future for the powerless people of world.

Generally, Female Masculinity is understood as the study of female who feel themselves to be more masculine than feminine. In other words, female masculinity can be described as female born feeling more comfortable behaving or looking masculine. Judith Halberstam is a pioneer theorist who talks about female masculinity. In *Female Masculinity,* she argues that "given my premise in this book , namely, that female masculinity is a specific gender with its own cultural history rather than simply a derivative of male masculinity" (77). In this sense, female masculinity is a specific gender with its own cultural history rather than a derivative

of male masculinity in which women embody qualities that are usually associated with maleness, such as strength, authority, and independence.

Female Masculinity coincides with the excess of male masculinity. It codifies the form rebellion. For Halberstam, female masculinity sometimes coincides with the excess of male supremacy. She also argues that sometimes female masculinity seems in a form of rebellion against the stereotypical social patriarch domination. She claims:

> There have been to date remarkably few studies or theories about the inevitable effects of a fully female articulate female masculinity on seemingly fortified male masculinity. Sometimes female masculinity coincides with the excesses of male supremacy, and sometimes it codifies a unique form of social rebellion; often female masculinity is a sign of sexual alternative, but occasionally it marks heterosexual variation; sometimes female masculinity marks the place of pathology, and every now and then it presents the healthful alternative to what are considered the histrionics of conventional femininities'. (9)

This argument clarifies that female masculinity sometimes appears in the form of rebellion too. She argues that sometimes female sometimes masculinity coincides with the excesses of male supremacy, and sometimes it codifies a unique form of social rebellion.

In female masculinity, appearance is very important, though it is not about how one looks. Halberstam refutes the notion of reserving masculinity for people with male bodies and denying it to those with female bodies. She argues, "Masculinity, one must conclude has been reserved for people with male bodies and has been actively denied to people with female bodies" (269). Masculine women experience their

masculinity as an "integral identity effect." Likewise, female masculinity is not an imitation of maleness. It has its own form and distinct existence. Halberstam further supplies impetus as female masculinity as:

> I claim in this book that far from being an imitation of maleness, female masculinity actually affords us a glimpse of how masculinity is constructed as masculinity. In other words, female masculinities are framed as the rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing. However, what we understand as heroic masculinity has been produced by and across both male and female bodies. (2)

Her argument stresses on that fact that female masculinity also provides a glimpse of female masculinity that is framed as the rejected scraps of dominant masculinity in order that masculinity may appear to be real thing. Moreover, rather than being an imitation of maleness, female masculinity demonstrates the overshadowed aspects of male masculinity that is why, it has its own form and distinct existence.

It is possible that females too can be as masculine as males. Females too can attribute those masculine traits, which are always considered only as male traits and behavior. The notion of female masculinity is associated with gender roles as well. Gender roles refer to the certain roles, attitudes and behavior expected of males and females members of the society by that very society. The perception of gender roles includes attitudes, actions, and personality traits associated with a particular gender within that culture. In general, gender roles is socially and culturally constructed, which always gave role males as powerful, assertive, rational, dominant and so on and females as submissive, weak, nurturing, emotional. By viewing from the eyes of gender roles males are always considered above than females. Nevertheless, with the changing course of time the viewpoint and notion to look at gender roles of female

and males are also changing. The emergence of the notion of female masculinity has shattered the traditional notion of gender roles. Likewise, with the emergence of the idea of female masculinity, the concept of the crisis of masculinity becomes predominant. For Judith Butler gender roles are social construction. In her book *Gender Trouble* she argues, "Genders can be neither true nor false, nether real nor apparent, neither original nor derived. As credible bearers of those attributes, however, genders can also be rendered thoroughly and radically incredible" (180). She further argues, "Gender is culturally constructed: hence, gender is neither the casual result of sex nor as seemingly fixed as sex. The unity of the subject is already potentially contested by the distinction that permits of gender as a multiple interpretation of sex" (10). According to Butler, the existing concept; gender as a multiple interpretation of sex is just a product of culture because gender has nothing to do with sex.

How masculinity studies has been focused only one-sidedly i.e. relating it with male only that ultimately gains "power" and hegemonies the other "masculinities". In the very line, Butler claims that female masculinity can have greater effects and developments in the realm of art, literature and social sciences. Studies and researches are not properly done in "female masculinity" because of the association of masculinity to maleness and the indifference to "female masculinity". The hegemony of "male masculinity" can easily be subverted by "female masculinity" if a suitable studies is carried out which Butler does and come to a conclusion:

> This widespread indifference of female masculinity, I suggest, has clearly
> ideological motivations and has sustained the complex social structures that
> wed masculinity to maleness and to power and domination. I firmly believe in
> that sustained examination of female masculinity can make crucial

interventions within gender studies, cultural studies, queer studies, and

mainstream discussions of gender in general. (356)

Indifference done to the "female masculinity" since the origin of masculinity "itself is

thus just a male ideology to suppress the female masculinity. Masculinity, therefore,

is not just a job of male. However, "masculinity studies is product of major

reconfiguration of academic disciplines… Borders have been redrawn, new

methodologies have emerged, and many of the old disciplines have rethought and

reconstituted" (1-2). Butler argues, male masculinity always tried to put female

masculinity under the shadow, masculinity is always taken as male thing, but it is just

a product definition, by academic disciplines. As times goes by everything gets

renewed, likewise this concept and definition of masculinity should be renewed and

reconstituted.

Rachel Adams and David Savran, therefore, claim:

Masculinity studies is thus dedicated to analyzing what has often seemed to be

an implicit fact, that the vast majority of societies are patriarchal and that men

have historically enjoyed more than their share of power, resources, and

cultural authority. Focusing critical interrogation on men, patriarchy, and

formations of masculinity, scholars in many disciplines have sought to

denaturalize de Beauvoir's observation that "it goes without saying that he is

man, " by demonstrating that masculinities are historically constructed,

mutable, and contingent, and analyzing their many and 'widespread effects.

(2)

Historical enjoyment of power, resources and cultural authority by male has been

subverted now. If there were no domination over the female, there would not be such

formulation of male masculinity. Male masculinity, thus, is the product of female masculinity, which has been ignored since the evolution of human civilization itself.

Establishing the "female masculinity" thereby redrawing the masculinity reading, Halberstam, further says that "modern masculinity is most easily recognized as female masculinity" (256). In order to prove her stands she writes:

> Consider the James Bond action film, in which male masculinity very often appears as only a shadow of more powerful and convincing alternative masculinity. In *Goldeneye* (1995), for example, Bond battles the usual array of bad guys: Commies, Nazis, mercenaries, and a super aggressive violent femme type. He puts on his usual performance of debonair action adventure hero, and he has his usual supply of gadgetry to aim him – a retractable belt, a bomb disguised as a pen, a laser weapon watch, and so on. But there's something curiously lacking in *Goldeneye,* namely, credible masculine power. Bond's boss M, is noticeably butch older woman who calls bond a dinosaur and chastises him for being amisogynist and sexist. His secretary, Miss Moneypenny, accuses him of sexual harassment, his male buddy betrays him and calls him a dupe, and ultimately women seem not to go for his charms – bad sits and lots of sexual innuendo, which seem as old and as ineffective as his gadgets. (356-357)

Therefore, it has been obvious that male masculinity has its very foundation in the female masculinity itself. According to her, male masculinity itself cannot survive alone, or it is not independent itself.

Male masculinity is always founded based on female masculinity, in the absence of female masculinity, male masculinity have no any meaning, so this proves that modern masculinity refers to female masculinity. Moreover, she claims that:

When you take his toys away, Bond has very little propping up his performance of masculinity. Without the slick suit, the half smile, the cigarette lighter that transforms into a laser gun, our James is a hero without the action or the adventure… what we might call "epic masculinity" depends absolutely, as any Bond flick demonstrators, on a vast subterranean network of secret government groups, well-funded scientists, the army, and an endless supply of both beautiful bad babes and beautiful good babes,,,(357)

In conclusion, Judith Haberstam states that there would be no performance of masculinity, if there were no other subdued and other marginalized masculinities.

In past female were supposed to be fragile, they should act weak and passive unlike males. However, certainly during the course of time, that viewpoint has been gradually changing because women have brought reconsideration in the thought and attitude to look at female roles and nature in the society. Female masculinity simply breaks the links between sex and gender. It is clear that female masculinities do not want to reproduce forms of existing masculine power or male masculinities, but engage in its own form of masculinity. It is not trying to create any binary system in which female masculinity is simple opposite female masculinity or the female version of male masculinity. Rather it refuses to accept standard gender expressions. It signals a new understanding of masculine behaviors and identification, and a new direction in interdisciplinary scholarship. Female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders. But for Halberstam, homo-normative culture regards female masculinity as a sign of a pathological "sign of misidentification and maladjustment" (9). She argues, "female masculinity is generally received by hetero and homo-normative culture as a pathological sign of misidentification and maladjustment, as a longing to be and to have a power that is

always just out of reach"(9). Female masculinity is masculinity outside the male body; but it is also a perspective with which to view gender, a gaze beyond traditional/conventional masculinity and femininity. In this regard, she further clarifies, "my goal is both to make my own female masculinity plausible, credible and real" (19). Halberstam argues female masculinity is not the imitation of male masculinity, and female masculinity is in no need of male masculinity. It has its own form and shape.

In this way, female masculinity is a recent study of females who feel them to be more masculine than feminine. Masculine women feel more comfortable behaving or looking masculine. It is a new brand of gender studies, which is developed in 20th century. It has occurred as a specific gender with its own cultural history rather than derivative of male masculinity in which women embody qualities that are usually attributed to male like strength, power, authority, control, independence and so on. It is beyond from an imitation of maleness.

The movie *Wonder Woman* by Patty Jenkins carries the theme of female masculinity. The movie mainly revolves around the central character princess Diana and it celebrates and unfolds the story of power, adventure and bravery of the protagonist. The movie shares the story of heroic female character Diana: her growth and development from mere Amazonian princess to wonder woman. As the development of the story of the movie, we can witness the development of the central character. The movie also represents the glimpse of world war in the second half and its ugly and harsh consequences where innocent and powerless people were suffering more. Then, Princess Diana hold that great responsibility to stop the war or she is the only one who can end the war so she leaves her home and mother for the very first time. She is full of determination and fully focused on her mission, here she presents

herself as the savior for all the humankind. Diana's role as the savior in the movie shifts the role of females from the conventional gender roles, because generally, females are consider to be weak, powerless and dependent but, Diana is just opposite of it, she is not weak but very strong and powerful physically, mentally and emotionally. Diana is leading character, we can witness that she is the one who is leading other male characters who are fighting alongside with her in the war. There are other male characters. Steve Trevor is one of them. However, in the movie, Diana is the one who stands out most than other male characters. Most of the super hero movies are based on male lead super hero character but this movie breaks that entire conventional / old super hero movie trend. Similarly, Patty Jenkins presentation of wonder woman character as super hero shifts the role of females from the conventional gender roles; it subverts all the stereotypical mentality about the masculinity.

The movie *Wonder Woman* by Patty Jenkins creates a bold and assertive character Diana in order to supply the message to the whole society that females can have their own distinct identity and they can be courageous and aspiring too. In other words, the movie wants to supply the message to the society that females should be valiant and courageous in order to bring the reconsideration in the concept to look at females and their positions in the patriarchal society. By bringing Diana as a protagonist of the movie, it tries to revitalize and upgrade the social position of females with the view to inspire other females to protest against and to come over the dogmatism of the society, which undermines their existence in the society. It is because society treats females as a matter of non-entity. In this contest, Diana as a bold and assertive character breaks all these dogmatism and she wants to live her life for making the big contribution for the society/human kind, and making her existence as female meaningful.

Diana having own responsibility on her shoulder to save the outer world from the war and doom seems to cope with the different hurdles on the way to her mission. She faces many more obstacles while waging her duty. As she has to leave her loved ones and her home behind, and for a first time she encounters the world full of men. She adapts the new culture and she learns the harsh reality of war.

However, Diana is a super hero but, at the beginning she was just a princess, she was not fully in the form of wonder woman. She was in the process of becoming a wonder woman, the reason of emerging of wonder woman is the reality of the outer world. Diana have to be in the full form of wonder woman, when she goes out to the real world from her paradise island, the war and the responsibility compels her to come forward as a savior to the world as wonder woman. In the movie to show this process of Diana emerging or developing as wonder woman, from a mere princess, cinematographer has uses coloring as a technique.

Figure II: Diana at Themyscira

(Source: Author's Still Shot)

In the movie, two different worlds are depicted; first, one is idyllic paradise island/ Themyscira and second is the real outer world. To show these two different worlds in the movie the use of color differently. First picture represents the utopian and idyllic world of paradise island where the light and vibrant colors are used, such as deep blue colors of ocean, blue sky and in which Diana was born and raised. This world also

represents Diana's delicate and soft side of her, in these scenes the warm skin tones and lush green represents the life and beauty. Themyscira emphasize its natural beauty and have a full color palette and it shows its warmth of the sun and the bronzy, healthy skin tones of the Amazons, and the lush greens and the aqua and cyan of the water.

Figure III: Diana first time arriving to London

(Source: Author's Still Shot)

Likewise, second picture is the representation of real and harsh outer world, where war was taking place. The picture of London in particular at that time, it is heavily polluted and we can see black skies with black smoke. When we get into the London and the front, there is lot of use of overcast light. There is a little more contrast, there are more blacks, browns, and deep greens and the environment is not as filled with color as Themyscira is. To show the grim picture of devastating outer world, bleak, muted and dark colors such as cold bluish colors are used, it also represents Diana's tough side. After Diana enters the real world with Steve Trevor, whole look changes in this world she fully develops as a wonder woman, so this two different world presents the process of Diana's evolving super hero character. Juxtaposition of the vibrant and muted color plays a big role in the story to show the process of Diana

becoming a wonder woman. Wonder Woman follows Diana from a sheltered but blissful childhood on a mystical island to a thick of the World War I, where she discovers the true nature and extent of her superpowers while trying to save the world. The evolution of the film's color scheme underscores the emergence of Diana's power.
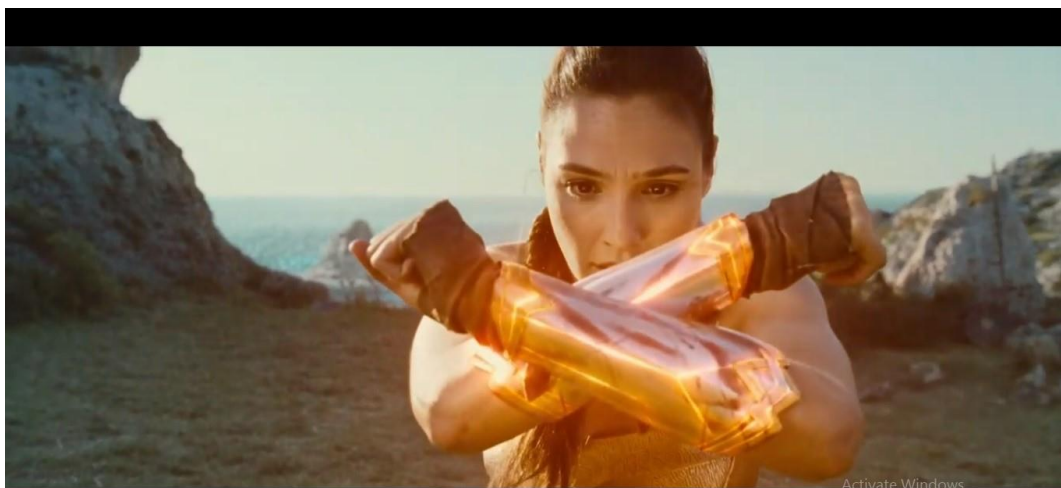

Figure IV: Diana first time realizing her power

(Source: Author's Still Shot)

This scene shows the emergence of power in Diana for the first time. She was always unknown about her hidden powers. In this particular scene to show the emergence of power, cinematographer very carefully has used the cinematic techniques. The technique used in this scene is medium close up shot. The camera angle taken from the front so the character's facial expressions are seen clearly. In this scene, background is blurry and the camera is mostly focused on the Diana and her face. Her expression clearly shows her amazement as she first time learns about her hidden power. To show her emerging power, orange color is used, mainly when she gets to be powerful her bracelets glows like fire throughout the movie. This technique helps to tell the story of her growing power. Diana and the landscape lit with pure white, natural lightning early in the film when she is still an innocent child, as the film's plot

becomes more violent and Diana is introduced to the real world, a cyan and orange color palette begins to take over. Similarly talking about the coloring of the movie, when Diana steps out for the battle field her skin tones are warm, her costumes are in vibrant red and blue color, she is on the peak of hope and warmth standing out against the cold miserable of waste land. Her Lasso of truth is in light beam of cutting through the darkness. The director of the movie Patty Jenkins using the color as a story-telling device and its greatest potential in the movie. Not simple overlay to make shots looks moody and epic, but as an effective narrative tool, that brings more dimensions to the themes and motifs of the story. These careful uses of different colors in the movie significantly helped to show the scenes and the messages properly and in detailed form. The movie provides us a hero with a clear motivation and goals who learned to make discoveries, grew and have a clear art of quest.

Female masculinity coincides with the excess of male masculinity. It codifies the form of rebellion. For Halberstam, female masculinity sometimes coincides with the excess of male supremacy. She also argues that sometimes-female masculinity seems in a form of rebellion against the stereotypical social patriarch domination she claims that, "sometimes female masculinity coincides with the excess of male supremacy, and sometimes it codifies a unique form of social rebellion" (9). This argument clarifies that female masculinity sometimes appears in the form of rebellion too. It is evident in the movie where Diana is a female protagonist who rebels against the stereotypical gender role. Diana goes against her mother Hippolyta, when she tries to oppose her from going to the outer world; her rebel starts from that point. She is against the war that was led by the Ares, she is against male supremacy. Diana's inner rebellion nature begins to reveal when Steve Trevor tells about the ongoing war in the outer world and when she came to know that that war was led by Ares against

the human kind. For Diana it is unacceptable to remain silent against the war and its

consequences so she is totally determined to end the war. Diana's strong

determination reflects her strong rebellion nature and that helps her to end the war the

one who is behind leading it, Ares.In the movie, the rebellion nature of women has its

own history from the time of Hippolyta. The story telling of Hippolyta to younger

Diana makes it clearer.

> *Hyppolyta brings the ancient archive book, she sits beside the bed and starts*
>
> *to tell the story to her little daughter. (The scene follows the ancient time;*
>
> *Flash back technique is used)*
>
> Hyppolyta: Long ago, when time was new and all of history was still a dream,
>
> the gods ruled the earth, Zeus king among them. Zeus created beings over
>
> which the gods would rule. Being born in his image, fair and good, strong and
>
> passionate. He called his creation "Man" And mankind was good. But Zeus's
>
> son grew envious of mankind and sought to corrupt his father's creation. This
>
> was Ares, the god of war. Ares poisoned men's hearts with jealousy and
>
> suspicion. He turned them against one another and war ravaged the earth so,
>
> the Gods created us, the amazons, to influence men's heart with love and
>
> restore peace to the earth. And for brief time, there was peace. But it did not
>
> last. Your mother, the Amazon queen led a revolt that freed us all from
>
> enslavement.

This story shows that Zeus has created the "Man" in his image but his son Ares got

envious of his father creation so, he blackened all the hearts of man and turned against

each other. In order to restore the peace back in earth Gods created Amazons that

means females. Officially, Amazons or females were appointed for the saving the man

and world. Nevertheless, later man started to enslave them, and no more peace

remains. That is why Hippolyta led the revolt against the enslavement of Man and Ares and brought the freedom. The movie tried to depict the strong rebellion nature of Amazons. Hippolyta led the revolt against the man's supremacy and bought back the freedom. This clarifies the Halberstam's statement about the female masculinity sometimes comes in the form of rebellion against the male supremacy. The legacy of rebellion nature of Amazons we can see when they bravely fight against the man from the outer world, so that legacy we can found in Diana as well. Diana goes against all the stereotypes about gender - she leads the squads to stop the war, and her role is greater than other male counterparts. Generally, the hero is always male but, her representation of female hero dismantles all those old concepts about the hero, she stands tall against the male supremacy. Diana is always unknown about the men because she was raised without father and far from the world of men. In other words, she only heard about them and never encountered men before.

Figure V: Diana taking picture with her squad

(Source: Author's Still Shot)

But, when she met Steve Trevor and when she enter into the new world of men, the most amazing thing is, she easily adapt that culture and she easily adjust in the world of man that is very remarkable thing for a woman who is new in men's world. The above picture depicts the confident Diana between the men. Diana is the figure of

confident. This shows Diana's strong mentality, she never felt or act inferior or weak whether she have to work in between men. This quality of Diana reflects the traits of masculinity. Diana has to work with these men, in order to fulfill her mission and as; shown in the picture she always stands out the most. This scene shows how Diana successfully draws the trusts of these men and other people that she could be the reliable savior and they can rely on her. The picture works as symbolically that she is the centre figure of the story.

The study of female masculinity has been integral to the dissolution of the idea of a binary gender studies. However, critically thinking about masculinity outside the male body is the triumph of female masculinity because it directly interferes with the presumed male ownership of masculinity. It is because the traditional concept of masculinity denotes masculinity as a privileged status, which consists of power, stoicism, sexuality, virility, toughness, aggressiveness and rationality. Though these qualities are considered commonly associated with men, women too can be masculine if they embody these qualities. It is because masculinity is not polar opposite of femininity. Regarding the masculinity and its relationship with femininity, Chris Barker, in *Cultural Studies: Theory and Practice,* claims, "In general terms, traditional masculinity has encompassed the values of strength, power, stoicism, action, control, independence, self-sufficiency, male camaraderie/mate ship and work, amongst others" (302). In this regard, Diana is a masculine protagonist who embodies all these qualities. She is rational rather than emotional. She is masculine woman of

action, strength and power.

Figure VI: Diana lifting up the massive Tank

(Source: Author's Still Shot)

In this picture, Diana is lifting up the whole tank while fighting against the massive German soldiers. This picture shows the strength and power of Diana. She is full of power, it depicts her stoicism. To show her strength and her strength and power, lightning technique is used, Diana's costume, her headband is glowing and her skin tones are vibrant in color. In these, kind of scenes cinematographer has uses mostly lightning technique to show Diana's strength and power. Her facial expression shows the toughness. In this way Diana is not a feminine rather she posses all the masculine qualities.

The Hollywood representation of Diana in the movie *Wonder Woman* subverts all the existing ideas about the stereotypical action movies of past. In this regard, Jeffery Brown states "with their obvious emphasis on masculine ideas, action films in the 1980s seem to deny blurring of gender boundaries: men are active, while women are present only to be rescued or to confirm the hetero sexuality of the hero (20)". According to Brown films from 1980s seems to deny the gender boundaries because before that the action movies were always based on stereotypical gender roles, where

females are seldom portrayed as hero or center. Action genre is always considered to be the male genre, in this regard Yvonne Tasker has described action genre as, "an almost exclusive male space, in which issues to do with sexuality and gendered identity can be worked out over the male body" (1993:17). However, along with the changing pace of time, this definition about the action genre also has been changed. The movie *Wonder Woman* has successfully helped to put a new brick on this newly changed definition about action genres. Jeffery Brown gives her views on the movie by focusing on the central character "*Wonder Woman* feature film: as one of the most readily identifiable actions heroines since her debut. *Wonder Woman* holds a unique place in a contemporary popular culture as a heroic symbol (18)". Brown examines *Wonder Woman* as one of the important film that holds the special place in the contemporary popular culture. Brown defines the character wonder woman as a very significant heroic symbol because such action female heroes portrayed in the movies are rare to find. Therefore, the Hollywood presentation of Diana as a wonder woman dismantles the entire existing or stereotypical concept and definition of action hero.

     Wonder Woman by Patty Jenkins concerns the heroic and masculine nature of the central character Diana who possesses all the masculine nature like rationality, combativeness, courage, rebellion, stoicism, assertiveness. She is very strong not only physically but mentally and emotionally too. She shows this sign from her very young age. Diana from her young age she was always determined and focused on what she is doing.

Figure VII: Young Diana observing The God killer (The Sword)

(Source: Author's Still Shot)

The given picture shows the scene of younger Diana after her mother told her a story about the Ares and the destruction he has brought to the world. After hearing her mother, she insists to show her the weapon, which is called God Killer: a very specialized weapon created by Zeus and only that is able to kill an Ares. The cinematographer has carefully tried to show this feature of Diana through the Head Close-up shot or it is also called big head close-up, where the bottom is below the chin but shoulders are no longer in the frame also the top of the frame cuts-offs a piece of the head. In cinematography, this shot is good for showing a lot of emotion on somebody's face. In this shot we can see cinematographer has more focused on her face, as an audience we can see her eyes very determined and confident. This close-up scene shows that, she is very determined and convinced with herself and she is clear in her mind that person, who will and can end the Ares is none other than she, herself. She is very confident that weapon belongs to her. Diana even nobody has told about the thing that she is the one but such in young age she was so confirmed and determined to end the Ares. From the very young age, Diana has such feature of

determination. Her determination is a very strong factor that helps to create the

character Diana an unconquerable warrior. As a child Diana was always into a

fighting skills and weapons, she has been always fascinated with physical training.

Therefore, she always escapes from home to watch others Amazons taking training or

fighting skills, and she tries to copy on her own. Eventually, as her aunt Antiope trains

her she remains focused and delves into the training. Diana trains hard to be a great

warrior. As Diana was very good at fighting skills and as she is training very hard,

and gradually the changes were visible. Diana was transforming into a Wonder

Woman. For the very first time when she discovers her power while training with

Antiope, her happiness was seen in her face. That was the starting point of her power.

The story takes turn when Diana saves the British spy Steve Trevor from drowning.

Redrawing the traditional notion of masculinity, which has so closely been

associated with "male", Diana saves the life of male protagonist, Steve Trevor.

Figure VIII: Diana saving Steve Trevor from Drowning

(Source: Author's Still Shot)

Diana when she sees the Trevor's plane splashes into water, she immediately jumps

into the sea to save him from drowning. Officially, this is her first time saving

someone's life. Diana's shows her bravery by saving the drowning man from the

water. The cinematographic technique used in this two shot long shot that depicts an entire characters and the background. Two shot is used for the scenes which has two characters in it. The camera angle was taken from side which focuses on characters face especially Diana; it shows her concerned facial expression. Background of the scene is been fully focused, to show the scenic beauty, and Vibrant and bright color are used to show the beauty of Paradise Island. Diana not only saves Trevor that time but later when they were at London she saves Trevor from German spies who were following them. When Trevor was getting shot from bullet, Diana resists the bullet. Later, again when they were at club with Steve's two friends; Charlie and Sameer, they were being attacked by the bunch of people but, Diana fearlessly fight against them and saves her squads. As being a woman, it is very rare to save man or generally, men are always considered the savior of females but, Diana being a female she saves the men. Because in traditional masculinity females are meant to be weak, coward and dependent to males, but here, Diana dismantles all those traditional notion of masculinity.

In the movie, Diana is presented as a very determined focused and rational character. Through Trevor, she came to know how outer world is going through the war and how millions of innocent lives are crushing between the wars. Trevor reveals that Germans are building the powerful secret weapon, which can destroy the whole world in one second. After hearing the real situation, Diana is ready to go with Trevor for the sake of humankind. At the very moment Diana determines herself to fight for those helpless people by ending the war of god Ares and that is the only solution to end the war. Diana took her decision with her rational mind or at this moment, she was showing her rational side. Instead of being emotional, she choose to be more

rational, she shows her rational side unlike other Amazonians and her mother. The following Dialogue shows her rational side.

> *Hippolyta and her army commands passing through the door after*
>
> *encountering   Trevor, somehow Hippolyta seems upset.*
>
> ArmyI: Should we let him go?
>
> Hippolyta: (with annoyed voice) and risk him bringing more men to our shores?
>
> ArmyII: We cannot hold him forever my queen.
>
> *Diana comes gushing through the door*
>
> Diana: Mother! excuse me, but after everything the man said this must be Ares.
>
> Senator: (with a voice of disagreement) What are you talking about, child?
>
> Diana: Forgive me, Senator, but the man called it "a war without end". Millions of people already dead like nothing has ever seen. Only Ares could do such a thing. We cannot simply let him go, we must go with him.

Diana has many reasons to go to the outer world. In this dialogue, the way she is convincing her mother and everyone shows she is being reasonable/plausible despite everyone was being emotional at that moment. She could have think as others, and could not have believe Trevor but, being a rational, she able is to find out the small detail and reason that behind the war there is a hand of Ares. Instead of being emotional and weak, she chooses to be more reasonable/rational. Therefore, she determines herself to go outer world with Trevor. Diana escapes with Trevor for outer world after her mother denies letting her go with him. Nevertheless, Diana was so determined that she refuse to remain silent and not doing anything. The following

dialogue between Diana and Hippolyta shows Diana's determination and commitment.

> *Diana saws her mother coming after for her; she comes closer to her mother.*
>
> Diana: I am going, mother. I cannot stand by while innocent lives are lost. If no-one else will defend the world from Ares, then I must. I have to go.
>
> Hippolyta: I know (Getting off from the horse) or at least I know I cannot stop you. There is so much…so much you do not understand.
>
> Diana: I understand enough. That I am willing to fight for those who cannot fight for themselves. Like you once did.
>
> Hippolyta: You know that if you choose to leave, you may never return.
>
> Diana: Who will I be if I stay?

These dialogues shows how determined and focused is Diana on her mission. She could have stayed silent by not doing anything and without risking her life but, she risks her life to finding the weapon from the tower and going outer world and fight against the Ares and she want to restore the mankind by ending the god of war. Diana being a woman she is not afraid of fighting against the Ares and she is so committed to fight for those who cannot fight for themselves. Diana is not that type who want to be limited between the four walls or who fears to fight for others but she is bold enough and unlimited, that she choose to risk everything for the sake of mankind. She chooses to be more courageous rather than being coward and weak.

In her essay "The Second Sex", Simone de Beauvoir clearly states, "The *Other"* is particularly defined according to particular manner in which the *One* chooses to set himself up. Every man asserts his freedom and transcendence – but they do not all give these words the same sense" (994). Beauvoir further says that the man from the origin has presented himself as "the one", superior, intellectual,

masculine and active. On the contrary, females have been tagged as passive, irrational, emotional, inferior, feminine and "the other". Interpreting in the same line Judith claims:

> Masculinity in this society inevitably conjures up notions of power and
>
> legitimacy and privilege; it often symbolically refers to the power of state and
>
> to uneven distribution of wealth. Masculinity seems to extend outward into
>
> patriarchy and traffic in woman, and the promise of social privilege. But,
>
> obviously, many other lines of identification traverse the terrain of
>
> masculinity, dividing its power into complicated differentials of class, race,
>
> sexuality, and gender. (356)

Such sort of traditionally built society is also found in the movie, *Wonder Woman* where woman are taken as a inferior and man don't want to believe in the power of females. Obviously, men are always guided by their so-called male chauvinism; they will not easily accept the female power. Such kind of

Regarding female masculinity Mike Donaldson brings the reference of Patricia Sexton. According to Sexton, female masculinity refers to the traits like holding male values and following male behaviors and norms. She further claims:

> What does it mean to be female masculine? It means, obviously, holding male
>
> values and following male behavior norms. Male norms stress values such as
>
> courage, inner direction, certain forms of aggression, autonomy, mastery,
>
> technological skill, group solidarity, adventure, and considerable amount of
>
> toughness in mind and body. (644)

For her female masculinity is associated with the values like courage, inner direction, certain forms of aggression, autonomy, mastery, technological skills, group solidarity, adventure and considerable amount of toughness in mind and body. What Sexton

refer female masculinity is matches with Diana in the movie. Diana in the movie is no less than male but she is more than them. She holds all the male behavior and norms, she leave her home, mother and whole her family behind to fight against Ares. She is fulfilling the great responsibility; it is always believed that males are the ones who handle such tough situation. However, most of the times she was the one who is handling the situation. Diana is fearless woman, she dares to go out alone with Trevor, and she is always clear, bold and straightforward in her statement, she is not complex as woman are taken as complex being. Generally, not only on movie but in real life too males are the ones who are appointed for these big tasks or they are the ones who always get the tag of great tasker. Nevertheless, Diana breaks all those concepts about males; she proves that females too can be as tough and great tasker as males. Diana is very courageous. When we watch the beginning of the movie, she is a fearless child since her childhood. She is so much fascinated by fights and skills that she always escapes from her home, though she was not allowed, in order to see the physical training, and she tries to copy that on her own.

Figure IX: Young Diana pretends riding a horse as a warrior

(Source: Author's Still Shot)

 From her childhood she was very good at fighting and skills, as she start to got trained by her aunt she was so focused and she fully gives her best to get trained, this shows Diana's male feature who is always fascinated by fights and weapons, and she absolutely loved to show her strength and skills. In this scene middle shot, technique is used. The camera angle is taken from the side, but it clearly shows her facial expressions. Moreover, this picture depicts the young heroic Diana who is growing to be a great warrior. The vibrant use of color and lightning shows the innocence and purity of Young Diana. Diana is very tough not physically but also mentally, she is always driven by inner direction. Her strong mentality was shown when she determined herself to go out with Steve Trevor and she is ready to fight against god of war Ares and totally end him. Overall, as Sexton said, Diana got those all those male qualities, which makes her masculine female.

Diana is presented very different character generally females are portrayed as to be, more feminine sides but, she is the one who very much into tough side and focused on her mission rather than other stuffs. Different in this regard when, she was with Trevor at London, and she has to change her dress according to adjustment of the place, she does not feel comfortable with those fancy looking clothes and heels, and only thing she was being concern was how she would be able to fight on those uncomfortable clothes. She prefers simple and comfortable clothes, in which she would be able to fight. Diana is not into those things like; fashions, fancy clothes or looks, which every woman loves to, do. Diana's interest is far from those kinds of feminine stuffs. She always shows her masculine and tough side more than feminine and soft side. She also shows her boldness when Trevor obeys the British intelligence high command order and ready to give up the mission. She is not afraid to drop her statement in front of high-command generals. Amused by the cowardliness of the

British intelligence, she states, "where I come from, generals don't side in their offices like cowards. They fight alongside their soldiers; they die with them on the battlefield. You should be ashamed". This statement of Diana shows how fearless she is who does not afraid to speak between the men.

When Diana finally, goes to the war area with Steve Trevor and his three friends, she was very overwhelmed by the harsh consequences of the war. Thousands of people were affected by the war, and they were asking the help to be saved. Diana wants to help each and everyone, seeing people in sufferings, her determination to end the war was getting stronger. We can see the contrast between the helpless women who were asking for help and Diana who was helping other people. Diana was the one who initially takes her step when British Soldiers because Germans were stronger compared to them.

Figure X: Diana as a Wonder Woman at a Battlefield

(Source: Author's Still Shot)

This image shows Diana alone taking her step to the battlefield against the German Armies. It's the moment when Diana princess revels herself as Wonder Woman. Pinned down in the frontlines of World War I, she climbs out of the trench to single-handedly take on an entire platoon of German soldiers. Standing in the middle of 'No

Man's Land', a battlefield given the name because no man has been able to cross it before Wonder Woman, she takes on all the enemy firepower, allowing Steve Trevor and the other allied forces to sneak across the terrain and take out the German forces. The cinematic technique used in this scene is middle shot. The camera angle is taken from the front and focused on Diana and her fearless expression. The background scene is not much focused and dark and dull color is used for background to show the dark situation of war. The lightning technique is used to show the Diana's bronzy healthy skin tones, her metallic costume and her undeniable appearance. In this way, Diana dares to confront alone against the Germans, she deflects all the bullets with the help of her 'bracelets', and that provide the hope for the Despaired British Armies. Diana's courage provides the victory against the Germans Armies. Being a female, nobody trusted her might and her power, including Trevor, until they witness it; they were very amazed how good she is at the battlefield. Diana, she took the lead for the war. She was leading the whole British Army and, on the support of Diana, they were able to taste the victory. In addition, she also kills the German chief Ludendorff, thinking him to be Ares.

After killing Ludendorff, who she thought to be Ares, Diana has thought the war is going to stop automatically because she thinks she has killed the god of war. However, that did not happen, nevertheless at the end she finally encounters with the actual god of war, who came to be Mr. Patrick. Ares tries to distract from her mission or he tries to divert her mind and intention but, Diana was so strong enough in her decision, she immediately denied him. At the end, Trevor scarifies his life for the betterment of humanity.
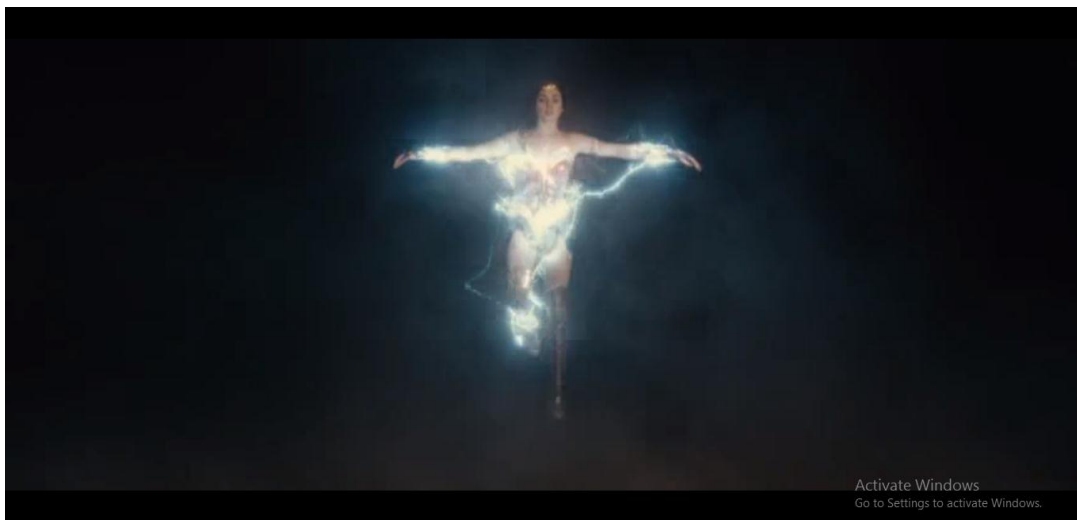
Figure XI: Wonder Woman in her full form and power

(Source: Author's Still Shot)

This scene is from the last battle between Diana and Ares, when she Diana was in her full form of Wonder Woman. As Diana denies being part of Ares plan to push mankind towards his darkest desires, Ares collects all his power through the lightning and attacks Diana but, she captures all his power and counter attacks. The cinematographic technique used in this scene is low angle shot. A shot looking up at a character or subject often making them look bigger in the frame. It can make everyone look heroic and dominant. This shot plays significant role to show the dominant self of Diana as Wonder Woman against Ares. The fight between Diana and Ares was presented so intensely. At that time, real fight takes place between Hope and Evil. Even though Ares destroys, her weapon which is weapon meant to be God Killer but, the truth was, Diana herself is the one who is being called God Killer not the weapon, because only she was the one who could kill Ares. With her power, might and determination she end the Ares the god of war. By killing the Ares, she successfully accomplished her mission. Diana has hoped to restore the peace in the world by ending Ares and she did that.

Figure XII: Diana celebrating the victory with people

(Source: Author's Still Shot)

Diana brings the new hope and light for the people who were affected by war. She was able to bring the smile, hope and light again in their lives. Diana not only the superhero but also, she proved herself a reliable savior in the time they need. Not only her superhero power that help her to prove as wonder woman, but her determination, focus and unremitting dedication plays the very big role. In this scene, medium long shot is used. The camera is taken from the front side. Lightning is most important element of this movie. Here, camera and light focus on the face of the Diana and these people to show the clear happy facial expressions of their face.

In this way, Patty Jenkins movie *Wonder Woman* is about the female masculinity, which revolves around the bold and masculine nature, attribute and thought of main character Diana. Diana is portrayed as one strong woman who have enough courage to fight against the evil and who devoted her power for the sake of humankind. Diana is an assertive girl who chooses her destiny and goal on her own and she never failed to fulfill them. She represents the courage, strength, boldness and most importantly a very reliable hero/savior for those who are powerless. Her selfless sacrifice, her combativeness, her determination to destroy the Ares or the evil from

the world, radiates the new hope for the world and its people. She is not a mere Amazon princess but, a unconquerable hero and warrior. Diana accomplishes her great responsibility that was on her soldier, which no man could do. The role of Diana helps to prove that females too can be as courageous, assertive, powerful, and rational as males. Overall, it tries to shift the completely traditional/stereotypical ideas about the females as weak, feminine, cowardice, receptive, irrational and others.

In course of the analysis of the movie *Wonder Woman* by Patty Jenkins, the researcher has come to the conclusion that the movie is the real presentation of the female masculinity because the various kinds of evidences related to the masculine nature displayed by the central character of the movie Diana in the movie is not other than her masculine traits. Patty Jenkins female protagonist Diana dismisses the traditional role of a female imposed by the patriarchy constructed by the male masculinity itself thereby portraying herself a masculine female. The presentation of the bold, strong, combative, tough and powerful nature of the protagonist Diana proves the female masculinity inherent in the movie represented by Diana.

Diana is very determined, brave and bold character, who is a savior of world and its humankind that is in the midst of the First World War. As she is introduced to this world of war, she has to fight two key battles; the first is to attempt to turn the world from the vicious consequences of war and hate. In her naivety and desire for justice, she sees that her main role must be for action. Armed with her combat training and with a heart of reconciliation the warrior princess works to get to the battlefront to end the war. The second internal battle is to determine her purpose in the world and how she can save it from itself. This inner conflict leads to her awareness of the hope she represents as wonder woman.

Diana is the whole representation of courage, determination and commitment that, without any hesitation she goes on battlefield for shake of humankind. She is always focused on her mission. Diana is portrayed as such character in the movie who is always fascinated by physical activities and training from her very early age. She has always been combative and good at her fighting skills and she has been interested in weapons. Diana also shows her rational side more rather than emotional, she is a tough girl not only mentally but also physically. She takes a very big decision to go on real world to save its humankind from the destruction and evil of war. She takes the lead to end the war, she fight in battlefield with all of her might. Diana never felt weak and unconfident between the men, despite she is the one who took the lead and she eventually destroy the Ares. Diana's might and courage led the world of despair into world of hope. Diana's representation in the movie dismantles the entire traditional concept about women such as; they are weak, fragile, coward, and emotional and so on. Diana's character draws the new definition about existing masculinity.

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