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FILM ANALYSIS 3

Boys Don't Cry

How the movie illustrate various aspects of the social construction of gender

As from the beginning of the film Brandon is making an effort of complying with the socially established perception on the look of men and how they ought to behave. Brandon's act in the movie is based on the physical expectations of strength hence showing the need to comply with socially established rule of the male gender. This embraced masculinity shows the perception that males ought to show particular characteristics so as to be approved by society (Lynn pg. 251). The characteristics include trimming his hair, talking reduced voice and putting on clothes that display their masculine features. Boys, in the society, as young men, are brought up and assigned major roles while the girls are given the junior roles (Lynn pg. 260). The young men, through the functions assigned to them, are taught at a tender age to be resilient and never to cry because crying would depict their 'weaknesses. These gender rules and perceptions can be apprehended through the mental apprehension "pedagogy," which can be defined as the art of education, majoring on the interaction of kids. Young men and women are brought up separately hence, they learn totally opposite things. It is through the prevalent power hierarchy that information and knowledge is exerted generated, resulting in groupings that restrict individual's abilities, attitudes and behaviors according to their appointed gender (Bransford pg. 6).

In the movie, the expectations of manliness or rather masculinity are strengthened when Brandon embraces the features that are standardized by other people in the society. Within the film are amplified when Brandon adopts the characteristics that are normalized by others within society (Jacobs). In the male gender, the aggressive actions associated with them are usually assumed and reduced by the bigger culture. The sex act between Brandon and Lana in the movie “Boys Don’t Cry”, shows the mutual acts of heterosexuality, whereby the male gender assume control through dominant stand. Acts of heterosexuality, for example, are illustrated in the scene whereby Brandon (who assumes the male role) assumes power and places himself on top of Lana during sexual intercourse. In this scenario, rather than being the penetrated, Brandon becomes the penetrator, putting Lana into a yielding stand that is usually associated with the female gender.

The domination of the male gender strong physical appearance, in the movie, is shown, supported and actually celebrated through forms of violence, which include: aggression, car pursuits, pub fights and self-mangling, that the male gender indulge themselves into in order to show their strength and power (Hollkamp pg. 10). Brandon indulges in these behaviors so as to ‘demonstrate’ his physical power and have acknowledgement from the two males, John and Tom (Hollkamp pg.11). These beliefs of male physical strength portrayed by the characters in the movie are rooted in the social structure and hierarchy of society. Brandon, the chief character, in assuming the role of the male gender, starts to display a dark hollowness that exhibits the way boys feel in their quest for acceptance, when they carry out culturally accepted behaviors of masculinity or the physical appearance (Hollkamp pg. 9). In the film poster, the mental

apprehension of hollowness is also seen portraying a closely clear picture of the chief character, Brandon, ahead of an abandoned main, direct road.

Brandon Teena's gendered experience this theory is able to explain Brandon gets shot in the head by John at Candace's house, after John gets drunk together with Candace and set out to confront him after they find out about the report that was filed by Brandon. Tom on the other hand shoots Candace in plain sight of her newly born baby. John afterwards, before running away from the scene, puts a knife through Brandon's abdomen a couple of times. With the camera going down a neglected road, the movie comes to an end, signaling as well as portraying the freedom that Brandon had been yearning and seeking in his whole life but didn't have the capability to achieve it (Hollkamp pg. 15). Minutes before Brandon was killed, he was getting ready to head towards the deserted road together with Lana in order to escape. As shown within the movie, Brandon's encounters as a transgendered human being, depicts the restrained groups of gender that are established and inducted on human beings by the bigger culture. For a person to be recognized as a real man, they ought to portray their specific enslaved parts which are explained by the society as manly.

How social construction' theory explains homophobia and violence depicted in the film In the setting of the song "Boys Don't Cry," the ban portrays a deception of culture that boys ought to purpose so as to be seen as masculine. As depicted by our culture, so as to have any hope of transitioning into manhood, young men ought to show that their feelings can be affected emotionally. They ought to design an intellectual impenetrability in relation to the masculinity

that our cultural explanations of manliness demand. The overall American apprehension of masculine sexuality exceptions performance, as Judith Levine insistently indicates, boys do not have adequate experience often due to their understanding of complete ban on sentimental response. Absorbingly, hopeless withdrawal from someone's emotional wants into a calcareous of impact less calmly audacious is not restricted to heterosexual young men. Any form of sexual contact can be frightening in such scenarios due to its power to showcase tightly restricted wants to be touched, soothed and consoled, as well as to be shown signs of affection and caring. Living the lie of weakness increases the emotional suffering young men encounter with paroxysm of extreme physical pain, and through the need of engulfing over pain with false carelessness, triples it.

One of the main forms the movie goes astray from this sight of physical strength or rather masculinity, is in its representation of a young man who doesn't cry as a cause of suffering and at the same time heroic. Brandon Teena disagrees a lot from the biological male gender in his surrounding not in that his private part doesn't conform to his gender selfhood (Hollkamp, 8). Other males in the movie follow the cultural restrictions against the explicit of sadness, paranormal ability and other emotions that are deemed to be soft and show specifically amusement deemed to be cold and anger that is culturally agreed upon as part of physical strength or masculinity. Teena displays a lot of emotions. Interestingly, seemingly how Teena seems to be exposed and answerable to others next to him throughout the whole time in the movie. He is specifically revealed as a false male by a physical observation after an arrest that

was made by the police which resulted in his short jail term in the female's facilities of the prison.

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