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I think my interest in History started in middle school. Every year, we participated in the National History Fair, and thats when I realized that you could make any of your interests fit into History. Thats definitely my favorite part of History, you can combine it any of your interests.When I came to FSU, I planned to get my History degree and then go into filmmaking, specifically documentary filmmaking. I am majoring in History, with a minor in film studies and it turns out thats only a small jump from there to History. Now, I am planning to attend a History graduate programs.Why did you take this senior seminar?In my freshman year, I took the History of Cuba course with Dr. Hicks. That was the first specifically Latin American history class, and then the Social Revolutionary Movements class, again, with Dr. Hicks. When I saw that there was a senior seminar with a Latinx theme, I knew that would be the most interesting for me. I had friends who were seniors, and they told me that if I saw a topic that I liked, I should do it early, because being interested in the topic makes all the difference for that class. So, I jumped on it.The theme of the senior seminar was very broad and allowed for a wide range of topics. Initially, I had hoped to look at the women soldiers in Pancho Villas army in the Mexican Revolution (1910-1920), but that was located outside of the U.S. which was not an option. I decided to stay with a gender theme and pivoted to looking at machismo, and then decided to look at film, specifically in the 1990s and 2010s.I chose three movies, Mi Vida Loca/My Crazy Life (1993), directed by Allison Anders, La Mission (2009), directed and written by Peter Bratt, and American Me (1992), directed by Edward James Olmos.For the senior seminar paper, I concentrated on these three movies, but I will be doing an Honors in the Major project, and for that I want to look at films from the 1950s to the 1990s.How do you use film as a source?The movies had very different receptions and afterlives. American Me, for example, was not well received. That meant that there was a lot of material on the movie when it was released, but since then there has been almost complete radio silence. Outside of the film itself, I looked into why they were successful, or not.The biggest thing for me was finding interviews with the directors of the movies. I wanted to focus on their motivation for making the movies, and what they were hoping to achieve. There were clear differences between the three directors. They all wanted to make their films about the communities that they grew up in or lived in. It was an opportunity to narrate a story that had not been told before, but some were criticized for being an outsider, or for the creative decisions they made.I also used the interviews to get more background information. Many of the interviews talked about using community members as extras in the film, which is not something that you can tell from watching the movie.There were quite a few blog posts on the movies and YouTube videos by people who review films. It was interesting to hear how some described a film as vital for a certain community and others would say the films were awful. I found a wide spectrum of opinions.What was the most challenging part of the class?Writing the paper really was not bad, I sat down over spring break and wrote most of it. I set a goal of a few pages a day and got 90% done. Later on, I added the introduction and conclusion, which was really difficult. It was hard to step back at that point and write summary, overarching paragraphs like the conclusion after so much detail. It would have been a lot harder for me to write over a longer period and split up all the writing.What surprised you the most about your project?The different opinions and definitions of machismo as a concept. I discovered that a lot of academic literature states that machismo does not exist anymore, and that the term is used to racially other. In books and non-academic sources, its a given that the concept of machismo has been adopted by the mainstream, as well as within Latinx communities. Theres very little common ground in definitions of machismo. The gap between the academic material and all the other sources I found surprised me.In class, we discussed how patriarchy is present in every culture, whether the term is machismo, toxic masculinity or hypermasculinity. For my paper, I used a definition of machismo that came from a contemporary survey of Latinx men, I think it was one of the most well rounded and self-aware options.I also found other contemporary surveys, in cities like Miami where Latinx men were interviewed, which stated that now there is a push to have machismo recognized as a positive thing, how it means that you can take care of your family, for example.Was it difficult to stay on top of your project?Dr. Herrera gave us deadlines throughout the semester, which really helped me stay on top of everything. In the beginning, we had to decide on our research questions, then an abstract to narrow the topic, then a preliminary bibliography. Each assignment helped specify exactly what we were doing, and the amount of detail required made sure we thought about different parts of the paper.The first two months, we all read books together, and we had to produce short papers and presentations on those. That was very helpful, as it taught me new ways to read a source. The grad read method was really beneficial and since we all read the same book, seeing what others took away from the readings was interesting as well.In class, we spent a lot of time discussing our projects. We all critiqued each other's research questions, titles, and eventually full drafts. It was a very collaborative process in the beginning and that made me realize what a broad theme the seminar had. There were topics from the 1800s and others from 2016, which was super cool.Over spring break, I watched the films and then wrote all my notes on it and consolidated those into my main paragraphs. I used those as the structure for the rest of my paper, but the rest of the assignments helped me with my research and research questions before beginning.What advice would you give to other History majors?For the senior seminar, pick something that you are interested in. Even if it is a broad topic, you can make it your own. This class requires a huge commitment which is obviously hard to stick to if you're not super interested in the topic.The seminar also allows you to customize the broad theme of history to your own interests. For me, the gender and film aspects of my project were what really made it unique to my interests and helped me stay with it. And I got to delve into gender theory and use that as a framework, which made it a lot of fun.There is no downside to taking the senior seminar early. I enjoyed doing it in my junior year and now I have a writing sample Im really happy with for grad school applications. I would say, if you can do it early, do it.What would you do differently?I would have done more research in the beginning, making sure to check off the source checklist we got. There were certain categories of sources that I did not have, like dissertations, and I wish I had done a broader research sweep in the beginning, so I did not have to address that later.The other thing is, I should have read through more of my material earlier in the semester. Being able to analyze the sources and put them in your own words to avoid quotes can be a slow process, so reading everything earlier would have been helpful.Was it more stressful or more fun to take this class?It was stressful in the beginning, when we did the precis. That was a lot of reading and a kind of writing I had never done before. On top of that, writing the shorter assignments for the paper could be overwhelming, since there was so much going on. But once we got into our own research and writing, I had fun with that.I also really enjoyed working with my sources. I found a lot of video interviews and podcasts, which provided me with more interaction than just reading.The way the class is formatted, its so small, and theres a lot of working one-on-one with a professor, was a very cool experience. The expectations are a lot higher than for other classes, but it challenges you to rise to them. I was really surprised by what I achieved in the course.Photo: Snake Plissken might look like the ultimate badass with his eye patch and gravelly voice, but in John Carpenter's dystopian classic, Russell plays him with a weariness that undercuts the tough-guy image. Snake doesn't want to be a hero - he's forced into the role by government officials who inject him with explosives that will kill him if he doesn't complete his mission. Throughout the film, Plissken resists heroic gestures and patriotic appeals, operating instead from pure self-interest. His nihilistic attitude and refusal to play by standard action hero rules make him an antihero who rejects the typical masculine power fantasy. Russell's performance subtly mocks the idea of the indestructible action hero, showing Snake as vulnerable, tired, and deeply resentful of the system that exploits him.Actors: Kurt Russell, Ernest Borgnine, Adrienne Barbeau, Lee Van Cleef, Donald PleasenceReleased: 1981Directed by: John Carpenter6 votesPhoto: Big Trouble in Little ChinaJack Burton struts through Carpenter's martial arts adventure with all the swagger of a typical action hero, but Russell brilliantly plays him as completely incompetent. Despite positioning himself as the hero of his own story, Burton spends most of the film bumbling through danger, knocking himself out during fights, and being regularly outshined by his more capable friend Wang Chi. What makes this performance so clever is that Burton never realizes he's actually the sidekick in someone else's heroic journey. Russell plays him with absolute conviction in his own heroism, making Burton's clueless machismo both hilarious and endearing. The film becomes a sly commentary on white American male entitlement, with Russell gamely playing against type as the "hero" who keeps getting in the way of the actual heroes.Actors: Kurt Russell, Kim Cattrall, Dennis Dun, James Hong, Victor WongReleased: 1986Directed by: John Carpenter7 votesIn this buddy cop film, Russell's Gabriel Cash forms one half of a mismatched police duo alongside Sylvester Stallone's Raymond Tango. The subversive element in Russell's performance emerges in how he plays with the homoerotic subtext often present but unacknowledged in action movies. Cash and Tango bicker like an old married couple, shower together in prison, and eventually develop deep mutual respect. Russell plays Cash with a winking awareness of these dynamics, especially during vulnerable prison scenes. While appearing to be a standard action flick, Russell infuses Cash with a playful quality that undercuts the self-serious machismo dominating '80s cinema, creating a character secure enough in his masculinity to joke about it.Actors: Sylvester Stallone, Kurt Russell, Teri Hatcher, Jack Palance, Brion JamesReleased: 1989Directed by: Andrey Konchalovskiy5 votesStephen "Bull" McCaffrey seems like a classic hypermasculine character - a tough, legacy firefighter taking incredible risks. Behind this facade, Russell reveals a man driven by profound insecurity and a desperate need to live up to his father's reputation. In burning buildings where Bull feels most alive, Russell shows not stoic heroism but something closer to addiction - a man who needs danger to feel whole. His relationship with younger brother Brian further complicates this portrait, as Bull's tough love masks deep-seated fear and emotional inadequacy. Rather than glorifying firefighter machismo, Russell's nuanced portrayal shows how Bull's recklessness endangers others and stems from psychological wounds rather than courage. The performance questions whether what we celebrate as male heroism might sometimes be self-destructive compulsion.Actors: Kurt Russell, William Baldwin, Robert De Niro, Donald Sutherland, Jennifer Jason LeighReleased: 1991Directed by: Ron Howard9 votesAs Wyatt Earp in this revisionist Western, Russell creates a portrait of masculinity in crisis. His Earp begins as the familiar stoic lawman but gradually unravels through personal tragedy and obsessive pursuit of the Cowboys gang. Russell plays key scenes with frightening intensity, suggesting Earp's famous control actually masks repression ready to explode. When his brother is killed, Earp's vengeance isn't presented as righteous but disturbing, making us question whether this violence represents justice or a desperate attempt to restore his sense of power. Even surrounded by scene-stealing performances (particularly Val Kilmer's Doc Holliday), Russell anchors the film with a portrayal examining the psychological cost of traditional Western hero mythology.Actors: Kurt Russell, Val Kilmer, Michael Biehn, Powers Boothe, Robert John BurkeReleased: 1993Directed by: George P. Cosmatos4 votesStuntman Mike initially appears as Russell channeling his earlier tough-guy roles - charming, dangerous, and exuding old-school cool. Quentin Tarantino's slasher-meets-car-chase film ultimately exposes Mike as something pathetic: a middle-aged predator finding thrills in terrorizing young women. The film's brilliant reversal comes when Mike, after terrorizing one group of women, encounters another group who fight back. Russell's performance transforms remarkably here - the cocky alpha male becomes whimpering and pleading when confronting women who refuse to be victims. In the final moments, as Mike is beaten by the women he tried to kill, Russell's face registers genuine shock at his collapsed masculine power fantasy. This fearless performance directly comments on decades of films glamorizing male violence against women by revealing machismo as hollow and predatory.Actors: Kurt Russell, Rosario Dawson, Vanessa Ferlito, Jordan Ladd, Rose McGowanReleased: 2007Directed by: Quentin Tarantino3 votes10 Ridiculously Manly Movie Characters Who Drip MachismoLionsgate/Lakeshore EntertainmentEvery once in awhile there comes along a movie character who is just so over the top masculine that it forces every male film-goer to beat their chest rhythmically and howl at the moon. Whether theyre shooting up bad guys or beating them down with their bare fists, these characters epitomize what it means to be a manly man. After watching one of their movies you walk a little taller, you fear nothing, you perceive more women being sexually attracted to you and you feel spurts of adrenaline pumping through your veins periodically for the next few days.Throughout popular literature, the term macho has been associated with a plethora of negative characteristics. For example, sexism, misogyny, chauvinism, hyper-masculinity and hegemonic masculinity. Scholars describe macho men as violent, uncouth, and womanizing. Is that a fair assessment? Absolutely! Nobody is claiming that these men are squeaky clean good guys,...See full article at Obsessed with Film8/14/2014by Jesse GumbargeObsessed with FilmOne Of The Weirdest, Most Controversial Star Trek Episodes Demands A Closer Examination4/26/2023by Witney SeiboldSlash FilmKaren Gillan reveals new behind-the-scenes photo and video of her as Nebula from Avengers 412/7/2017by Julian CheatleMonsters and CriticsVillage People to Reunite for Live Performance at the Streamy Awards9/13/2017by Mikey GlazerThe WrapIMDb.com, Inc. takes no responsibility for the content or accuracy of the above news articles, Tweets, or blog posts. This content is published for the entertainment of our users only. The news articles, Tweets, and blog posts do not represent IMDb's opinions nor can we guarantee that the reporting therein is completely factual. Please visit the source responsible for the item in question to report any concerns you may have regarding content or accuracy.You have no recently viewed pages A dream retreat for a reclusive king For the poets of the Romantic movement, emotion was everything A picture is worth a thousand words A writer is a world trapped in a person. Victor Hugo What is it really like to devote yourself to writing novels? From Shakespeare to Dickens, the Bront sisters to CS Lewis, this famous memorial honours many of the great writers who have shaped British literature View full post on YoutubeFelicity Jones stars as the late Justice Ruth Bader Ginsburg in this stirring biopic about how Ginsburg made history, from her early days at Harvard Law School to the landmark gender discrimination case she argued in federal court during the early 1970s. On the Basis of Sex traces Ginsburgs experiences of sexism everywhere from Harvard, where she was one of just nine women in a class of nearly 500 students, to the working world, where she became a college professor after no law firm would hire a young female lawyer. The film charts Ginsburgs battle to establish a constitutional theory dismantling gender discrimination; to this day, her brilliant legal strategy continues to inform the feminist fight for social justice. Asked to comment on the films accuracy, Ginsburg had just one quibble: when she argued her case in court, she, unlike her fictional counterpart, was never at a loss for words.Watch NowView full post on YoutubeMuch like Beetlejuice, if you say historical feminist biopic three times fast, Keira Knightley comes running. How lucky we are that she devoted her talents to portraying Colette, the French writer and bon vivant whose eighty-plus books paved the way for French women to live and write as audaciously as she did. Colette opens with twenty-year-old Sidonie-Gabrielle Colettes marriage to Henry Gauthier-Villars, better known as Willy, the fin de sicle writer who employed an army of ghostwriters to pen his commercially popular novels. When Colette joins their ranks by penning a semi-autobiographical novel at Willys behest, its instant financial success transforms her into her husbands creative captive, with Willy quite literally locking her away to write three ensuing bestsellers. Colette traces its namesakes battle for ownership over her own work, as well as her sexual liberation via a series of extramarital affairs, most importantly with Missy, a transgender man. Over a century later, Colettes quest for autonomy and self-actualization continues to resonate. Watch NowAdvertisement - Continue Reading BelowView full post on YoutubeIn this Academy Award-nominated film based on a true story, a star-studded cast pays tribute to three pioneering Black scientists, who together played a central role in the 1960s space race while facing brutal misogyny and racism from their colleagues at NASA. At NASA HQ, Katherine Johnson (Taraji P. Henson), Dorothy Vaughn (Octavia Spencer), and Mary Jackson (Janelle Monae) are employed in dead-end data processing jobs, denied professional advancement and segregated to different facilities. As NASA scrambles to send an astronaut into orbit, the women fight to be heard and valued, culminating in a triumphant achievement that owes everything to their brilliance. Uplifting and inspirational, Hidden Figures celebrates accomplishments that too long went ignored, while also excoriating the white male establishment for its myriad failures. Watch NowView full post on YoutubeIn this gripping documentary, director David France explores the exuberant life and mysterious death of Marsha P. Johnson, a trans icon, drag queen, and tireless LGBTQ activist who played a prominent role in the Stonewall Riots. In July 1992, Johnson was suspiciously classified as dead by suicide when her body was found floating in the Hudson River; over twenty-five years later, France documents the efforts of New York City Anti-Violence Project activist Victoria Cruz to investigate just how Johnson died, and who might have wanted her dead. Cruzs investigation gives rise to a careful study of the epidemic of violence against trans women of color, which ended Johnsons life and continues to prove fatal for thousands of trans women today. At once a true crime whodunit, an illumination of injustices still going unredressed, and a celebration of a bygone New York City, The Life and Death of Marsha P. Johnson exalts the shoulders on which the modern LGBTQ movement stands. Watch NowAdvertisement - Continue Reading BelowView full post on YoutubeWhen Josey Aimes (Charlize Theron) returns to her Minnesota hometown after the dissolution of her marriage, she finds work as one of the first women to roll up her sleeves in the local iron mine. Offended at the notion of working with women, male miners subject Josie and her cohorts to brutal sexual harassment, hoping to drive the women away. Against all advice, Josie takes her complaints to court, moving the film out of the mines and into a riveting courtroom drama. Loosely based on the true story of the first class-action lawsuit filed on the basis of sexual harassment, this stirring drama features winning performances, infuriating behavior, and a galvanizing verdict that continues to protect American women in the workplace.Watch NowView full post on YoutubeConfirmation dramatizes the events of Anita Hills explosive Congressional testimony, unspooling the perfect storm of discrimination and national media scrutiny that consumed Hill during her brave appearances before the Senate Judiciary Committee. For those not old enough to remember: in 1991, George H.W. Bush nominated Clarence Thomas to the Supreme Court. Hill, a young civil rights lawyer and academic, was called before a committee of white male senators to testify about the sexual harassment she alleged Thomas exacted upon her. What followed was a circus of mockery, cruelty, and toxic masculinity, with Hill bullied and denounced by a committee that went on to confirm Thomas to the highest court in the land. Confirmation unpacks the thorny intersection of race, gender, and power at the heart of this shameful episode in American history, while reminding us of the unforgettable debt that American women owe to Hill. Watch NowAdvertisement - Continue Reading BelowView full post on YoutubeSet It Off transforms the trappings of the familiar heist movie structure into a soulful, socially conscious thriller about a tight-knit group of four working class Black women in Los Angeles, who turn to robbing banks when misogynoir and homophobia push them over the brink. Starring Queen Latifah, Jada Pinkett-Smith, Vivica A. Fox, and then-newcomer Kimberly Elise, Set It Off sensitively explores the systemic obstacles preventing these women from making an honest living, painting a damning portrait of the forces conspiring to oppress women of color.Watch NowView full post on YoutubeIn this seminal classic, director Penny Marshall fictionalizes the rise of the All-American Girls Professional Baseball League, founded in 1943 to keep professional baseball alive while men were overseas fighting in World War II. Geena Davis, Madonna, Lori Petty, and Rosie ODonnell star as players recruited to form the Rockford Peaches, an underdog team that rises all the way to the World Series, albeit with some troublesome bumps along the way, like sexist assumptions about female athletes and friction with their has-been coach (played by Tom Hanks). Sentimental and sassy, A League of Their Own will make you laugh, tug at your heartstrings, and remind you of the eternal power of sisterhood. Watch NowAdvertisement - Continue Reading BelowView full post on YoutubeDolly Parton, Lily Tomlin, and Jane Fonda star in this screwball comedy about a group of women working in the same office, who conspire to overthrow their "sexist, egotistical, lying, hypocritical bigot" boss. Their plan quickly and comically gets out of hand, with a kidnapping plot revealing an embezzlement scheme and a complicated chain of blackmail. Though the film was made in 1980, the social issues it tackles continue, disappointingly, to animate our discussions about the American workplace, from childcare to equal pay to clear paths to advancement. Watch NowView full post on YoutubeWriter-director Lake Bell is also the star of In a World, an alt-comedy about Carol, a vocal coach and dialect expert who longs to emulate her fathers illustrious career in voiceover work. Carols father dismisses her ambitions, insisting that a womans voice has no place in the voiceover boys club, but when Carol and her fathers male proteg are up for the same high-profile gig, events soon devolve into a hilarious pissing match. In this winning and wise story, Bell takes aim at institutionalized Hollywood sexism, while broadening the lens to consider the role generational differences play in shaping how we use our voices.Watch NowWatch NextAdvertisement - Continue Reading Below I sit at my grandmas kitchen table as I do every Sunday and the routine is always the same. Its usually me, my brother, my dad and my grandpa just sitting and talking, waiting for our food to come. My sister, however, is typically given the task of fetching our drinks, silverware and any other item necessary for our traditional Mexican meal. As we sit and wait, my grandma is scurrying around the kitchen trying to handle flipping tortillas, making guacamole, cooking the carne and setting the entire table. While these experiences are not unique to my family, they demonstrate the roles defined by machismo.Machismo is defined as a strong or exaggerated sense of manliness; an assumptive attitude that virility, courage, strength, and entitlement to dominate are attributed or concomitants of masculinity. Derived from the Spanish word macho, this term too refers to the ideal societal role men are expected to play in their communities. Though machismo is another word synonymous with sexism and misogyny, it is also a strong and commonly-held belief in Hispanic communities that men are genuinely superior to women for the benefit of the family, work and society as a whole. This role assumes that the man is always seated at the head of the table, both figuratively and literally, to act as a protector of the family and to demonstrate dominance. On a societal level, the role of the macho functions as a collective group of dominating men in all spheres of life from the employment force to ruling political and economic institutions. Being macho is often framed as a good thing; in having a man as the head of the household, the power dynamic supposedly secures the safety of women and children from harm or danger. But who is actually safe?Machismo is often perpetuated through the way Hispanic men raise their children. In Hispanic cultures, there is really only one right way to be a man. You have to be a hard worker, knowledgeable in manly things from soccer and football to cars and tools. You have to use your skills to provide for your wife and kids. You can never ask for help. You have to be strong. You have to be a womanizer. You have to conform to notions and expectations of heteronormativity. And you, of course, have to follow the sexist gender norms that continue long-standing machismo within your family. Growing up as a kid and now an individual who does not identify as macho came with years of insecurity and wishing I was like others the more masculine men in my family and Hispanic communities. I remember watching my cousins play soccer, video games and enjoy learning about cars while I was more interested in reading about the worlds tallest skyscrapers and staying inside. It is no surprise that falling short of these expectations resulted in years of ridicule, shame and embarrassment from my male family members and other macho men in Hispanic communities. Whenever I compared myself to other Hispanic men who appeared to be more masculine than me, I always felt alienated and constantly feared further rejection from my family. Not only does this way of upbringing affect the mental health of Hispanic adolescents, it has also been associated with increased domestic and sexual violence. When social dynamics like machismo incite distress and violence, rather than protection and stability, they must be dismantled.Machismo has forced hundreds of generations of women to endure destructive masculinity. Domestically, many Hispanic women are assigned to the role of being the familys homemaker before they are even born. A macho man would be shamed by his peers if he were to assume stereotypically female gender roles such as childcare, cooking and cleaning. These perceptions force millions of women with desires for careers outside of the home to be confined to a role that they do not necessarily desire, being told that this is the only place that they can provide value. Though women can aspire to be homemakers, they deserve the liberty to make this choice, free from cultural expectations. At such a young age, many Hispanic women are taught where they fall in the machismo ideology through learning the importance of household chores and domestic labor that only they must partake in. In my home, my sister and mother would wash the dishes and clean the house. Meanwhile me, my dad and my brother were assigned to landscaping and taking the garbage out. These early manifestations are implemented so that young girls are aware of their purpose within society and the family, thus silencing women and forcing them to forego many of their aspirations. Marianismo is the term that reflects these early teachings. Similar to machismo, marianismo refers to the ideal role women play at home and in a machismo society. Rooted in Christianity, marianismo is a direct consequence of the Hispanic patriarchal society and describes a woman as one who should be pure, pious and self-sacrificing attributes that best benefit the family and husband over herself. Due to the harmful presence men have had on Hispanic women for hundreds of years, it has upheld the social construct of marianismo, which further maintains machismo. This harmful and saddening practice has contributed to the consistent femicide endemic occurring in Latin America, where reports find that 10% to 50% of women living in this region report being physically assaulted by their male partner. As living conditions for Hispanic women continue to revolve around the machismo world, these women are suffering disproportionate mental health effects. Hispanic women are twice as likely to develop depression compared to Hispanic men. The importance in bringing awareness to and taking concrete steps to address the toxic masculinity existing in Hispanic communities is essential in improving the lives of Hispanic women and creating better environments for economic, educational, social and interpersonal opportunity.As domestic environments for Hispanic women worsen, countries like Mexico have exacerbated these problems by implementing policy that slashed the budget of the Federal Womens Institute, an agency aimed at gender equity and equal opportunity between men and women, by 75%. In fact, Latin America is the region with the highest rates of gender inequality in the world. With the persistence of machismo in domestic and political environments, inequality will continue to remain a problem affecting Hispanic communities. For example, in Latin America, even though there have been increases in women entering the workforce, the gender gap continues to exist as they are still expected to fulfill their homemaking roles in some capacity. The years of machismo have had detrimental effects on women in the workforce, and the eradication of this ideology is essential in providing chances of economic, political and social mobility.As we celebrate Women s History Month, it is important for Hispanic men to appreciate the women in their lives. I have personal experiences with Hispanic men within my own family who radiate love and appreciation for all women in their lives. To be loving should not be praised as it is, but instead viewed as the bare minimum. But by being a bystander to dangerous attitudes and actions pursued by Hispanic men, instead of actively working to dismantle traditions of machismo, you are still complicit in these harms and contributing to this culture of sexism. I am calling on my community to bring awareness to a problem existing within our families and around us that needs to be addressed and eliminated. To do this, I am encouraging all of us who benefit structurally from the patriarchy to have conversations with the men around us to confront our oppressive actions and begin to end machismo plaguing our Hispanic communities. Speak up when you see machismo in your household or community, and engage in important dialogue that educates and helps us reform the sexism in our community. To further your efforts, volunteer and donate to organizations dedicated to supporting Hispanic women who have escaped domestic violence such as the National Latino Network, Congreso and the Washtenaw County SafeHouse Center. Little things such as offering to take on some roles around the house that the women around you are doing are also small but important steps in combating machismo. Sin nuestros abuelitas, mams, tas, hermanas y otras mujeres quien ha impactado nuestras vidas, no estaramos los hombres que estamos hoy. Recurdalo. The COVID-19 pandemic has thrown challenges at all of us including The Michigan Daily but that hasnt stopped our staff. Were committed to reporting on the issues that matter most to the community where we live, learn and work. Your donations keep our journalism free and independent. You can support our work here.To get the best stories from The Michigan Daily delivered straight to your inbox, sign up for our daily newsletter here and our weekly newsletter here. By Maureen Hanes Introduction Machismo, a distinctly LatinAmerican form of masculinity, is an important aspect of Mexican nationalidentity. Although machismo is often viewed as a singular idea centered aroundan exaggerated portrayal of masculinity, it is nevertheless difficult to definebecause there are so many nuances to peoples portrayals of masculinity. Whilesome scholars have previously analyzed machismo in films, the focus has mainly beenon comparing portrayals of masculinity across different genres. This paperinstead compares cinematic portrayals of masculinity across time and focusesthese portrayals within the historical events and issues in Mexico in order tosee how expressions of masculinity in Mexico have changed or remained constantover time. With this comparison, I will show how traditional machismo hasdeveloped into the modern expressions of masculinity in Mexico today. Film is a useful tool forhistorians, as even if films are not documentaries or historical fiction, allfilms shot in the real world will capture slices of history through filminglandscapes, architecture, peoples mannerisms, clothing, speech, etc. (Deshpande2004, 4437). Beyond providing realistic historical insights, films also portraythe reality that the producer or director wanted to promote, idealistic ideasabout how things should be, or critiques on how things should change (Deshpande2004, 4437). For analyzing machismo, I chose to look at two films. The firstfilm I analyzed was Dos tipos de cuidado, a 1953 film produced duringthe Golden Age of Mexican Cinema. This film was a huge success and starred someof the most popular movie stars of the time, Pedro Infante and Jorge Negrete.For the second film, I chose Y Tu Mam Tambin, a 2001 film starringMaribel Verdu, Gael Garca Bernal, and Diego Luna. This film was also verysuccessful, winning multiple international awards and touted by critics ashelping to start a new Golden Age for Mexican film (de la Mora 2006, 174). These two films make for good comparisons as they are similar in many ways, having been very successful, popular, and starring big-name actors. They also both could be considered buddy movies, films about two male friends going on an adventure, often navigating friendship, conflict, and romance (de la Mora 2006, 87). As buddy movies, the films focus heavily on masculinity as well, allowing for good comparisons between the two. Dos tipos de cuidado Dos tipos de cuidado follows the fictional story of Pedro Malo and Jorge Bueno in a small Mexican town in the early 1950s. At the beginning of the film, Pedro and Jorge are close friends who spend their time together meeting women and attending parties around their town. Jorge is in love with Rosario, Pedros cousin, and Pedro is in love with Maria, Jorges sister. However, Jorge leaves town for a year, and when he comes back, he discovers that Pedro had married Rosario. Hurt by this information, Jorge begins to date the daughter of a local general and tries to humiliate Pedro every time he sees him. Pedro eventually decides toconfront Jorges sister, his true love, but Jorge finds them and threatens tokill Pedro. Before killing him, however, Jorge agrees to listen to Pedrosstory about why he married Rosario, and they then decide to put theirdifferences behind them. They talk to Rosario and Maria and all decide thatPedro and Rosario should divorce and both couples then leave town and marrytheir original love interests. When the General discovers this plan, hethreatens to kill both men for bringing shame on the town and his daughter, whoJorge had proposed to. The couples explain that Pedro had married Rosariobecause she was raped and had become pregnant, and he wanted to save her fromliving in shame. They then explain that all the conflict after had just beenone misunderstanding. The General forgave them and the new couples were allowedto marry, leaving Jorge and Pedro as good friends once more. Because this film was made duringthe Golden Age of Mexican cinema, when the industry was nationalized by thegovernment, it is important to recognize that this film presented the ideasabout masculinity that the state hoped to promote. Even though the men in thefilm are presented as imperfect, emotionally expressive, and generally kind,the moments of aggression and infidelity by the main characters are presentedas critical aspects to their masculinity (de la Mora 2006, 80). Also criticalto the appeal of the film, and thereby the underlying message, was PedroInfante and Jorge Negretes whiteness (de la Mora 2006, 86). By presentingthese characters, and the actors in real life, as the ultimate macho men, thestate was thereby promoting white Mexican men as the greatest and most desiredform of Mexican men. Y Tu Mam Tambin Y Tu Mam Tambin is almost a modern-day mirror of Dostipos de cuidado. The film centers around the relationship between theteenage friends Julio and Tenoch after both of their girlfriends left on a tripto Europe. They soon meet the beautiful wife of Tenochs cousin, Luisa (MaribelVerdu) and invite her to go on a road trip with them. After a bad doctorsvisit and learning that her husband cheated on her, she decides to join them.On the trip, the teenagers spend a lot of time talking about partying, theirgirlfriends, and sex while Luisa tries to teach them about relationships.Eventually, Luisa has sex with Tenoch, which, out of spite, leads Julio to tellhim that he had slept with Tenochs girlfriend. To try and patch things up,Luisa later has sex with Julio, leading Tenoch to make a similar confessionabout Julios girlfriend. This leads to a big fight between them, which onlystops when Luisa threatens to leave the trip. They decide to repair theirfriendship and have a nice few days at the beach all together, before onenight, after drinking, all three of them have sex together. After waking upnaked next to each other, Julio and Tenoch stop speaking to one another. At theend of the film, they meet again a year later, both having broken up with theirgirlfriends and no longer spending any time together. Tenoch tells Julio thatLuisa died of cancer after they returned home from their trip, and then theformer friends part ways and never see each other again. Although this film was consideredto be part of a new Golden Age, unlike films from the first half of the 20thcentury, this film was made without any government funding or support (de laMora 2006, 174). This allowed the producers and director to have a lot morefreedom in terms of subject matter, with the film addressing many sensitivetopics such as sexuality, death, political corruption, race, and class (de laMora 2006, 174). In terms of masculinity, the film offered a critique oftraditional portrayals of machismo and showcased the ways in which youngergenerations are trying to live up to these traditional standards while alsobeginning to open up to new ideas about gender roles and sexuality. Machismo Through the Mexican Revolution To better understand theseportrayals of masculinity, it is necessary to look at how machismo hasdeveloped and changed in Mexico. Current ideas about gender roles within Mexicocan largely be traced back to ideas about gender roles that were developed onthe Iberian Peninsula and brought to the Americas during colonization. By the15th century, ideas about the perfect Spanish man had beencemented in Spanish culture through the influence of religious and politicalleaders who wanted to promote Spanish superiority (Carvajal 2003, 17). Specifically,these leaders hoped to contrast catholic Spanish men with the three main groupsthat Spain was trying to eradicate at the time: Moors, Jews, and homosexuals (Carvajal2003, 17). They promoted an image of Spanish men as Godlier, that thesegroups, or more powerful and focused on procreation, which led to masculinitybeing associated with virility and aggression (Carvajal 2003, 45). When theSpanish arrived in the Americas, they brought these ideas about gender withthem, and as indigenous populations were decimated and Spanish influenceincreased, these ideas became entrenched in Latin America as well. Gender roles remained largely thesame in Mexico until the Mexican Revolution, when gender stereotypes were usedas a way to bond all citizens together under Mexican nationalism. Machismo as akind of cult of virility was promoted as a distinctive component of Mexicannational identity, and was spread by revolutionary leaders to establish acontrast between the majority of Mexican men and the intellectuals, artists,and avant-garde poets who were perceived both as effeminate and against therevolution (de la Mora 2006, 2). Part of the widespread appeal of machismo thatled to its adoption across society was also due to the fact that macho men wereusually promoted as mestizo (Gutmann 2006, 54). Pedro Infante during the Golden Age of Mexican cinema By the 1920s, politicians andrevolutionary leaders had recognized the power of cinema to invent, portray,and circulate machismo as an official state ideology (de la Mora 2006, 3). SinceMexican cinema at the time was funded by the government, leaders were able toeasily spread the ideology of machismo nationwide (de la Mora 2006, 2). Thestate-sponsored national cinema promoted an image of Mexican men as virile,brave, proud, sexually potent, and physically aggressive, (de la Mora 2006,7). Although these ideas about masculinity have existed in Mexico since colonization,Mexican national cinema cemented this idea of machismo as crucial for Mexicanmen to be considered both Mexican and men. This idea could be seen throughout Dostipos de cuidado, where the two main characters defined themselves throughtheir womanizing and occasional aggression in the name of their honor or thehonor of a woman. In the film, Rosario even openly acknowledged her husbandsinfidelity, emphasizing the idea that men have a right and even need to be withmultiple women. Neoliberalism Brings Changing Identities While Mexican cinema oftenportrayed an uncompromising, singular view of machismo, the realities of howmen across Mexico portrayed and lived their masculinity has often been morenuanced. Traditional machismo in the ways that Golden Age cinema in the1940-50s portrayed it has become increasingly unattainable for many men,largely due to neoliberalism (Gamlin 2018, 50). As neoliberalism led toincreased industrialization, poverty became more widespread and many men feltthat the strength and pride they had gained in providing for their families hadbeen taken away (Gamlin 2018, 57). With neoliberalism taking hold in the 1970s,wealth and power had suddenly become key components of machismo, and a stigmawas created around being poor (Gamlin 2018, 57). In the traditional machismo ofDos tipos de cuidado, Pedro never lost the respect others in hiscommunity even though he was struggling financially. Instead, he was known as atough rancher and as a man who stood up for his wife, which was more importantto his image than his finances. However, with neoliberalism, the traditionalimage of the macho man, often portrayed as ranchers, farmers, or laborers, increasinglybecame associated with the lower classes (Gamlin 2018, 57). A man in one of the many new industrial jobs created by neoliberalism Neoliberalism also led to thedeterioration of many essential services and safety nets throughout Mexicansociety, leaving many men without employment or the necessary education tocompete in a liberal economy, thereby blocking them from becoming a macho man(Gamlin 2018, 52). Many Mexican men, especially younger generations, turned tothe informal sector to make a living, which often results in young men becominginvolved in organized crime due to its lucrative business model (Gamlin 2018,52). With many of these young men unable to fully access the new wealth-basedmodel of machismo, the violence involved in organized crime allows men toexpress their masculinity through the more traditional traits of strength,bravery, or power (Gamlin 2018, 64). While the increase in organized crime haslargely been cited as the driving force behind the increased violence inMexican society, other researchers believe that individual aggression not tiedto organized crime has an equally important role to play. Aggression often results from aperceived or real assault on the personhood, dignity, sense of worth, orvalue, of a victim (Gamlin 2018, 56). As machismo becomes increasinglyunattainable, many men may perceive their inability to reach this ideal form ofmasculinity as an assault on their personhood. Researchers have pointed to thisfeeling of marginalization among men as an important causal factor in thestaggering numbers of both interpersonal male-to-male violence as well asviolence among women (Gamlin 2018, 56). Pedro and Jorge fighting over Rosario Male aggression is important to the plot of both films, though rather than related to money, the aggression in both stories stems from the characters feeling as though their romantic advances were thwarted or actual romantic interest taken by another character. Julio and Tenoch in Y Tu Mam Tambin fight throughout the film over who has the right to have sex Luisa or their girlfriends, and similarly in Dos tipos de cuidado, Pedro and Jorge threaten to kill each other over their feelings for Rosario. Economic violence does play a role outside of the main plot in Y Tu Mam Tambin however, as the narrator of the film tells the story of men that the two teenagers encounter along their trip. For example, one man they encountered died on his way home from a day laborer job, and one was forced to move when his fishing job was no longer sustainable. In both cases, the men were portrayed as having lost their lives and manhood through their inability to work and provide for their families, which was contrasted by the main plot of Julio and Tenoch trying to discover their own manhood. Changing gender roles for womenhave also been pointed to as a factor in increased cases of violence againstwomen by men. Industrialization presented many more opportunities for women towork and provide for their families, and as men have increasingly been unableto uphold their status as the singular breadwinner within a family underneoliberalism, many men feel that their role within the family or even societyas a whole has been undermined (Gamlin 2018, 60). While Dos tipos de cuidadopresented very traditional gender roles throughout the film, Y Tu MamTambin provided a more nuanced view. Throughout the film, the audiencewatched as Luisa drinks and smokes alongside Julio and Tenoch and isconsistently the one to initiate sexual encounters. However, other scenesemphasize the fact that traditional gender roles still hold strong. Aftermeeting a family at the beach, Luisa spends time cooking and taking care of theyoung children with the mother of the family while the two boys spend theafternoon fishing and playing soccer with the father. Luisa, Julio, and Tenoch at the beach with a local family Modern-day Machismo In his research in Mexico City,Matthew Gutmann in The Meanings of Macho (2006), found thatneoliberalism and globalism had led to a spread of new ideas about gender,especially for younger generations. While many of the older men Gutmanninterviewed said that the keys to machismo was connected to insemination,financial maintenance, and moral authority, men and boys from youngergenerations often had a less clear-cut image of what constituted masculinity, tending to see sexuality andgender roles as more fluid (Gutmann 2006, 110). Even with younger generationsopening up to more possibilities in terms of gender and sexuality, some beliefsabout machismo remained widespread, including beliefs that real macho menshould never cry or show vulnerability, that in order to be a man, one must beable to have many children, and that men have uncontrollable bodily needs andurges, Gutmann 2006, 103, 112, 122). Ideas that macho men are all involved inalcoholism, infidelity, wife-beating, gambling, and violence also remainedstrong within Mexico City communities but were being talked about morefrequently and openly (Gutmann 2006, 190). the ending of Dos tipos de cuidado after Jorge and Pedro are forgiven by the town This divide between old and newgenerations can definitely be seen when comparing the two films. In Dostipos de cuidado, moral authority appears to be the greatest characteristicof a macho man. At the end, when Pedro and Jorge revealed that all had beendone in order to save the honor of Rosario, their actions were immediatelyforgiven and both men were viewed once more as the kind of men that othersshould strive to be. Julio and Tenoch on the other hand appear to struggle alot more in trying to define their own masculinity. While part of this strugglecould be because both were only in their teens, a large part seemed becausethere was no singular definition of machismo anymore. Both engaged in a lot ofdrinking, sex, and fighting, yet by the end of the film, both seemed to have lostmore confidence than they gained. Same-sex encounters among men remains a particularly contentious issue. Some of the men Gutmann interviewed saw homosexual encounters as almost a rite of passage, though many distinguished the men who participate as different from men who self-identify as gay (Gutmann 2006, 121). Others felt more comfortable with the idea of gay men, with some admitting to having gay friends, though no one interviewed self-identified as gay, while others interviewed felt that gay men could never be considered true men (Gutmann 2006, 202). This issue was a key part of the plot for Julio and Tenoch. Throughout the film, both characters talk comfortably about having a gay friend, but when they themselves had sex together, they were confused, embarrassed, and questioned their own masculinity. This act between them also serves as the breaking point for their relationship, as they felt unable to be friends after having sex together. Julio and Tenoch kissing Overall, these films reflect the historical reality that machismo is not a monolithic idea. While some ideas about machismo have remained largely the same even from the period of colonization, machismo has changed over time. Analyzing these changes is important for recognizing that machismo is just as nuanced as any other gender expression. The first significant change happened with the adoption of machismo as part of Mexican national ideology and its subsequent spread through cinema, and the second major change happened with the introduction of neoliberal policy in Mexico. These changes can be seen in the films analyzed, with Dos tipos de cuidado presenting an ideal, post-revolutionary form of machismo and Y Tu Mam Tambin presenting a more nuanced, complicated, and realistic portrayal of modern machismo. 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