

Izvorni naučni rad  
UDK 316.774-055.2

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## VIOLENCE HAPPENING FOR A REASON AND FEMALE MASCULINISATION

This paper aims to examine stereotypes in relation to the concept of femininity. The paper shall try to recognize recent trends in breaking myths on female and femininity, based on the example of several relatively recent films and contemporary crime TV series. By listing some examples, a portrait of a contemporary heroine will be produced, seen through the prism of urban settings, strangely immune to gender equality. A comparison and argumentations will be offered related to recent tendencies in presenting heroines in TV series or films. Moreover, the paper will take in consideration both physical and psychopathological impotence and sadism of certain main characters, as well as reasons which trigger the violent response of the heroine, referred to (by some) as the female masculinity.

Key words: femininity, female masculinity, stereotypes, sexuality, violence

### 1. INTRODUCTION

The theoretical debate on stereotypical presentation of women on either big or TV screen, as well as women in the film industry in general, is being continuously challenged. There are vigorous arguments that support the issue, especially since the 1960s of the last century along with the development of the feminist film theories and feminist criticism. The theoretical (dis)approval of reasons (justified by the spirit of time) and the changing reception of female heroines, followed by certain, today almost unacceptable patterns, has

led to the change in perception and different approach to women, female and feminine, and has consequently brought to a significant twist in the perception of film and TV heroines. It seems that film heroines, in the past frequently perceived as sexual objects, since the beginning of the 1970s with the development of feminist film theories, slowly but steadily started to convert, whereas authors and directors turned to exploring various aspects of femininity and other phenomena which characterize feminist issues. At the same time, as an opposite approach to this topic was gaining on importance, so it appeared that the critics, writers, filmmakers and others, chose to expose other extremes, such as violence, in dealing with female issues. This paper aims not to enter the broader discussion on feminist film theories, but instead merely to recognize some trends in breaking myths on female and femininity, based on the example of several films and contemporary TV crime series that deal with acceptance of violence, and almost legitimize it, in an attempt to justify the right goal.

This paper will mention examples in which the common perception of female stereotypes, has made place for the debate over the reasons referred to by Tatiana Prorokova (2016), as the female masculinity. Namely, in the text about the female masculinity, the author justifies reasons for presence of a violent female figure. Prorokova quotes Judith Halberstam's arguments in the book about the female masculinity, stating that masculinity should not solely refer to a male body and its reflections, as male masculinities are only one form of manifestations of masculinity, even though the ones that are customary and socially acceptable. Moreover, according to Halberstam, the performance of female masculinity can be more severe and more convincing than the male masculinity. Halberstam finds that "female masculinities are framed as the rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing" (Halberstam, 1998: 1), arguing also that the intention of this argument was "to reduce sexuality to binary systems of gender difference" (1998: 76). She also advocated for collective imagination to "ratify the masculinity produced by, for, and within women." (1998: 15).

In the book *Gender Trouble: Feminism and the Subversion of Identity*, Judith Butler argues that gender is constructed through social performativity, and not something one is born with, following in this regard, Simone de Beauvoir's argument that gender is not something one is, but something one becomes. Butler elaborates this argument further, stating that: "As in other ritual social dramas, the action of gender requires a performance that is repeated. This repetition is at once a re-enactment and reexperiencing of a set of meanings already socially established; and it is the mundane and ritualized form of their legitimation" (Butler, 191). This shows clearly that sometimes the line

can be very thin, whereas the fact remains that the society imposes some rules that exercise a significant impact that can trigger, regardless of the gender, the manifestations of female masculinity.

Prorokova also refers to Hilary Neroni and her book *The Violent Woman* (2005) in which it is claimed that heroines in some films are not just violent, but also independent, tough and intelligent, and that they do not use violence only because they want to, but because they have been forced to, by extreme circumstances. (Prorokova, 2016: 43-44). Such violent heroines tend to take over a male role and to break stereotypes of man perceived as active, and women covering passive roles, precisely as described by Laura Mulvey (1981) in her article *Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by *Duel in the Sun**, and illustrated by Prorokova (2016: 53) through the example of Beatrix Kiddo in Tarantino's film *Kill Bill*.

When reflecting on Beatrix Kiddo, violence and horror are the first impressions this character evokes. We, namely meet her while she lays in the pool of blood in the chapel at her ill-fated wedding. Everything that happens after her ex-partner Bill chooses to shoot her, represents Beatrix's revenge on him, during which she eliminates one obstacle after another, in order to finally get to Bill. In a suspense noir thriller-crime game, we follow the main heroine virtually rising from the dead, emancipating, and growing on dominance with the aim to win back control over her life. Beatrix's body is a powerful weapon which is a subject of many bloodbath scenes in which she eventually dominates all her opponents. She has to eliminate (not limited to) mainly women on her vengeance path to Bill. The women assassins are her former "colleagues", members of the group of professional assassins Deadly Viper Assassination Squad. Interestingly enough, the ferocious women assassins demonstrate loyalty and obedience to their leader Bill which, in our view is nothing but another stereotype. When Beatrix leaves the Squad to dedicate herself to motherhood, Bill's patriarchal mind decides to eliminate her. Prorokova claims that female masculinity is greatly marked by violence and used frequently by Tarantino in his films. She argues that the character of Beatrix Kiddo represents two sides of monstrous femininity, quoting Barbara Creed's arguments about the castrated woman and the one who castrates. (Prorokova, 2016: 53-54). Beatrix's character is also a fusion of a stereotypical male characteristics (violence, extreme courage, professional assassin) and the female ones (emotions, desired motherhood). Prorokova refers to Rikke Schubart's arguments in the book *Super Bitches and Action Babes*, claiming that a female character "provokes two major responses from critics: postfeminists believe that her appearance on screen is a sign of progressiveness and equality, and that the fact that she can use "masculine violence" marks the end of such

oppositions as “male versus female” and “active versus passive.” On the other hand, feminist critics see a female heroine as “a sign of oppression,” because although she is given certain power, she still has to obey the rules declared by men – to look pretty all the time, wear makeup, and have plastic surgeries – so that she remains an eroticized object.” (2016: 46-47). We shall state, at this point, that the reasons which generate female violence, as a response to previous exposure to violence, are numerous. For example, in the filmed trilogy *Millenium*<sup>1</sup> the three most distinct male characters are: the lawyer, the psychiatrist, and the father, with a rather intriguing relationship to the main character, Lisbeth Salander. While Lisbeth’s legal guardian abuses of his position and depraves her of her money, he also demands sexual services from her. Lisbeth represents the object of desire to him, being a sexual predator. The psychiatrist, who runs the hospital where Lisbeth was institutionalised as a child, is also a sadist, abusing of his position and sexually abusing Lisbeth. Lisbeth’s father is a criminal who organises prostitution and tortures, rapes and kills women. For years he has been beating and raping Lisbeth’s mother. These characters express strong loathing towards the female object of their sexual desire, and the sensation of superiority and dominance over the weaker sexual object. The feeling of possession and abuse of own position to please sadistic impulses by causing pain to the weaker, favours such behaviour. Interestingly, the male figures that should have offered support, including moral support, have betrayed the heroine. Hence, the desire for vengeance. So, when at a certain point the heroine becomes more emancipated and grows stronger, mentally and physically, as it is the case with Lisbeth, the corruptive and immoral doings come out to the light; the guardian and the therapist lose their reputation and become publicly humiliated, while the father pays for the sins with his life. (Kimmel, 2013: 83-87).

After tremendous sufferings in the early adolescence, Lisbeth Salander, just like the aforementioned Beatrix, slowly gains control over her life, whereas revenge on men who caused her pain becomes both her weapon and her goal. Her intellect is astonishing, as well as her strong will and her survival instinct. A list of men who have done her harm is long, but the three men: the legal guardian, the therapist and the father, representing corruption, fraud, despicable lies and hypocrisy, stand for a particularly detestable behaviour. That is why the methods of her revenge against these men are especially witty, violent, sometimes even monstrous. The greatest problem lies in the mi-

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<sup>1</sup> The trilogy *The Girl with the Dragon Tattoo* (2005), *The Girl Who Played with Fire* (2006), and *The Girl Who Kicked the Hornets' Nest* (2007) was filmed in Sweden, based on the crime novel series written by Stieg Larsson. In the USA, only the first part of the trilogy *The Girl with the Dragon Tattoo* was filmed in 2011.

sogynous society not punishing the villains, and expecting women to be obedient, silent victims. Lisbeth Salander, just like Beatrix Kiddo, uses her body as a weapon. It could clearly be interpreted as the unprecedented physical, but also a mental phenomenon, since the perception of women being helpless victims, controlled by men, has gradually changed. With this regard, heroines like Lisbeth or Beatrix, with the manifestation of their physical strength, fearlessness and violence, can be regarded as victims, now emancipated, who have outgrown themselves and taken their lives in their own hands. They are openly engaged in a life-and-death struggle with the sole purpose to reach the objective. They might get hurt along the way, they might even be slowed down, but their rage cannot be stopped. The fact is that “victims respond in authentic and autonomous ways that are not always expected, or as we come to find out, accepted.” (De Welde, 2012: 19). Nevertheless, the use of violence is not the main goal, but only a mean of taking control over life. In an unforgettable vengeance scene of tattooing on the guardian’s chest the phrase saying that he is a sadistic pig and a rapist, Lisbeth self-assertively communicates to him the will to gain control over her life. She is a “feminist avenger” and fights back “with a fierceness, precision and single mindedness usually associated with men. She does not flinch” (2012: 19). This is a clear sign that her submissive position has been abandoned, the relation has experienced a sudden twist, and one opposite kind of a connection has been established. It is an example of symbolic castration (Kimmel, 2013: 84), when the heroine shows the emancipation over her role of a victim, frees herself, and imposes her own rules, gaining dominance over her jailer.

Another example of heroine exercising violence is Cassandra Thomas, in the *Promising Young Woman*. However, she seems to be the mildest version of all the three depicted female avengers. She takes vengeance instead of her friend Nina, who was a rape victim. She, however, does not seek to physically harm persons she takes revenge on, but mentally: to humiliate them and make them realise their wrong doings. Just as it is the case with Beatrix Kiddo, on her revenge list are both men and women; e.g. all those who participated in the shameful act in the past, but also the ones who would have taken part in such acts, if only they had the chance. Each week, Cassie frequents clubs pretending to be a drunkard, so she would trick someone into a promiscuous relation. When it happens, she reveals herself as one completely sober young woman, which eventually leaves predators in disbelief and shame. There is something morbid and suicidal in offering herself to strangers, however justifiable it might seem, being only a way of getting a revenge. Despite the unorthodox method, it nevertheless represents a powerful mean of vengeance. Cassie’s chance to get her long-desired revenge, occurs at the bachelor’s party

of Al Monroe, Nina's rapist. She gets violent and tries to engrave Nina's name on the rapist's chest, but is overpowered and strangled. Eventually, we learn that she had foreseen such a scenario, manipulating her death into the ultimate instrument of her vengeance. She staged her death in order to get the rapist punished; if not for her friend's death, then at least for her own. Such ritual suicide is a violent act of will of a heroine incapable to accept the humiliating act she was exposed to. Despite the sacrifice of one's life, we remain in belief that justice has been served. The reasons for the demonstration of female masculinity, as a sort of a mirror image of monstrous femininity, as referred to by Shohini Chaudhuri (Chaudhuri, 2006: 91) are provoked mostly by violence, by a severe trauma, and demonstrated mainly through sexual dominance and physical revenge, and subsequently manifested in the identical way. The male dominance is also reflected through the so called "hegemonic masculinity", a notion coined by Raewyn Connell at the beginning of the 1980s of the 20<sup>th</sup> century. According to Connell, hegemony does not necessarily mean violence, although it can be supported by it. It is reflected in the domination achieved through culture, institutions, and persuasion. Connell argues that "Hegemonic masculinity (...) embodied the currently most honoured way of being a man, it required all other men to position themselves in relation to it, and it ideologically legitimated the global subordination of women to men". (Connell & Messerschmidt, 2005: 832)<sup>2</sup>

## 2. URBAN SETTINGS, CRIME SERIES AND MASCULINITIES

We have already pointed out to the growing emergence in the recent years, of masculinized female characters in films and crime series, through which we gain insight into characteristics that are commonly attributed to men. Interestingly enough, the recently emerging violent heroines share similar characteristics of their peers in classical crime series focusing onto the habitual *whodunnit* plot, such as the famous Agatha Christie's Miss Marple or, for instance, Jessica Fletcher in the *Murder She Wrote*. Even if similar driving forces within the plot can be found in some of the more recent series

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<sup>2</sup> The research conducted by Connell at several groups of Australian men of different age groups, articulated a model of multiple masculinities and gender powers. Connell's book *Gender and Power* (1987) problematizes the concept of "hegemonic masculinity" as opposed to "emphasised femininity". The concept is derived from the theory of cultural hegemony of the Marxist philosopher Antonio Gramsci. The theory explains how the state and the bourgeoisie keep the power in capitalist society through ideology, propagating their own values and norms and making them into the common norm of the society, with the help of institutions. In this way the state and the ruling capital class maintain the status quo, without actually having to use violence.

like *Aurora Teagarden Mysteries*, *Miss Fisher's Murder Mysteries* or *Agatha Raisin*, the fact remains that recently more series have been filmed showing more transgressive female characters. It cannot be denied that in the past there had been some characters like the irrepressible Pepper Anderson in the *Police Woman*, or *Cagney and Lacey*, etc. that could be considered predecessors of some of the recent crime series which legitimize female violence. However, the transformation process, even if slow, matured persistently. There has been the legitimization of violence through dominant and masculinised heroines in a few relatively new and recent TV crime series, trying to localize the issue within the contemporary urban setting. For example, let us consider the series *Der Kroatien Krimi*,<sup>3</sup> filmed in the city of Split. *Der Kroatien Krimi* depicts the Split Homicide Unit, which is, being uncommon for the traditional setting, for the first time led by a fearless and incorruptive female detective Branka Marić. This female character is portrayed as uncompromising and ready to do anything to complete her detective work, and reveal the truth, with the support of her team members. The plot is placed in the urban setting of the capital of Dalmatia, and the crimes are mostly connected to the topics familiar at the local, however intriguing at more general level (Homeland War, illegal housing, corruption)<sup>4</sup>.

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<sup>3</sup> The series *Der Kroatien Krimi* was broadcast for the German public radio television Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland -ARD, the biggest public TV house in the world, internationally relevant due to its influence and global presence, and financially powerful enough to produce crime series cycle. Namely, ARD decided to launch a project of crime series deployed from the usual boundaries of the Republic of Germany, placing the main characters in the international environment. *Der Kroatien Krimi* has been broadcast since 2016 in the framework of Thursday crime series shows - *Der Donnerstags-Krimi*. This cycle depicts series filmed in the Mediterranean cities like Urbino, Athens, Barcelona, Tel Aviv and Istanbul. We consider the choice of the locations relevant, although they often stand out from the usual Americanised repertoire for their somewhat slow, but realistic presentation of socio-cultural and historical context. What we find interesting is that they bring issues this article is concerned with, and present some locally relevant, but universally recognized features. Many concerns with the same topics, like violence, can be noticed.

<sup>4</sup> For comparison, we shall mention *Der Barcelona Krimi* from the same cycle, picturing the scenery of the Gaudi city, perhaps one of the most interesting cities in the world and probably the most famous Mediterranean city (in size significantly bigger than Split, but in position and ambience very similar), as extremely burdened with local issues; from illegal immigrants over drug smuggling, prostitution, wild night parties, to liberal, sometimes promiscuous behaviour and corruption. Unusual for this genre, in which we are mostly used to muscly and grim detectives, the main character of *Der Barcelona Krimi*, Xavi Bonet, is a prototype of a modern detective, very much a common figure, different in many ways from the stereotyped CSI detective we are accustomed to see on screens.

Those who are familiar with the local environment, will notice the extremely good understanding of the local context. Though the film narration is somewhat slow, it is rather realistic, and it seems to focus, amongst others, on pointing out the mentality and cultural matrix of the locals, without any desire to exaggerate with the use of effects, typical of the latest American films and crime series (special and light effects, animation and stunts).

The main heroine, self-confident inspector at Split Homicide Department is no *femme fatale* in her professional life. Despite her temperament, she chooses to adapt to the predominantly male environment and the demands of her profession by exteriorising it, amongst others, through clothing. Her desire to be on equal grounds with her male colleagues is, thus, evident. At certain point, she stands out with her intellect and problem-solving ability, while her risk-taking behaviour and frequent relying on her instinct and swift reactions, help her gain professional reputation, despite the initial scepticism of her male colleagues. Usually wearing monotonous suits, she gets close to the idea of the stereotype of an American secret service agent. This clothing style is mainly imposed by the male colleagues in order to neutralise possible gender stereotypes. However, the belief that clothing might influence professionalism, is understood as a stereotype, wrong perception of certain professions. Her decision to adapt and impose through her knowledge, skills and style, rather than her clothes and physical attributes, implies strong sense of will and priorities. Through her simple way of dressing, the heroine also conveys a message of identification with her professional role of a police inspector. Despite her intentionally chosen masculinised appearance, Branka sometimes turns into a predator in her evening dresses, concealing her eroticism.

### 3. WOMAN'S WORLD – MAN'S WORLD

As opposed to characters examined so far, let us examine one character placed in the contemporary context and the other, showing signs of modernism, in the 1920s of the 20<sup>th</sup> century, into the Jazz age. We shall see how looking back from the contemporary context, through the prism of the character of Phryne Fisher from the Australian crime series *Miss Fisher's Murder Mysteries*<sup>5</sup>, indicates the necessity of self-determination and individual choice, as well as the definition of liberal mind as main characteristics of femininity. Although set in the Roaring Twenties, the series offers approach to female issues in a typical “man’s world” from the contemporary perspective. Phryne

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<sup>5</sup> Taddeo, J.A. (2015) *Sex and the Lady Detective: Re-Imagining the Golden Age in Miss Fisher's Murder Mysteries* in *The Journal of Popular Television* Volume 4, Number 1: 49–67 (50), [https://doi.org/10.1386/jptv.4.1.49\\_1](https://doi.org/10.1386/jptv.4.1.49_1) [25. 02. 2021].

Fisher attracts attention with her physical appearance. She is a brunette always looking flawless, wearing a modern bob haircut and intensive eyes and brows make-up. She attracts attention with her hats and glamorous cloths, silk suits, elegance and high heels she wears even during the detective activities. Despite the emphasised erotic element, this character does not go beyond. Namely, she shows certain smugness, without the intention to draw attention of men (Taddeo, 2015: 55). For her, dressing up is just another way of indulging herself, and not men. Nothing is unusual for her, from art to guns, and she is equally at home in a high society and in the dark streets of Melbourne. Her home is her sanctuary, there she finds ways to indulge herself after hectic investigations by enjoying relaxing baths, delicious meals and cocktails.<sup>6</sup>

The character of Phryne Fisher represents a modern figure defying gender stereotype. She is a prototype of financially and sexually independent woman encouraging the others to go beyond the limiting life context; to answer with violence to violent husbands or bosses exploiting them, not to be gender limited, burdened with their sexuality or limiting relationships (not even, as she says it herself, with tight shoes). Her self-esteem grants her a life of ease, so she does not want to give up her freedom for any man. However, some critics find that Miss Fisher is more determined by her wealth than her gender, as it enables her to have financial and sexual freedom. Her creator, Kerry Greenwood, stresses uncompromising feministic life philosophy of her heroine, who is not negatively judged because of her non-conformity, even in love affairs, but to the contrary. (Johnson-Woods & Franks, 2015: 8-9).

On the other hand, inspector Marić is not professionally determined by finances, but by the fact that she is a woman. Namely, that fact does not help her professionally, and she is aware of it, so she constantly and openly speaks about it. This heroine finds each form of inequality irritating, especially gender inequality, of which she witnesses with her own example. Women struggle in the so-called man's world is manifested through constant urge to prove their abilities, which is the key element of the series *Der Kroatien Krimi*. Already in the first episode entitled *Der Teufel von Split*, we watch the conversation between Branka and her boss regarding appointing the head of the Homicide department. Her boss argues that the Police Directorate would never appoint a woman on such a leading position. It is an open conversation on gender stereotypes and position of women in the so-called man's world, mirroring those thoughts onto the wider context of the society as a whole. The Police Directorate, composed of seniors, is unwilling to accept any changes and represents

<sup>6</sup> Johnson-Woods, T. & Franks, R. (2015) *Phryne Fisher: Feminism and Modernism in Historical Crime Fiction* in *The Australian Journal of Crime Fiction*, Vol 1 No 2, pp. 11-12, <http://www.australiancrimefiction.com/phryne-fisher> [25. 02. 2021].

the true example of what Connell refers to as “socially dominant masculinities in hegemonic hierarchy of masculinities” (Connell & Messerschmidt, 2005: 846). For this reason, Branka is forced to continuously prove them that she deserves to be approached equally as her male colleagues. Due to lack of appropriate acknowledgement, Branka is exposed to psychological sadism.

Branka faces chauvinistic acts of aggression at her workplace, with male colleagues refusing to accept the fact that their superior is a woman. Self-consciousness is understood as a threat by these men, so they want to discredit Branka, in order to show their gender superiority. At one point, an attempt of such sort was initiated by Branka’s colleague Bago, who surrounds himself at work only with submissive and obedient assistants flattering his ego, so Branka gets into a physical altercation with him. This masculinity charge, as the answer to constant provocations, comes after a systematic psychological abuse. It seems obvious that the accumulation of negative charge can lead to violence, and it could be said that only after expressing this commonly masculine aspect of character, can she get the deserved respect and acceptance.

On the other hand, Branka chooses to express her freedom of mind and body through free relationship with two men, because she feels complete only in relationship with both men. Her attitude shows her desire to break the stereotypes, by replacing and denying common male-female roles. In this sense, by wishing to break the imposed gender stereotypes, the heroine accepts what is commonly perceived as the macho behaviour.

Unlike the afore mentioned Phryne Fisher, who does not want to get into a serious relationship with any man and does not have emotional crises, because she is at peace with herself and appreciates her independence, Branka expects more from a relationship and is sometimes torn between the role of an avenger, dominating the situation and keeping men subordinate, and the (rare) moments when this domination is lost.

#### 4. CONCLUSION

This text has tried to explore the complexity of female characters in modern media, illustrating a shift from stereotypical portrayals to more nuanced representations, from obsolete depictions of women as passive objects to their more complex and empowered representations. This shift not only reflects changes in feminist thought but also broader social transformations regarding gender roles. By highlighting some female film characters, such as Beatrix Kiddo from *Kill Bill*, Lisbeth Salander from the *Millennium* series, and Cassandra Thomas from *Promising Young Woman*, the text illustrates how

contemporary media increasingly depicts women who challenge traditional gender roles and use violence as a means of empowerment. The text contrasts different approaches to female empowerment in TV media, as well, exemplified by characters like Branka Marić from *Der Kroatien Krimi* and Phryne Fisher from *Miss Fisher's Murder Mysteries*. Branka Marić's struggle in a male-dominated environment and her assertion of authority through intellect and physical strength underscore the ongoing challenges women face in professional settings. Phryne Fisher's financial and sexual independence highlights a self-assured and liberated form of femininity, though different from the one of Branka Marić.

There are some theoretical works referenced in the text as well, starting with Judith Halberstam's concept of the female masculinity, arguing against the notion that masculinity is inherently tied to the male body. It's important to state that female masculinity is not just an imitation of male traits but a complex interplay of gender performance. Judith Butler's concept of gender performativity is also highlighted, emphasizing that gender is a social construct enacted through repeated behaviors. In our view, Connell's work on hegemonic masculinity and its implications for gender relations helps contextualize the portrayal of masculinized female characters and their interactions with male characters. The text also questions violence as a tool for female empowerment, so it could potentially raise questions regarding the justification of its presence. However, in cases exemplified in the text, it could prove acceptable. Also, it has never been the objective of the text to reinforce the stereotype that femininity is inherently weak, and masculinity inherently strong, but simply to provide the adequate framework in support of arguments that owing to feminist theories, the portrayal of women in film and TV, has significantly changed to the better.

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## NASILJE S RAZLOGOM I ŽENSKA MASKULINIZACIJA

Ovaj rad istražuje kompleksnost ženskih likova u suvremenim medijima, sugerirajući pozitivan odmak od stereotipa u pogledu rodnih uloga. Tekst primjećuje i ilustrira ženske likove koje osporavaju tradicionalne rodne uloge i koriste nasilje kao sredstvo osnaživanja, suprotstavljajući različite pristupe unutar zadanog konteksta. Rad prvenstveno uzima u obzir koncept ženskog maskuliniteta Judith Halberstam, negirajući tezu da je maskulinitet inherentno vezan za muško tijelo. U tekstu je naglašen koncept rodne performativnosti Judith Butler, kao i autoričin stav da je rod konstrukt ostvaren kroz repetitivne obrasce. Rad, nadalje, propituje nasilje kao alat za osnaživanje žena te otvara pitanje opravdanosti njegove prisutnosti. Također se donosi argumentacija vezana uz recentne tendencije u prikazivanju junakinja u TV serijama ili filmovima, pri čemu se ne bježi od ekstremnih oblika, kao što su fizička i psihopatološka nemoć i sadizam pojedinih likova, nego se, uz ostalo, propitkuju razlozi koji pokreću nasilje i nasilan odgovor junakinje.

Ključne riječi: *ženski maskulinitet, performativnost, stereotipi, seksualnost, nasilje.*