

FROM MISOGYNY TO MISANDRY: THE PHENOMENON OF GENDER-BASED HATRED IN CINEMA

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ABSTRACT

Cinema has been one of the most prominent arts in terms of gender interactions and the way it deals with male and female roles is multifaceted and complex. Cinema includes lots of socio-economical and cultural attributions with its own contexts and it approaches transformations and alterations elaborately. In this regard, two of the theme's cinema is particularly interested in are misogyny and misandry which are the issues containing hatred, violence, fear and death and are closely related to ideology and its extensions over women. At this point, the main concern of this study is to make out how cinema focuses on this gender-based hatred and to investigate its basic cause. Thus, I have chosen four American films whose names are "MS. 45" (1981), "Monster" (2003), "I Spit on Your Grave" (2010) and "M.F.A." (2017) containing misogyny and misandry at the same time have been selected and analysed them with a feminist approach with the aid of discourses and incident sequences and reviewed in order to grasp whether this ancient hatred stems from phallogocentric and toxic masculinity. The films have been selected with purposeful sampling method and the themes have been reviewed in a detailed way. The analysis has indicated that the reason for misogyny is not one-sided and originally linked with patriarchal and heteronormative expectations, while misandry is like a revenge story and ensues from a masculine stance and its historical persecution towards women.

Anahtar Kelimeler: Cinema, Hatred, Gender, Misogyny, Misandry.

MİZOJİNİZMDEN MİZANDRİYE SİNEMADA TOPLUMSAL CİNSİYET TEMELLİ NEFRET OLGUSU

ÖZ

Toplumsal cinsiyet etkileşimleri açısından en öne çıkan sanatlardan biri olan sinemanın kadın ve erkek rollerini ele alış biçimi çok yönlü ve karmaşıktır. Sinema kendi bağlamlarıyla beraber pek çok sosyo-ekonomik ve kültürel göndermeyi içermekte, dönüşümlere ve başkalaşımlara özenle yaklaşmaktadır. Bu bağlamda sinemanın özellikle ilgilendiği temalardan ikisi nefret, şiddet, korku ve ölüm içeren, ideoloji ve onun kadınlar üzerindeki uzantılarıyla yakından ilişkili konular olan kadın düşmanlığı ve erkek düşmanlığıdır. Bu noktada bu çalışmanın temel amacı, sinemanın bu cinsiyet temelli nefrete nasıl odaklandığını ortaya koymak ve bunun temel nedenini araştırmaktır. Bu nedenle, "MS. 45" (1981), "Monster" (2003), "I Spit on Your Grave" (2010) ve "M.F.A." (2017) isimli, kadın düşmanlığı ve erkek düşmanlığını aynı anda barındıran dört Amerikan filmi seçilmiş ve bu kadim nefretin fallosentrik ve toksik erkeklikten kaynaklanıp kaynaklanmadığını kavramak adına söylemler ve sekanslar yardımıyla ismi geçen yapımlar feminist bir yaklaşımla analiz edilmiştir. Filmler amaçlı örnekleme yöntemiyle seçilmiş ve temalar detaylı bir şekilde incelenmiştir. İlgili analiz, kadın düşmanlığının nedeninin tek taraflı olmadığını ve aslında ataerkil ve heteronormatif beklentilerle bağlantılı olduğunu ortaya koymuş,

kadın düşmanlığının ise bir intikam hikayesine benzediğini ve eril bir duruştan ve bu duruşun kadınlara yönelik tarihsel zulmünden kaynaklandığını göstermiştir.

Keywords: *Sinema, Nefret, Toplumsal Cinsiyet, Kadın Düşmanlığı, Erkek Düşmanlığı.*

INTRODUCTION

Cinema gets its themes from every part of life, and this makes it profound and sui generis. When the matter is gender and its possible connotations, cinema can be pointed out as one of the most efficacious arts as it deals with human beings in a detailed way by inquiring and cross-reading woman and man relations.

The perception of womanity throughout history involves bias, paranoias, discrimination, disvaluation and inferiority which almost all have been triggered from the phallogocentric points of view. Even mothers have been trivialised over the centuries with some mortifying roles constrained by private space. All these negative inclinations concerning women stem from the stance's patriarchy has created for ages. This negativity may have lots of fundamental reasons, yet cinema is a key mirror to get out the extensions of hatred towards both women and men (Young, 1995: 5-9).

Apart from the hatred towards women, misandry is a striking issue worth mentioning as it includes a number of gender-based possibilities. Women live in a universe controlled by a hegemony comprised of masculine power (Manne, 2017). It is possible to allege that we live in an androcentric universe begirding women's habitat and determining and directing their lives according to a male-dominated mindset. From my point of view, this pressure damages the emotional balance between women and men. Indeed, why a woman detests a man can be linked with different reasons such as violence, rape, mental or physical torture, yet it is not simple to comprehend human brain and emotions completely and not easy to get out the fundamental factors triggering misandry and misogyny since there are many psychological, sociological and cultural studies on the causes of misandry and misogyny. Nonetheless, cinema as an art form has an exciting potential to assay this reciprocal trauma even if it is not sufficient to analyze all factors giving birth to them.

This paper endeavours to explore misogyny and misandry in the framework of the cinema and strives to analyse the cohesion and transformation of these themes within film structures. In other words, this work is intended to highlight these gender-based hatreds and their probable inducements by referring to film interactions in American films produced over a span of 40 years. Therefore, four different Hollywood films, which are *M. S. 45* (1981), *“Monster”* (2003), *“I Spit on Your Grave”* (2010) and *“M.F.A.”* (2017) have been determined with purposeful sampling method due to their direct correlation about the issues and arguments asserted here. This study has solely focused on the main actors and actresses in the films, and they have been scrutinized with a feminist approach so as to demonstrate sexism, violence, enmity and segregation towards women. Namely, the analysis focuses upon the fundamental reasons why men hate women and what the consequences of this issue are. Nevertheless, this study has tried to make a pattern to make some points clear in terms of stereotypes in cinema linked with gender, the history and definitions of misogyny and misandry and their organic or inorganic reflections into the cinema and audience receptions prior to the film reviews.

Woman and Man Stereotypes in Cinema

Cinema films cover loads of themes and deal with them differently compared to other arts. Hence, cinema focuses upon individuals with a multifaceted point of view. In this regard, the way cinema dwells on women and men may change from commercial cinema to avant-garde cinema. Nonetheless, it is probable to allege that cinema forms have been usually created within the framework of patriarchy, fallus-centered stance or heteronormative perspective unless it is a part of the feminist-counter cinema approach. Therefore, lots of the clichés linked with womanity comprise negative and one-sided attributions (Gilpatric, 2010: 734). For instance, damsel in distress is one of the most evident clichés

about women. Lots of action films depict women as passive, waiting to be saved and needing a hero or saviour. Another significant point is the *femme fatale*. After Film Noir, women have been portrayed as seductive, hazardous, sexy and an individual whom men need to abstain from them if he does not want to lose his potency (Gilpatric, 2010: 743).

Nurturing mother is another stereotype which often places women in private sphere and women must be affectionate, sentimental, kind and submissive according to this perspective. In addition to them, lots of women have been shown as an overly sexualized objects or victims of a male violence, especially in Hollywood (Bartyzel, 2004: 29). These attributions with respect to women exacerbate the current situation of women in the cinematic universe and it consolidates masculine culture and its toxic and anti-woman extensions.

To get out how women are depicted on the cinema screen, it is also significant to define two important terms which are toxic masculinity and phallocentrism stance surrounding women images in the films. First, toxic masculinity refers to a set of culturally constructed attitudes that describe the masculine gender role as violent, unemotional, sexually aggressive, and so forth. It is characterized by the suppression of emotions, dominance, and aggression, often leading to harmful behaviors and attitudes towards others, particularly women (Alves & Cavallieri, 2020: 1451). Also, it is defined as a concept which is a socially regressive male traits serving to strengthen masculine domination, homophobia, hatred towards women and praise of violence (Kupers, 2005: 714). Second, what phallocentrism means according to Cambridge Online Dictionary “*the fact of having the male, or male sexual feelings or activity, as the main subject of interest*”. Phallocentric point of view is so strong that anyone can explore its traces in language and discourse, cultural, social or religious reflections, power structures and sexual norms, inclinations and possibilities. It gets its power from patriarchy, and it is not simple to eradicate it as it is closely related to political, economical and social interests (Kimmel, 1995: 768).

In terms of masculine stereotypes in commercial or mainstream cinema, the situation related to cinematic roles owns a counter-discourse and has a reverse situation compared to women roles (Panayiotou, 2010: 660). To start with, many actors in the films are described as strong, fearless, and ready to action immediately. Besides, men have heroic features, and they behave as womanizers or players. Also, they are occasionally depicted as competitive, emotionally reserved, protectionist and of course violent (Gürkan & Serttaş, 2022: 131). All these generalizations include lots of bias, discrimination and alienation as they form misconceptions related to gender roles.

Misogyny and its Reflections on Cinema

Women and men have been living together for millions of years and their relationship between them have been always polemical and controversial theme for academic studies. At this point, the roles ascribed to women and men in any society have shared a number of common features, they differ in some ways on account of cultural and institutional alterations, though. The relation over these opposition creates both a splendid harmony and union it forms a division, ambiguity and uneasiness, though. Attendantly, their complicated and multifaceted connotations go back a long way, and it is highly possible to find some striking traces of myths related to the creation of humanbeing (Holland, 2016: 18). To illustrate, how Lilith is created is substantial to grasp what misogyny means and how it arrives to our modern era. Lilith is a figure from ancient Mesopotamian mythology, often seen through various cultural and religious lenses. In some traditions, she's depicted as Adam's first wife, created equally from the earth like Adam, and therefore demanding equality in their relationship. When Adam insisted on dominance, Lilith rebelled and left Eden (Ruah-Midbar Shapiro, 2019: 151). This departure is often interpreted as her refusal to submit to a submissive role and her desire for independence.

From a feminist perspective, Lilith's story challenges traditional gender roles and power dynamics. She embodies the struggle for autonomy and equality. Her defiance against Adam's authority symbolizes the rejection of subjugation and a demand for equal footing. Throughout history, Lilith has been vilified as

a dangerous, demonic figure due to her refusal to conform. However, feminist interpretations aim to reclaim her story, seeing her as a symbol of empowerment, independence, and resistance against oppressive structures. She stands as a complex figure, challenging norms and representing the ongoing struggle for gender equality and individual agency (Christ, 2016: 216). However, Lilith as the ancestor of women, has been detested for ages and the origin of womanity has been correlated with this hatred in terms of patriarchy. The witches, defined as the part of Lilith, who had been burned and ruined during the Middle Ages in the Europe are striking examples concerning this brutal approach (Rosen, 2017: 24).

Another myth in connection with misogyny is related to Pandora, accepted as the first woman in Greek Mythology. According to the myth, Pandora created by Hephaistos with the command of Zeus is illustrated and demonstrated as the responsible for spreading of evilness into the universe once she opens the box hidden all malignancy (Marder, 2014: 387). This myth is also a striking example showing the antique traces of misogyny as womanhood is shown as liable for the only cause of evilness.

As it is clear from the myths mentioned here, misogyny is a term, which means hate, dislike or prejudice against women, tracing back through centuries and women have been marginalized since the first humanity was created or born. Even if it is not very simple to make out the basic causes of it, there are some theories or assertions related to misogyny. The concept of womb envy by Karen Horney, which is the exact opposite of penis envy by Sigmund Freud, can be demonstrated as a basic reason why men hate women. As men do not have a strong role in having a baby compared to women, this may result in a sort of jealousy and hatred against women (Bayne, 2011: 158).

Another possible cause of misogyny hinges upon religious scripts. For example, some parts of the Bible explain the supremacy of masculinity and underline that wives must obey the rules of their husbands. Also, loads of other religious references can be found in different beliefs in terms of sexism and misogyny (Ruether, 2014: 84-86). In addition to these motivations, fear of losing power and the substantial increase of women in the public sphere may be a factor of misogyny on account of the fact that men are afraid of losing their power domain and they resort to violence and terror. In this way, they have a chance to repress and control women (Wrisley, 2023: 189). Apart from them, the way parents grow up their children might be a ground of misogyny as a number of young boys are raised with some prejudices towards women and this may trigger execration against women.

Misogyny can be found in every part of our lives, from the education and the business world to online platforms, media outputs and of course cinema films (Barker & Jurazs, 2019: 89-93). In cinematic narration, misogyny can be observed directly or indirectly according to the genre of a production. At this point, a nuanced analysis of cinematic misogyny necessitates an examination of the interplay between genre conventions, narrative choices, and sociocultural contexts. To illustrate, a horror film and its subgenres such as slasher, gore or splatter may include direct misogyny with their violent, disturbing, malestream references (Gill, 2002: 18). Women in these subgenres are generally raped, killed or portrayed as a sexual object. Another image containing misogyny in cinema is the monstrous feminine, a term by Barbera Creed, which is very common in horror films discussing supernatural events. The monstrous feminine is a concept which depicts women as the source evil, and they are described as monster-like creatures in the films. (Özkantar, 2022: 166). This approach also includes hatred, fear and revulsion pertaining to femininity.

The male gaze in the films and race-based sexism are the other reflections of misogyny in the films. According to the term the male gaze by Laura Mulvey (1999: 834-835), media outputs often depict women through the male stances which serve men's erotic pleasure. This is also a part of the sexist point of view in cinema. Furthermore, black or Asian women are marginalized much more than white women and racism and misogyny sometimes intertwine together which reminds the concept of intersectionality in terms of feminism (Benshoff, 2000: 32). Apart from misogyny, misandry as the part gender-based

hatred is a notable term and it is vital to form a frame for understanding the interaction between two opposites pertaining to gender.

Misandry and its reflections on Cinema

In academic terms, misandry can be conceptualized as a form of gender-based prejudice characterized by antipathy, disdain, or bias directed specifically at men or the male gender. According to one of the definitions in terms of misandry is that it is not anger towards men, but it directly includes hatred (Nathanson & Young, 2006: 7). Besides, the major motivation lies behind it is often correlated to feminist movements fighting for equality and justice for women, yet they might sometimes have too much aggression, anger and violence (Digby, 1998: 16).

It operates within the broader framework of gender studies and feminist discourse, analogous to misogyny but with an inverted target. The phenomenon is often examined in the context of analyzing power dynamics, social constructions of masculinity and femininity, and the intricate interplay of cultural, historical, and institutional factors shaping gender relations (Nathanson & Young, 2006: 11-17). While discussions about misogyny (hatred or prejudice against women) are more common, misandry also exists and can manifest in various forms, including in the realm of cinema. Apart from the cinema, it can be recognized in advertisements, popular culture references or some short films containing political correctness (Howard, 1989: 16).

Discerning the fundamental causes or motivations pertaining to hatred or animosity against men essential so as to reveal the situation in the cinematic references. The reasons of misandry are multifaceted and interconnected with societal attitudes, feminist movements, perceptions of gender-related humor, and broader cultural expectations regarding women's expressions of anger and assertiveness. Understanding the complex interplay of these factors is crucial in addressing and mitigating misandry in various social contexts (Hawkins, 2019: 2). To begin with, personal experiences of women with respect to men and cultural impacts may be indicated as two of the motivations for misandry. Also, reaction to patriarchy, historical inequalities between women and men and injustice can be shown as other causes of hatred towards men (Middleton, 2001: 1266).

Misandry can also be found within the term masculophobia, also known as androphobia, which is known as fear of men. This term contains persistent fear of men, fear of male anatomy, fear of male sexual organ or all together. Even if there is no clear explanation bringing about it, most doctors believe that it is closely related to past traumas experienced by a woman. (Ottoson, 2016: 434). At this point, this fear can be linked with misandry as it turns into a sort of reaction against men. It is possible to realize this fear in some films. For example, the film containing misogyny such as *Company of Men* (1997) by Neil Labute directly focuses upon why a woman is afraid of men and its possible outcomes. On the other hand, in some films, it is possible to find traces of misandry, especially in body horror films. To demonstrate, *Teeth* (2007) by Mitchell Lichtenstein and *American Mary* (2012) by Jen Soska are outstanding examples which directly deal with how women transform into killers and why they hate manhood.

In films, misandry might be realized under two groups. The first group can be named vengeful women and their everlasting desire to kill men to get rid of their past traumas. In this group, men are both jeopardy and victims. In the second group, men are terminated for pleasure and masculinity is depicted with certain stereotypes containing toxic images, bias and harsh generalizations (Nathanson & Young, 2012: 9-10). Nonetheless, it must be highlighted that a number of productions in terms of misandry also comprise misogyny as they directly or indirectly interact with each other.

METHODOLOGY AND FINDINGS

The Analysis of the Films Named *Ms. 45* (1981), *Monster* (2003), *I Spit On Your Grave* (2010) and *M.F.A.* (2017)

In this section, four different American films have been reviewed in terms of the hatred and transformation of misogyny to misandry with a critical and feminist approach and strived to indicate the roots of toxic and phallogocentric masculinity.

The Analysis of *Ms. 45* (1981) in the Framework Misogyny and Misandry



Figure 1. *Ms. 45* Film Poster
Reference: Sinemalar, 2023

Director: Abel Ferrara

Stars: Zoë Lund, Albert Sinkys, Darlene Stuto

Genre: Crime

The film directly focuses on the life of Thana, a mute and introvert woman living alone. Thana works for the fashion industry as a tailor and has a routine life. However, one day while she returns home from work, she has a dreadful day as she is raped twice in the same day, once in the street, once at her house by a thief. When she reacts to the thief, she must kill him. After that, nothing is the same for Thana since she is full of hate towards all men in the world and she makes up her mind to kill every man she faces. Hence, she alters her physical appearance, starts making up by wearing seductive and sexy clothes and seduces men before murdering them. Her hatred turns her into a sort of serial killer and her only purpose in her life is to revenge on all rapers and other men. However, her swift transformation is easily recognized by her neighbours and once she takes part in a party to kill a raper, she is killed by another woman and the film finishes. As it is clear from the plot of the film, there is a clear misogyny in the film.

MS 45 may be pointed out as one of the best shots dealing with mutual interaction between women and men regarding misogyny and misandry. First of all, all male characters in the film share similar sides. Thana's boss is authoritative, demanding and functions as a part of masculine culture. Other men characters are either a raper or a thief attacking the main woman character, Thana. Indeed, men in the film are depicted as a source of masculine evilness. Male characters in the film hate every detail about women and they exploit Thana forcibly. As a mute woman, Thana is not able to explain herself and even

she can not flee them. Her destiny seems to be raped again and again as she is a woman not knowing how to respond to these violator characters.

MS 45 is an outstanding example demonstrating how misogyny converts into misandry and it is a feminist film revealing a masculine point of view. The reason for hatred towards women in the film seems not easy to express with clear causes, yet the mentality going back to ancient times related to woman repugnance is still awake and men in the *MS 45* figure woman as worthless and meritless creatures deserving of every wicked and pernicious manner including molestation, rape and assault. Apart from physical violence towards Thana, the rapers also insult her and belittle her with swear words. The male characters endeavour to satisfy their desires and ego by humiliating Thana. Their hatred and grudge are so intense that sexual abuse and thumping are not adequate to overcome their sickly actions. Taking these points into consideration, it can be asserted that there is no conceivable factor to attack an alone, mute and innocent woman. Thus, misogyny in the film can not be associated with clear causes. On the contrary, from my perspective it is just the outcome of ferocity, inability and fear towards women comprised of toxic masculinity.

Another striking theme worth mentioning is misandry in the film. As it is defined before, this term includes hatred towards men by women. Enmity related to masculinity can be linked with a number of factors. In the past, women were used to burn at the stake by recriminating as a witch or a wizard. It is not wrong to assert that men always have had a motive to detest women, but woman's hatred is a sort of reaction, and it is the output of woman subconsciousness. Women who have been subjected to persecution all the time had to respond to men in the same way and this triggers misandry. Hence, it is possible to allege that misandry in *MS 45* is the natural consequence of man's toxic interaction with Thana.

Once Thana transforms into a serial killer, she functions not only as a woman trying to take revenge on the rapers but also symbolising womanity and subconscious of women as mentioned before. That is, Thana is the embodied form of femininity and their desire for freedom, agency and equality. Therefore, Thana might be depicted as an iconic character who has a real passion to fight for woman rights. Although the way she prefers is not very affirmable since it contains homicide, her efforts to alter her destiny deserves appreciation and compliment. She shifts her ill fate by revolve against man-controlled society. Killing men on purpose for Thana turns into a step for the salvation of women. I mean this hatred which might be defined as misandry is a way to express women's emotions in terms of men.

The Analysis of *Monster* (2003) in the Framework Misogyny and Misandry

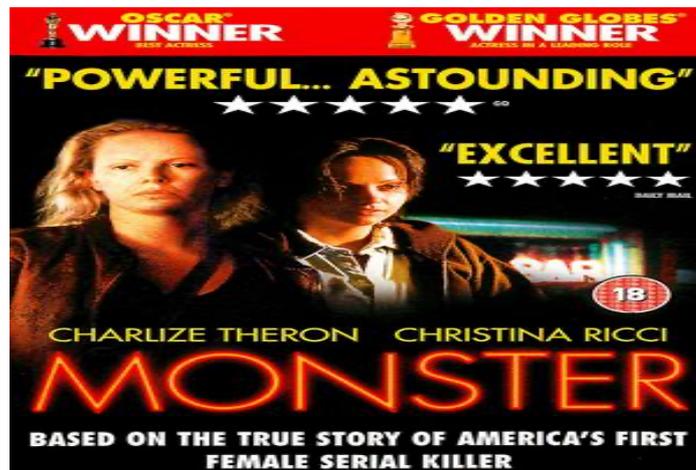


Figure 2. *Monster* (2003) Film Poster

Reference: Cinemaparadiso, 2023

Director: Patty Jenkins

Stars: Charlize Theron, Bruce Dern, Christina Ricci

Genre: Biography, Crime, Drama

Monster (2003) is based upon a true story covering the life of a sex worker named Aileen Wuornos, who is regarded as the first woman serial killer in the world. In the film, Aileen is depicted as broke, hopeless and on the verge of committing suicide, but then she desires a final tequila shot at a gay bar. At that time, she meets a young lesbian lady named Selby demanding to chat with Aileen in spite of the fact that she rejects her by telling her not a lesbian. However, as time goes by, these two women get on well with each other and stay together at Selby's room where she stays there as a guest. In the morning, Aileen has to leave the room, yet they promise each other to meet again. Nonetheless, Aileen has no money and the only way to earn some cash is prostitution. Therefore, she hitchhikes and meets a man for sex, yet the man she makes love with is a wacko and attacks Aileen and tries to kill her while raping her. Aileen and the man grapple and Aileen shoots the raper with his gun last throw of the dice. Aileen is shocked and complicated, yet this event becomes a milestone for her, and she has a dreadful passion in terms of killing men she meets for sex. In other words, this moment is a kind of awakening for Aileen, subjected to male execution for her all life.

Indeed, Aileen is never loved by any person and Selby's passionate interest in her changes her mind and she turns into a lesbian woman who only desires to make some money legally and live with Selby peacefully. As a result of this, Aileen quits working as a sex worker and strives to find a proper job, but wherever she applies for a decent life and a job, she is humiliated and rejected. This forces Aileen to work as a whore and also keep going on killing. At the end of the film, Aileen is caught by the police, and she is put in prison. In the court, Selby gives away Aileen as she is such a selfish teenager that she only thinks about her interests, desires and expectations.

According to the plot of the film, it is clear that Aileen, a sex worker gaining her life by hitchhiking and copulating with the drivers near a highway or an isolated or secluded place, is fed up with her devastating life and would like to kill herself. Considering her conditions in terms of her life, it is possible to grasp why she does not want to live anymore. It is possible to allege that Aileen is a lonely woman having no family or emotional bonds. Also, she has no house and continues her life on the streets. Thus, she has no aim or excitement concerning her future. All men she meets see her as a worthless and parasitical rag. Nobody cares whether she has emotions or concerns about her life. Almost every man she has to deal with detests her as she is not appropriate for the American way of life or norms. She is an anti-heroine of the society having the potential to seduce men or creating a stereotype which results in terrible examples of young ladies of America. There is no positive connotation linked with Aileen according to the male perspective. Therefore, men in the film hate her and misuse her time and again during the film. Because she is a sex worker, she does not deserve any favour or kindness within this toxic male stance. One of the best sequences demonstrating it is the scene where the man Aileen meets for the sex, attacks her inhumanly and tries to kill her by tying her hands and hitting her face and hands. While perpetuating it, his discourse points out his mentality related to his gender-based hatred since he swears out, insults her and normalizes what he fulfils.

In the film, misogyny is a highly prominent theme as mentioned before, yet it is not only limited to Aileen, but also it covers other women in the film. For instance, Selby is also subjected to limitations, rules and even prohibitions as she is a lesbian, and her family imposes lots of bans on her to repress her. This proves that a heteronormative point of view also determines what a woman should love or show interest. This is a dominant sign which indicates misogyny in the film. Hatred towards women is not always about violence, rape or aggression. Behaviour dynamics belonging to hegemonic masculinity also may be an indication of misogyny. Moreover, the name of the film has some striking attributions,

indeed. Aileen is described as a monster due to the fact that she has been known as the first serial killer in the US. However, the reasons behind her actions mostly spring from masculinity and her traumas.

When analyzed Aileen and her alteration and transformation in the film, her despair and pessimistic mood change thanks to a young lady named Selby, who is a lesbian girl showing a deep interest in Aileen when they meet at a bar. This is the milestone of the film where Aileen has started to transform into a lesbian from a straight woman which ignites her killing impulse in terms of men. That is, it is the outstanding moment initiating misandry in the film. At first, she has to kill her raper, but killing a man after a while gives pleasure to her and I believe that as Aileen kills and terminate men, she has a mixture of feeling of purgation, relief and revenge. Hence, she keeps going on killing her clients and she feels purged from her complicated past which is easily defined as a lack of love, emotion and hope.

From my point of view, misandry in the film stems from masculine dominance. Aileen takes revenge on men by wiping out them and her execration ceases gradually. However, her instinct for killing a man turns into an unbounded inclination which makes her a real serial killer. In the film, one of the man whose only desire is to help Aileen is also killed by her is a good example of the final mental situation Aileen feels. In a word, this film is a prominent example of how misogyny triggers misandry and why women hate men and turn into a hater and a slayer.

The Analysis of *I Spit on Your Grave* (2010) in the Framework Misogyny and Misandry



Figure 3. *I Spit on Yor Grave* (2010) Film Poster

Reference: Amazon, 2023

Director: Steven R. Monroe

Stars: Sarah Butler, Jeff Branson, Andrew Howard

Genre: Crime, Slasher

I Spit on Your Grave (2010), also known as *Day of The Woman* which can be pointed out as an example of a slasher, rape and revenge story, is a remake form of the film produced in 1978. The topic of the film is directly phallogentric. A woman whose name is Jennifer Hills is a novelist and she rents a cabin away from a city center so as to write in privacy. While she goes to the place where she rents, she gets

lost and a man named Johnny Stillman works at a gas station tries to help her by flirting and disturbing Jennifer, yet her reaction to him is harsh and this embarrasses Johnny and then he decides to take revenge from her. Johnny and his gang follow Jennifer and find her cabin. Jennifer whose sole purpose is writing her novel has been terrorised by the attack of the man and she finds a way to flee them and applies for the sheriff. Nevertheless, the sheriff also knows the man gang and he collaborates with Johnny and his friends and they attack Jennifer and rape her time and again.

Furthermore, the Sheriff sodomises the poor woman while one of the members of the gang records every second of the incident. While the Sheriff named Storch is about to shoot Jennifer, she finds a way to escape and falls into the river and goes out of sight. The men think that she is dead and they give up searching for her. Then a new revenge story is initiated by Jennifer who succeeds in surviving and her sole wish is revenge and to terminate all men attacked her. Hence, Jennifer transforms an ambusher, sets traps and hunts them one by one in a witty but at the same time brutal way. In the end, she wipes out the gang and the mission is completed wholly.

As it is obvious from the summary of the film, *I Spit on Your Grave* (2010) includes different dimensions of a slasher genre characterized as extreme blood, violence and sometimes sexuality in the framework of brutality. Nonetheless, this film is also supposed to be grasped with respect to gender-based entity on account of the fact that it directly covers it. During the film, womanity is classified as a minority while masculinity is the sole power of the order. In other words, Jennifer is the projection and reflection of womanity shaped, constrained, overwhelmed by patriarchy. All men in the film compose the majority of society. Thus, there is an apparent binary opposition between women and men which ignites misandry and misogyny at the same time with some understandable reasons.

Initially, the way the film Jennifer depicts sheds light on what an audience is to watch and follow. Indeed, lots of scenes involve a male gaze which defines Jennifer as a sexy, hot-blooded woman who is always ready to make love any man she meets. As the camera angles often introduce Jennifer's erogenous zones, the film creates a sex object with its own term. However, this cinematographic point of view indirectly creates bias, misunderstanding and misconception about Jennifer, whose only concern is to write her novel peacefully without getting disturbed by an external factor having the potential to distract her. The first part of the film accompanies this disturbing approach with zoom-in and zoom-out shots.

Nevertheless, the second part of the film makes a surprising manoeuvre in terms of the roles ascribed to men and women and the film transforms vice versa. Jennifer, raped, got whipping over and over, abused, scolded and finally she is about to kill by the men, but somehow she succeeded in escaping and surviving which initiates a new episode in the film. Now, it is time to take revenge on the gang. The second part might be agnominated as revenge and misandry owing to its sharp alteration with regard to roles defined for women and men. After Jennifer survives the attack of the gang, she decides to take vengeance on them and she creates brilliant plans about how she can entrap them. Jennifer kills the men one by one and her every action contains too much blood, pain, violence and of course revenge. Killing and terminating the group is not sufficient for her while applying her brutal plans as she would like to make them feel what she feels once they attack and rape her. Hence, Jennifer's revenge plans involve eradicating the masculine ego by cutting their sexual organs or immolating them.

What Jennifer strives to fulfil may seem to be a simple revenge plan by a woman at first however, her efforts can not be limited to her desire to eradicate the men who harm her. Her entity reaches significance thanks to her actions and she gains self-confidence and reshapes her agency. Misandry in this film is clear as black and white and the reasons specific to *I Spit on Your Grave* (2010) are easy to make out. In the same way, misogyny is obvious in this production and there is a clear correlation between these two terms. In brief, this androcentric film transforms into a woman's glory in the end and the catharsis it forms and the atmosphere and sensation Jennifer engenders in audiences vindicate the actions of this

young lady. As a consequence, it can be asserted that the revenge story amounts to Jennifer's salvation which symbolizes all women who have been persecuted, discriminated, marginalised, denigrated and killed for ages.

The Analysis of *M.F.A.* (2017) in the Framework Misogyny and Misandry

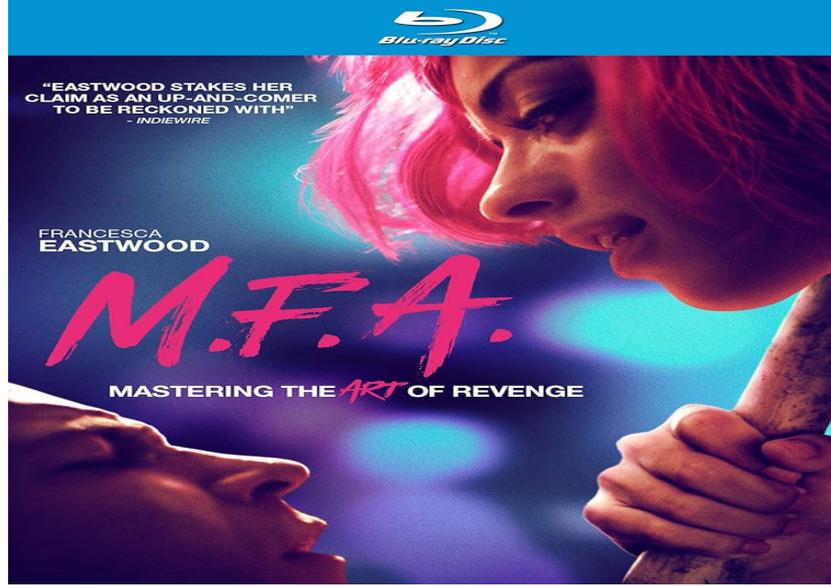


Figure 4: *M.F.A.* (2017) Film Poster
Reference: Amazon, 2023b

Director: Natalie Leite

Stars: Francesca Eastwood, Clifton Collins Jr., Leah McKendrick

Genre: Crime, Drama

M.F.A. (2017) which means Master of Fine Arts is an outstanding example of both a thriller and slasher in recent years. Noelle, a young lady studying fine arts in California, is a shy and an introvert girl. She likes a boy in her class and one day this guy invites her to take part in a house party. However, Noelle is raped by the guy and she is devastated. A day later, Noelle goes into the guy's house to be apologized from her, once he denies it, they argue again and Noelle hits the man by accident and the guy falls down and loses his life. Noelle kills his raper mistakenly, but this incident ignites his feminine power and she embarks on killing every man who has been involved in a rape in the city she lives in. Actually, her plans do not cover only her incident, but also she is interested in every raper in the world and her hatred towards men transforms her into a serial killer solely having a passion to terminate men. Namely, her only desire is to rub out all men who see women as goods and think that they can fulfil anything they desire. Noelle as a young woman takes part in some feminist organizations where some groups of women strive to find some solutions related to violence and rape incidents in the city, however, the manner the group holds discourages her and she creates her agency with her style containing too much violence and blood. During the film, throughout her vigilante journey, the acts of killing not only become a means of vengeance but also serve to sharpen her cognitive abilities and enhance her artistic sensibilities, contributing to her success. Noelles's beauty, intelligence and passion shield her for a while, but ultimately, she is recognized by the police and she is arrested during the graduation ceremony *M.F.A.* (2017) is a film which focuses on not only an awakening of a woman in terms of her liberation and revenge but also deals with misogyny and misandry simultaneously. The film embarks on raping

and normalized violence against a young woman named Noelle. The film describes Noelle as an introvert, shy and uninspired in the beginning at the film. Furthermore, Noelle is a girl who does not seem to discover her feminine energy and potential. Because of this, raping a woman who is not ready to have a sex with a man is a real tragedy in the film. This deeply shatters Noelle and her soul and mindset. The catalyst for Noelle's devastation is the male character's behaviour, who in the film demonstrates a disturbing belief that any girl attending their party is deserving of such an assault. His reckless, indifferent, and predatory demeanour underscores his singular pursuit of sexual gratification from Noelle, considering it an entitlement. His stance towards women prove that men just demand woman for sexual desires and when a woman rejects it, she must be stigmatized. The idea that lies behind it cannot be just explained with rudeness, traditions, patriarchy or hegemony. It is something dating back to ancient periods when men consider women just mothers, wives, sex objects and of course their slaves. This prevailing tendency, encompassing misogyny, forms a crucial intersection that has normalized the subjugation of the feminine for generations, rooted not solely in patriarchy but extending back to an archaic mindset where women were solely perceived as vessels for male desires.

The other substantial theme in the film worth mentioning is misandry. After Noelle discovers her constant desire to kill the boys who have been become involved in rape crimes, her transformation period also starts. She initiates paint better, thinks differently and creates extraordinarily which makes her a better fine arts student. Namely, as she murders, she gets rid of her repressed ideas or emotions. This parallels the evolution witnessed in feminist movements during the 19th and 20th centuries, wherein women underwent profound changes, striving to break free from the confines of a male-dominated society. Nonetheless, her actions also contain unrestrained hatred towards men. In the film, there is another boy who likes Noelle, yet she also abstains from him as her ideas linked with men seem to be very invariable and completely negative.

As it is clear from the plot of the film, misogyny in the film stimulates misandry. Considering the general circumstances of the incidents in the film, the women stars are raped, stigmatized and marginalized. Also, they are depicted with their sexuality and attractiveness. However, the young boys in the film who are killed by Noelle are popular and saucy college students. In the film, Noelle takes revenge for other girls' traumas. To illustrate, one of the young girls that has been raped by a group of boys has to hide her story as everyone thinks in the city that she wants it and she is depicted as a painted woman, not a victim or a wronged. The rumours about these sufferers are all determined by the fallus-centered authority and lots of girls must hide their secrets. At this point, Noelle is the voice of the silent crowd and her actions are not only about misandry, but I think they are echoes or reflections of misogyny.

CONCLUSION

Cinema is an art form surrounded by several disciplines and it has a unique structure knowing how to benefit from other academic areas or social or cultural spheres. Cinema also draws inspiration from historical events, fears, disasters and ailments. Thus, it is a rich and productive form of art having a chance to flourish persistently. However, cinema and the universe it cultivates are not restricted to filming social, cultural or universal issues. Cinema has a dynamic and powerful potential to unearth our deeply buried and hidden fears, beliefs and their origins by delving into our subconscious. On perpetuating it, it is fed with realities, myths and social norms which all shape our complex lives. Therefore, grasping the mystery, excitement, fear and of course hatred by means of cinema is an intellectual asset since its content is comprehensive and the door it opens is not merely one-sided. At this point, cinema as an art is the medium where a person may analyse women and men and their complex relations in length and breadth and one of the most contentious themes in cinema linked with this is misogyny and misandry. In this context, gender-based hatred is a rife theme that needs to be comprehended fully so as to discover why men are on a collision course with women or vice versa.

Misogyny and misandry interact with each other in a negative way in cinematic narration and misogyny seems to be one of the basic reasons why women hate men and their phallogocentric culture. Of course,

some bias linked with men may give rise to misandry, yet cinematic examples in this study mainly focus on the argument asserted here. Thereby, all films analyzed in this work have some parts in common. For one thing, all main woman characters in the films have a routine life and they do not have any strong hatred against men until they are raped, attacked or manipulated by a man or a group of men. Moreover, female protagonists do not have a tendency to kill or damage someone. However, their harassment and abuse by men ignite their antipathy against men and they transform into serial killers. Also, these homicides do not only include killing someone but also freedom, agency, rebellion and revenge against the patriarchy. Naturally, we as an audience justify what women characters do in the films.

All in all, after taking everything into consideration it is possible to claim that misogyny and misandry in cinema are two prominent themes and according to the reviews in this work, misogyny dates back to ancient times and its existence is still intense in our age, but misandry stems from reaction, insurrection or anger against patriarchal order subordinating and marginating women. Feminist movements and awareness of woman gives room to women to express themselves freely, the cliché images-imposed women are still alive and this limits their potentials, desires and hope, though. In this sense, cinema ought to function as a zone so as to raise awareness and wipe out this vicious circle.

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