

The Annotated 200 Rules for Masculinity

Danny Bryan Gonzalez

www.raredankart.biz

2014

Gonzalez

I, Danny Bryan Gonzalez, am a modern, American, gay male. I was never in my two decades of existence given a set of rules to follow in order to properly be a man. Yet, my whole life I was told things like: “Man up!”, “Be a man!”, and “Stop being such a sissy!”. What does this mean to a growing adolescent struggling with not only his sexuality but also his views on masculinity and what it means to “be a man”? To be the man that people expect me to be has proven a difficult task, mainly because due to the fact that defining masculinity is as difficult as defining femininity. There is a lot of cross over between the two, but, something separates being a man and being a woman besides the physical sexual genitalia carried by the genders. The ideas embodied in the terms Masculinity and femininity are complete social constructs (created by those who have existed before us, and those around us.) Thus, ensuring that having any distinct set of rules for either relies heavily on culture and history as well as interactions with those of the perceived genders as we are introduced to them throughout our lives, and will be flawed as viewed by other humans because of natural differences in their developmental process. But, by studying everyday interactions with other “men” as well as “women” (as an example of the anti-man), depictions of men in pop culture (i.e. television, film, music, celebrity iconography), as well as depictions of masculinity in art, and in classical literature; I have cultivated a list of 200 rules a man must obey (as I have perceived them to be after 20 years of data collection, at this point). The list follows this introduction and is then followed by my more recent critical research , which are set as annotations to the list of rules. The essay itself is the annotation and the list of rules is the synthesization and culmination of twenty years of research. If you are looking to find a place where a comprehensive list of the rules on how to be a man are published, then continue reading the rules. Everyone and anyone can be a man. Or can they?

.....

Gonzalez

1. a man must be able to grow facial hair.
2. a man must be stronger than you
3. a man must have a larger penis than you
4. a man must not say too much as it pertains to emotion
5. a man must maintain control even when all control is lost
6. a man must embody a sense of dominion
7. a man must be confident
8. a man must be escapist
9. a man must have been breastfed
10. a man must smoke marlboro reds
11. a man must obey bro loyalty laws
12. a man must exhibit insensitivities to violent tendencies
13. a man must never drink lite beer
14. a man must spread your seed
15. a man must be animalistically attached to your dog
16. a man must harbor sexual insecurities as it pertains to homosexual tendencies
17. a man must have hair on your ball sack
18. a man must be as tall and phallic as possible
19. a man must occupy space
20. a man must be able to instill fear
21. a man must mysogynize women
22. a man must be superior
23. a man must play at the "pig pen" (strip club)
24. a man must be tense
25. a man must be smooth
26. a man must believe in the "mob"
27. a man must provide support
28. a man must have a carnivorous priority diet
29. a man must have strong features
30. a man must get dirty
31. a man must sweat
32. a man must never drink a fruity cocktail
33. a man must drive aggressively
34. a man must provide protection
35. a man must voice opinions when necessary
36. a man must mount your horse well
37. a man must have full knowledge of power tools
38. a man must have a biblical understanding of gender creation order
39. a man must be a member of the republican party
40. a man must be a capitalist
41. a man must have anarchistic ideals
42. a man must never ask for permission
43. a man must have a decent set of manners
44. a man must be honest
45. a man must be able to acknowledge beauty
46. a man must own a truck
47. a man must be mysterious
48. a man must make more money
49. a man must make the rules
50. a man must break the rules
51. a man must be the first
52. a man must eat all your food
53. a man must appreciate simplicity
54. a man must spend time in the sun
55. a man must not be able to play the devils advocate
56. a man must own a gun
57. a man must not shave your chest or armpits or legs
58. a man must be sexual
59. a man must have a face picture
60. a man must be untamed embodying the great american frontier
61. a man must spit like a man
62. a man must know the difference between good and evil
63. a man must follow whats expected
64. a man must never wear your seat belt or helmet
65. a man must wrestle alligators
66. a man must keep your word
67. a man must never be humiliated
68. a man must always be down
69. a man must know how to start a fire
70. a man must hold hands in the front
71. a man must remain apathetic

Gonzalez

72. a man must only state the necessary
73. a man must take more than necessary
74. a man must keep grass on lawn trimmed to 3-4 inches in the hot summer
75. a man must never be content being perfectly average
76. a man must succumb to being just average
77. a man must not be romantic but passionate
78. a man must have a high capacity for learning and knowledge retention
79. a man must remember
80. a man must forget
81. a man must never have to wear a condom
82. a man must be good with your hands
83. a man must not masturbate
84. a man must have sex when needed physically
85. a man must know how to take apart a car
86. a man must never get lost
87. a man must never be wrong
88. a man must love your mother
89. a man must not pierce your ears
90. a man must never worry about the amount of calories being intaken
91. a man must maintain a muscular physique
92. a man must know your property
93. a man must take out the trash
94. a man must light the grill
95. a man must do all the grilling
96. a man must feel a strong connection to your family name
97. a man must be stern
98. a man must wear levi wrangler jeans
99. a man must drive a ford
100. a man must drink your coffee black
101. a man must never skip a meal
102. a man must be calmed by wide expanses
103. a man must be prepared
104. a man must be decent
105. a man must be loyal
106. a man must not be faithful
107. a man must never ask for a monetary loan
108. a man must have aspirations
109. a man must burp and fart loudly
110. a man must start younger
111. a man must have a firm handshake
112. a man must have a pronounced adams apple
113. a man must not be safe
114. a man must always feel comfortable
115. a man must retain an air of privacy
116. a man must never need anything
117. a man must be able to go off the grid
118. a man must not gossip
119. a man must have tattoos
120. a man must not feel pain
121. a man must not elaborate
122. a man must serve in the armed forces
123. a man must sleep in your own bed
124. a man must speak with the infallibility of the pope
125. a man must ignore your wife
126. a man must worship your father
127. a man must prefer to be solitary at times
128. a man must enjoy owning space
129. a man must respect death
130. a man must have alcoholic tendencies
131. a man must never have alcoholic tendencies
132. a man must accept responsibility if necessary
133. a man must cherish your daughter
134. a man must bond with your son
135. a man must be able to roll a cigarette
136. a man must be able to catch your own food
137. a man must know how to fish
138. a man must be patient
139. a man must act slowly
140. a man must appreciate time
141. a man must piss standing up
142. a man must never cry
143. a man must never hit a woman
144. a man must defend yourself
145. a man must play catch
146. a man must carry an air of glory
147. a man must not be pretentious
148. a man must go west
149. a man must be political
150. a man must not be invested in trivial things

Gonzalez

151. a man must have agency
152. a man must be self-sufficient
153. a man must be autonomous
154. a man must not change your mind
155. a man must be competitive
156. a man must always win
157. a man must never nag
158. a man must never need to nag
159. a man must never complain
160. a man must be domestic enough to survive
161. a man must know a decent riddle
162. a man must master the art of something
163. a man must not understand you are not the sun of your universe
164. a man must respect your elders
165. a man must profit
166. a man must be a good sport
167. a man must not spin your words
168. a man must not be a joke
169. a man must respect
170. a man must maintain respect from all
171. a man must lead
172. a man must contemplate
173. a man must get angry when needed
174. a man must be a realist
175. a man must never be accessible fully
176. a man must drink liquor before beer
177. a man must not be secretive
178. a man must not kiss and tell
179. a man must not kill a human with malice and intention
180. a man must not harbor grudges
181. a man must respect your country
182. a man must never make mistakes
183. a man must drink whiskey
184. a man must objectify women because they are other
185. a man must not be able to understand women
186. a man must be cryptic
187. a man must have large, rough hands
188. a man must be tired
189. a man must always have energy
190. a man must never rest
191. a man must rarely kiss
192. a man must have difficulty exhibiting displays of affection
193. a man must dress for comfort and utilitarian purposes
194. a man must believe everything has a purpose
195. a man must never let it be you
196. a man must enjoy danger
197. a man must be fun
198. a man must be boring
199. a man must be intrigued by the exotic
200. a man must not cross your legs
201. a man must believe in a higher power
202. a man must be the highest power in your beliefs

Ideally, I would now be able to list examples of men that follow all of the rules. But that is an ideal, the rules are created to be followed by the “ideal” man, and an ideal is defined by dictionary.com as “a conception of something in its perfection.” A conception, something (a thought or mental image) humans have created to represent that which is actually unattainable in a physical, or, real world. Thus, the examples of masculinity we experience in the world through

physical relationships, are trumped to the ideal of masculinity that has been set prior to our physical experiences by societies past and current. Cultural influences; such as television, music, film, art, and literature; have supported current societies with the tools necessary to create a vision of the “ideal western american man.”

Television, the greatest invention in information dispersion since the radio and prior to the internet, plays a huge part in the societal creation of a masculine “norm” or ideal; through it’s examples of “everyday life” and as a contrast to feminine norms and ideals.

The television set brought to families around the world what would essentially become the American ideal, or the dream American family unit. The blue-collared working American man was brought to personal television sets everywhere. This man worked in order to “support”, appearing to be in control while essentially becoming the butt of most jokes. Some popular characters on television that come to mind are Homer Simpson of “The Simpsons”, Al Bundy of “Married with Children”, Hank Hill of “King of the Hill”, as well as, Fred Flinstone from “The Flintstones”. All of these characters are middle-class, middle-aged, average, husbands, fathers, and workers. It is important to also understand that the image being portrayed on television through these shows is one of a blue-collared American man and his family unit. Story lines are told primarily through an omnipresent capturing of these everyday moments in middle-class America, an image that has maintained itself as the ideal middle class family unit in suburbia.

According to Geography Expert Matt Rosenburg, in an article titled “The Most Common Place Name in America”; Springfield (the setting for the animated series featuring Homer Simpson as the male protagonist and father figure, “The Simpsons”) appears in 35 different states. Throughout the series it is never stated which state this specific Springfield resides in,

making the Simpsons family on Evergreen Terrace as possibly anonymous as any other middle-class family.

On the 16th of February in 1997, Fox Television aired an episode of “The Simpsons” entitled “Homer’s Phobia.” During this episode, a gay character is introduced to the cast as a collector named John (voiced by actor and director John Waters). Homer and John hit it off right away and become great friends until it is revealed to an oblivious Homer, by his wife Marge, that John is a homosexual. Marge simply states after trying to insinuate the truth about John to Homer without any success that; “He prefers the company of men.” To which Homer replies; “Who doesn’t?” (Which, when taken literally states that both men and women prefer the company of men more than they would the company of a woman. this is a very misogynizing statement towards women, portraying men as the better of the two sexes, as well as the more relatable of the two.) It takes a more few seconds and the act of Marge explicitly stating that he, John, is a homosexual for Homer to finally understand. When this realization settles into Homer Simpson’s simpler and more closed mind, he is set into a panic. He yells at his family to promise not to speak a word of his dancing with a “gay” and continues in a three phrase rant where he states: “I like my beer cold, my T.V. loud and my homosexuals flaming!” Homer is directly confronted with his own created sets of ideas on what it means to be a man when he is not able to recognize a homosexual man as homosexual even after having spent time with him. By asking for his homosexuals to be “flaming” he is asking for all gay men to fall into the stereotype created around gay men, something John earlier in the same episode calls “camp” (this word will be revisited later in the annotations). Homer is also enraged when John uses the word queer to describe himself. He is angered by the fact that the term had been reclaimed from it’s once derogatory, slang meaning, to a word of identity and empowerment for homosexual and/or queer

individuals. Homer's prevailing sense of ownership is even more evident when his masculinity is questioned or endangered, as he begins talking about his (or the cis-white male's) ownership of the word queer as a word used to "make fun of" homosexuals. He becomes threatened and feels that even this is being taken away from him (on top of his fleeting sense of masculinity).

In an episode dealing directly with the homophobic epidemic (homophobia is defined by Merriam-Webster as "the irrational fear of, aversion to, or discrimination against homosexuality or homosexuals" and epidemic as also defined by Merriam-Webster is an adjective meaning "affecting or tending to affect a disproportionately large number of individuals within a population, community, or region at the same time") ; through his own homophobia, and confusions about the roles of masculinity; Homer decides to spend more time with his son, bond with him, and teach him what it means to be a man (also through stereotypic tropes of masculinity that Homer and his bar buddies harbor). This decision came after a nightmare about his son Bart being gay awakens Homer who begins a discussion with his half asleep wife. During which he asks of her: "Do you have to be so effeminate with the boy?" a question to which Marge replies "If there is a problem with the boy it's because you haven't spent enough time with him."

Homer begins the "bonding" process with a handshake between his son and him in their car, after which he tells Bart that he loves him, "as a father"(which he was quick to add, now that he is not only questioning his sons sexuality but his own, as well as his constructed image of masculinity). Bart is then left in front of a billboard for cigarettes featuring a couple of almost naked women for two hours. Upon Homer's return, Homer is excited to hear that Bart is now craving a cigarette but is excruciatingly disappointed when Bart tells him that he would like anything "slim". After this failed attempt at making a man out of his son, Homer returns to his

Gonzalez

trusted bar Moe's for a beer, where his buddies tell him he needs to teach the boy himself. They talk about shooting a man, but settle on taking the boy hunting which will result in Bart becoming such a man that Homer is going to have a lot of "Grandchildren", as stated by Moe, the bartender himself. Notice, how becoming a man is interconnected with having a high libido, or being sexual with a lot of women. Well, as expected in this show, the hunting trip was a failure. On his way back home with his buddies and a sleeping ten year old Bart on his lap they start joking about taking Lisa hunting and making her into a man. To which Homer replies "No, she'll never go [hunting]. She's a vegetarian!" (Further separating men from women by not only stating that Lisa would not go hunting because she is more sensitive to animals, but also, that unlike a carnivorous male, Lisa is female and is thus a vegetarian. It might be slightly important to add that, Lisa as a character in the series, is more open-minded, more liberal, and most importantly more tolerant than most, if not all of the other characters. Which in the eyes of both her father and her brother, separates her from them as other and further emphasizes the separation of the genders as they culminate into visualizable idealized entities.)

And so, resorting to plan B, Homer drives to the reindeer pen at Santa's Village, where he tells his son to shoot one of the reindeer and "make [his] old man proud". Instead of this happening, the reindeer start fighting each other and the men who have entered their pen, because it is their mating season. Homer at this moment takes to protecting his son, as a man, or father would feel the need to do (protect). John then saves Homer and in turn receives his respect. The episode ends with Bart realizing that all of his fathers efforts in the episode were to thwart what Homer believed to be homosexuality spreading to his son. Bart is now, like his father at the beginning, left questioning what it means to be a man, when after having never seen

himself as less than somebody of the masculine gender he learns that his father wanted to make him into a man because he thought Bart was gay.

Homer, as a stereotypical, middle-class, blue-collar, father, husband, worker, and man reacts violently when angered. (As evident in the scene where he strangles Bart, a scene that is popular and appears often throughout the multitudes of seasons of the show). He appears lazy and self-absorbed, often making dumb mistakes and never admitting when he is wrong. Homer, as a rendering of the idealized American male was not created to support the vision of a man that is completely in control and in charge, but rather, he and the rest of his family exist to serve as an example of a working-class family embedded in the American ideals consumerism. By undermining his own character through his actions and ways of being; Homer Simpson, as well as other television characters stated earlier, are able to provide an image of a man who works and does nothing else but expect (because he knows it is coming to him) to be taken care of domestically. But, in order to understand the masculinity of Homer Simpson, one must also understand the femininity that contradicts him in the household. His wife, Marge Simpson, is a stay-at-home wife, and mom; who is completely and entirely in love, with her oaf of a husband. She maintains the household and cares for the family seeming to repair all of the damage constantly done by her husband, without any recognition for it from her husband or even the writers on the show.

Sappho, ancient greek, female poet, from the island of Lesbos, wrote about gender roles in her ancient society stating:

“It’s no use mother dear, I can’t finish my weaving you may blame Aphrodite soft as she is she has almost killed me with love for that boy”

Gonzalez

Their relationship as well as Homer's attitude reflects the theory of hegemonic masculinity as defined by Mike Donaldson, sociology professor at the University of Wollongong in Australia. In American society the dominant or ideal form of masculinity was represented primarily by white, heterosexual, middle, working-class men. Hegemonic masculinity can be seen as the system that keeps women repressed and men dominant. Which is extremely evident in the televised portrayals of American middle class families, the Simpsons being just an example of such. Through such a portrayal of the masculine sex men have created internalized codes for their behavior. According to Donaldson some of these traits of manhood include: aggression and violence, emotional restraint, courage, toughness, adventurous, competitiveness, and success. The theory of hegemonic masculinity relies on men being dominant to subordinate women. Where women exist as sexual objects to be won through competition (i.e. war and sport), and in turn provide men with sexual validation. Homosexuality does not fit into this schema for masculinity as it casts the competition as the object being competed for. In order for Homer's created idea of what it means to be a man in the world to continue, Marge had to remain subordinate (which she does), Bart existed as an exit for Homer's aggression as well as punctuating the father son narrative. Other males in the show either act as friends to Homer (in which he respects all codes of friendship and honesty), or as rivals (like his single, christian, neighbor, Ned Flanders). Maggie the baby is cooed at by Homer like a baby is supposed to be, but otherwise she remains unnoticed by her father. Where as Lisa also strives for her fathers attention, never actually receiving it much like Marge and Maggie.

Homer's daughter Lisa wears a pearl necklace around her neck. Which can allude either to the fact that a father feels the need to cherish his daughter, pearls are expensive and on a middle-class salary the strand would have cost Homer a lot of money showing his love for his

Gonzalez

daughter even as he constantly disregards her as less important because of her female gender, and obvious superior intellect to his. The pearls around Lisa's neck though can also allude to a pearl necklace. Which is defined in "Dirty Sanchez's Guide to Buck Nasty Sex" as:

"Most women ask themselves one question, "Spit or swallow?" Few ever consider this elegant, exciting finale to a successful hand- or blow-job. As the man ejaculates, the woman should pull his penis toward her neck and allow the beads of semen to form a milky, steaming necklace--a guaranteed jaw-dropper for any man. Small variations are key. Try concluding a morning blow-job this way, often called "giving him a 'Breakfast at Tiffany's.'"(Sanchez, Dirty)

From the billboard into which Homer makes Bart stare, to Moe's bar, and also posters in the background of several stores throughout the show, images of women, in little to no clothes are thrown in the background of shots and scenes. Which leads to question what do men look at? According to an article entitled "The Televised Sports Manhood Formula," the authors have identified ten themes or tropes dominant in televised sports as they pertain to masculinity. These themes are:

"White males are the voices of authority, sports is a man's world, men are foregrounded in commercials, women are sexy props or prizes for men's successful sport performances or consumption choices, whites are foregrounded in commercials, aggressive players get the prize; nice guys finish last, boys will be (violent) boys, give up your body for the team, sports is war, and show some guts!" (Messner, Dunbar, Hunt)

Also in the same article a great definition and explanation is given to the televised manhood formula, the explanation is well written and necessary to quote in this instance.

Gonzalez

“What is a Real Man? A Real Man is strong, tough, aggressive, and above all, a winner in what is still a Man’s World. To be a winner he has to do what needs to be done. He must be willing to compromise his own long-term health by showing guts in the face of danger, by fighting other men when necessary, and by “playing hurt” when he’s injured. He must avoid being soft; he must be the aggressor, both on the “battle fields” of sports and in his consumption choices. Whether he is playing sports or making choices about which snack food or auto products to purchase, his aggressiveness will net him the ultimate prize: the adoring attention of conventionally beautiful women. He will know if and when he has arrived as a Real Man when the Voices of Authority—White Males—say he is a Real Man. But even when he has finally managed to win the big one, has the good car, the right beer, and is surrounded by beautiful women, he will be reminded by these very same Voices of Authority just how fragile this Real Manhood really is: After all, he has to come out and prove himself all over again tomorrow. You’re only as good as your last game (or your last purchase).” (Messner, Dunbar, Hunt)

Men are constantly through media reminded of their objects of desire (women) and of their primal instinct for competition as a means to win the attention of the female. Where is the male gaze? Is it on the objects that will achieve him access and rights to the object of his desires, or is his gaze set on women and them as objects to desire, leaving all other aspects of the gaze in the sidelines to the actually important issue of getting laid, or appearing more of a man around the other men who will judge your masculinity by having a beautiful woman around your arms (arm candy) like an accessory to show off.

Bart Simpsons’ gaze literally sat upon the half naked (I say naked not nude here) representations of female bodies on billboards for two hours because of his dad’s homophobia.

Gonzalez

But, for years men have been creating images to lay their eyes upon. Lustful images and pornographic videos saturate the internet. (Something as an adolescent with internet access, I was quick to figure out.) The men in these videos act as competition to the viewer. The woman being fucked, well she is the one everyone wants right? And I seem to remember big dicks and muscular physiques being an important facet of the pornography industry. It seems to be indecent to look at the man in the video, but the man in the video is set there for comparison and so he is looked at and these, false sex-gods become ideals to masculinity through their own profession as a male sex-worker. Because a man is supposed to have as much sexual practice as possible but a woman must remain a virgin. Sappho also writes in Lament for a Maidenhead about her disagreement with the loss of her virginity, and the lamentation of said loss that comes with it. The poem is told in two voices and goes:

“*First voice* Like a quince apple ripening on a top branch in a tree top not once noticed by harvesters or if not unnoticed, not reached. *Second voice* Like a hyacinth in the mountains, trampled by shepherds until only a purple stain remains on the ground.”

Sappho as a woman feels naturally ashamed and lamenting of the loss of her virginity (maidenhead). Unlike men, who according to darwinian theory must spread their seed in order to procreate. A woman who has to carry the child for the duration of the pregnancy strives for more stability. When such pressure is put on a woman to please her husband, and men want the newest best thing. It can only make sense that socially it has come to be that men are capable of having free sex more easily than women are. Thus, asserting that women remain the socially acceptable object of masculine sexual desire.

In the Ancient Sumerian Epic of Gilgamesh, readers are encountered with the first written tale of creation known to human kind. It was written in cuneiform, an ancient writing, and was

Gonzalez

written out entirely on clay tablets. In the beginning Gilgamesh is a terror. He is a feared general, who fights, murders, rapes, and takes whatever and whomever he wants. The elders are weary and pray to the gods asking for a match to be made for Gilgamesh so that he may learn how to be more protective of his people, “protect his subjects like a shepherd, not harass them like a wild ox” The Goddess Aururu hears their prayers and fashions a man out of her spit and the earth. He lives in the wild with the beasts, unknowing of his own humanity. His name is Enkidu and he was known for being hairy, something which is repeated over and over, for added emphasis. Enkidu experiences an awakening when Gilgamesh sends the temple prostitute to him. The prostitute is instructed to lie on a blanket and show Enkidu her breasts. They then fuck for six days and seven nights. After Enkidu has had his fill, he attempts to return to the natural world but the animals now disregard him as one of their own and run away from him. He is now other. He has experienced the “fruit” of a woman and now must be a man. He goes back to the prostitute who tells him of Gilgamesh and his strength. At the sound of a competition Enkidu only wants to meet Gilgamesh and combat him, in a battle of strengths. They meet and find out they are equally matched. In what continues as an epic tale of the lengths a man will go through for his best friend, Gilgamesh goes from being a horrid ruler to a wiser man. Man is only enlightened through the breasts of a woman and sex with a woman. The eating of the forbidden fruit provides knowledge that is unattainable other ways. It comes with the loss of innocence. (And might be the reason men strive to be first, or to get women that are virgins, the thought of being the corruptor of an innocent, or the first to touch untainted, forbidden goods is too tempting.)

As in the Story of Genesis from The Bible when Adam or (first man) asks of God for a companion, God gives to him all of the animals to name. Yet when this does not please man, God himself fashions from the ribs of man, a woman. So that in the biblical order of gender creation

Gonzalez

woman comes from man at the beginning of humanity, instead of man being birthed from his mother and raised by her as say Jesus was by Mary in The New Testament. Having stemmed from man as her primary source, woman, or Eve as Adam called her would forever be subordinate to Adam as proclaimed by God himself. Eve is the reason for Adam's temptation and the eating of the forbidden fruit from the tree of knowledge of good and evil. Eve's temptation by the serpent (how phallic) subsequently tempts Adam into eating of the tree. Through this interaction between man and woman, this sexual culmination of energies, innocences are lost and knowledge is gained. Eve remains subordinate to Adam, while Adam remains in dominion over Eve (woman) and the rest of the natural world. Even upon breaking God's only law; and a very erotic, sexual law it was not to break, the sharing of the beautiful forbidden fruit; Adam in comparison to Eve is let go with a slap on the wrist. (Also exemplifying the double sexual standards held between men and women.)

According to Judeo-Christian legends and other historical literary references, Eve was not the original woman. The original woman was actually named Lilith and was created at the same time as Adam from the same soil from which he was created. Lilith was expelled from the Garden of Eden before the creation of Eve due to her aversion to subordinating herself to Adam. As she was equal and would not let herself be dominated. In Goethe's *Faust, a Tragedy*; Mephistopheles gives a description to Faust of Lilith, answering after being asked who Lilith was, with:

“Adam's wife, his first. Beware of her. Her beauty's one boast is her dangerous hair.

When Lilith winds it tight around young men she doesn't soon let go of them again.”

Lilith in the same tragedy by Goethe states under the name of “The Pretty Witch” that:

Gonzalez

“Ever since the days of Eden apples have been man's desire. How overjoyed I am to think, sir, Apples grow, too, in my garden.”

The red, juicy apple; remains as a symbol of female virility and the object of a mans desires, from when man was first tempted by Eve who was tempted by another phallic figure, the serpent; to when Lilith acknowledges this weakness in men to the fruits of a woman; as well as making its appearances in depictions of Venus as a symbol of her grace, beauty, and fertility. Think of terms like bearing fruit as an allusion to the fertility of women, and the term adams apple as the chunk of apple, which remained forever stuck in the throat of man after occurrence of original sin. Which is blamed on woman-kind, even though man was just as tempted by woman sexually as she was by the serpent.

In art, like most other occupation and learning possibilities in the history of our male dominated world, women were not allowed to study and were not taken seriously as artists. This was due primarily to the fact that at the school emphasis was placed on the nude human figure (something too crude for women to possibly study). Depictions of venus proliferate art history text books and has been a popular theme for male artists. The goddess of love is almost always nude, or partially nude, she is shown with her apple (the trophy to her beauty bestowed upon her by Adonis). She, as the goddess of love, beauty, and fertility; has become the “ultimate” trophy woman to a masculine art world. The image of venus has also changed from the first depictions of her i.e. The Venus of Willendorf, to the known Venus De Milo, and even Boticelli's Birth of Venus and Velasquez's Rokeby Venus, as the conception of the ideal feminine is also constantly changed by the men that have created it. Thus the male gaze lies upon the creations of the idealized “feminine” as created by other male artists.

Gonzalez

Besides the objectification of women throughout art history, the world of art has still primarily remained one ruled by its masculine driving force. Thomas Sully, in his painting *The Passage of the Delaware*, has created a tribute to American ideals. George Washington sits, mounted upon his stoic white horse, he is presented as calm and controlled amidst the chaos of the war scene around him. He is the only person illuminated by a direct overhead light source and he stands as a beacon to American masculinity and drive for freedom. He as the leader, the “man” exists in contradiction to the tumultuous world around him. The painting due to its large size was never actually shown at the State House it was originally commissioned for. But in order to depict masculinity one must focus on size, the term “dick measuring” is often used when two men are attempting to prove the other wrong or inferior to himself, (something Freud would attribute to the male preoccupation with sex and being the better male in order to win the attention of the object of his desires) the size of a man’s “dick” then becomes a defining factor in masculinity when comparing your own masculinity to others (a thought that is planted in the mind of a man at a younger and younger age now with the ease of access to pornography thanks to the internet). The scale of the painting not only adds importance to the scene it is depicting, but it also makes for a very masculine statement from the artist, when viewed under the lens of Freudian psychoanalytic theory.

Jackson Pollock, is an artist born out west, in Wyoming. He was the youngest of five sons and as such was brought up with many examples of masculinity. He studied under a rural landscape painter and has stated that although he has not been influenced by the rural landscape paintings of his tutor they gave him something to rebel against. Pollock belonged to a group of artists known as abstract expressionists, and was a contemporary to Hemingway’s masculine style of novel writing in which the story is told as if through the eyes of a journalist. The abstract

expressionists, according to The Quiet Rebel's article "The Masculinity And Art Of Jackson Pollock", "were described as being "...strong, ugly men....they weren't cutie pies at all." In other words, they were real men, hetero and alpha." And although married, he led a free man lifestyle with the rest of his contemporaries who included Hemingway and James Dean. All of which embodied traditional American ideals of masculinity. He was an alcoholic and a womanizer who died violently in an intoxicated car crash. Pollock seems to have literally and violently ejaculated on canvases of large sizes. His brush becoming an extension of his arm in a very physical, slashing, violent, energy and space consuming nature. The drips and splatters, stand as masculine cum stains, remnants of a vicious masculine process. Where the art making process mimics sex, and the final piece of art (the culmination of all the foreplay, pleasures, and power games) hangs on a gallery wall as the physical embodiment of an orgasm. The splatters, splatter viscously and violently. Jackson Pollock is a man, he has made love to his canvas, it was violent and sexual. Much like his actual life, his work embodies masculine rebellion and American conceptions of space, work, and rebellion. Pollock like Homer Simpson above takes the role of a blue collar, middle-class, American worker. It is only now, years after his death that he is profiting from his work. But he was a worker and his work was his priority, his ticket to the sexual acquisition of women, the proof to his own masculinity.

Andy Warhol is another artist that represents the American cultural climate through his art work. His appropriated (stolen, decontextualized) images of American commodification culture has emphasized the importance of branding in our American culture. As a white gay male himself, Warhol confronts ideas of masculinity through his art work, such as his screen prints of cultural icons (i.e. Elvis Presley, and Marlon Brando), but also, through many of his avant-garde films. In "Empire", for example, Warhol has shot a consecutive eight hours of footage of the

empire state building in New York. In a film that is characterized by its boredom, the climax of the film occurs after sundown when the very phallic, vertical building completely lights up in a sort of orgasm. "Blowjob" shot in 1964 is another film characterized by its use of non-action to create action and drama. The viewers are shown the face of a man named DeVeren Bookwalter receiving a blow job. Instead of, like in pornography, showing the viewers the object of the desires of the man (the person supposedly giving the blow job), Warhol focuses the film on the face of the man in ecstasy himself. During the sexual act the man receiving the pleasure has no connection to the person (one could guess female or male in this case) bestowing the act, except as the physical object of their source of pleasure. Warhol also understood the American ideal of freedom and how that relates to masculinity, as evident through his 1968 film, a satire on the Hollywood Western; "Lonesome Cowboys". Which was filmed in Arizona. The film takes place in the wild west, where Ramona Alvarez and her nurse come across five gay cowboys. All seven of these characters fall into desire/ lust after a handsome, mysterious drifter. At this point the lustful cowboys, horny with lust for the male drifter rape Ramona after she ordered the cowboys off of her ranch. Even through her pleadings to stop and exclamations of pain the cowboys continue to rape her. Ramona, after being raped, subsequently has sex with the drifter and, in the afterglow of sex (where a woman is naturally programmed to nest), wants to form a suicide pact with him. The drifter rejects her new desire of domestication and rides off into the sunset with another man. In the New York Times review of the movie, reviewer Vincent Canby states;

"Lonesome Cowboys" isn't so much homosexual as adolescent. Although there is lots of nudity, profanity, swish dialogue and bodily contact, it all has the air of horsing around at a summer camp for arrested innocents."

Gonzalez

Lana Del Rey, American female musician and performer, has created in her short film directed by Anthony Mandler “Tropico” her own version of a tribute to the hollywood western. It opens with what seems to be a retelling of the story of creation in the bible where John is the creator of light and is the one able to differentiate between good and evil. Lana Del Rey is shown praying to John (John F. Kennedy) for forgiveness of “our” sins. a conversation about life, in the Garden of Eden between John Wayne, Elvis, Marilyn Monroe, and Jesus. Lana is portrayed as Eve, in the Garden of Eden with her companion Adam. Through the temptation of a snake they are expelled from the garden, saturated in color and sixties pop culture, and thrown into a sort of purgatory earth that is grayed out and saturated with boredom. Nothing really happens here, convenient store clerks work at convenient stores and strippers strip for money. Mandler, is quoted as saying:

"The Americana vision of the last 50 years obviously starts with Kennedy," he says. "For so many people, it's almost like the first page of a new Bible—a new testament—when it comes to the idea of pop culture, which was kind of the death of the American icon, and the shattering of the kingdom, and what that spawned."

The purgatory to which Adam and Eve are cast, Los Angeles, is a world where existence exists for the sake of existence. She (Lana Del Rey) speaks of the beauties and objectifications of females by men as she portrays a stripper on the stage. But this seems to be an amoral world, where people live moment to moment, a sort of reimagining of the world when cultural icons are added to our pantheon of gods and idols. Violence ensues when their capitalistic strive for money has Adams character violently mugging the rich business men as they are being entertained by strippers. Lana speaks of Los Angeles as the entrance to the underworld but then states that “on some summer nights it can feel like paradise, paradise lost.” Upon again praying to John for

forgiveness, viewers are taken by John Wayne through America, speaking of vast expanses, large spaces, grand ideals, and American freedom. It seems as though through their faith in American ideals of freedom and space, the characters of Adam and Eve are able to escape the purgatory they were sent to after their removal from the Garden of Eden. But the static sounds of a bad radio signal continues on during these scenes, as well as shots of that television static, as she dances slowly in the wide expanses of a Western Space. Their slowly spinning, dancing bodies end the video as it slowly fades into black and white television static. As if their redemption was never actually possible, but a televised ideal (much like the American Dream, or the Ideal Masculinity), which through its unattainability brings sadness.

Lana Del Rey, through her music, has created a character for herself to personify. She sings of desperation and desire, sings of the pleasure her own subordination to the male dominion would give her, and sings of pleasing men, specifically those she considers to be the ideal man (or those men embodying American ideals of freedom, rebellion, and possibility). The idolization of the American icon and Americana ideals, lend themselves to a portrayal of womanhood which corresponds to hegemonic masculinity. In her song Ultraviolence Lana sings about a man named Jim and her relationship with him crooning:

“He hit me and it felt like a kiss, Jim Brought me back, Reminded me of when we were kids, with his ultra-violence... He used to call me poison, Like I was poison ivy, I could have died right there, Cause he was right beside me, Jim raised me up, He hurt me but it felt like true love, Jim taught me that, Loving him was never enough.”

She in the same song also compares the sound of sirens to the sound of violins, calling Jim her cult Leader, she will love him forever. In her song Yayo like in Ultraviolence Lana is once again the female desperate for her masculine love. She compares her love for her “baby” or

Gonzalez

her man to a cocaine addiction, something she won't be able to shake and will always be fighting. American masculinity in its ideal is not conducive to femininity. She begs him to "Let [her] put on a show for you daddy", and she asks him to go out west with her, to begin a new. She continually sings that line "Let me put on a show for you daddy," objectifying herself as the object of man's desire and lust. It is never enough for her to love him (any man she claims to love, we can call him Jim) because she will always want the man's love in return. Men, by embodying her American masculine ideal, though, cannot and will not be constrained by woman, as they are born to remain free and wild.

Britney Spears also greatly understood the power of her sexuality as it pertained to her male viewers and listeners, towards the beginning of her career. She has been called jailbait, and has not been afraid to flaunt her sexuality in a catholic school girl outfit. She played her youth, and image as the girl next door, to her advantage. As she rapidly rose to the tops of the sexual icon charts. Spears, at a young age in a televised interview claimed virginity until marriage, making her the ultimate virginal prize. She was young, hot, virginal, and completely unattainable to any regular american man, who watches and desires her as a sexual prize through his television set.

Men have come to expect certain sexual acts, things from women as if it were predestined to them. Almost as if the man without asking for consent has expected the women to already consent to him because of her subordination and gender. In the story of Apollo and Daphne from Ovid's *Metamorphoses*, the god Apollo himself becomes a perfect example to the masculine disposition towards ownership and property. After falling in love with Daphne, (who does not love him in return) Apollo runs after her in an attempt at dominating her refusing body and claiming his victory. Daphne is spared from this domination and rape when zeus out of pity for

his daughter turned her into a laurel tree, which apollo still gropes before he continues on his way and rapes a wood nymph out of his lustful desire for dominion over a female body. In Book ten of Metamorphoses we have the first of the prostitutes from Propoetides. These women for prostituting themselves are punished by Venus the eternally virginal (thanks to her bathes of purification) goddess of love and fertility herself, by being turned to stone. Pygmalion lies witness to these acts and disgusted and repulsed by immorality in women, he decides to sculpt himself his own perfect woman out of ivory. His perfect, ideal was so lifelike in its final rendition that the man fell in love with the statue praying of the gods to make her real to which the gods answer by making a real woman of his idealized statue representation. Man wanted the woman and the woman appeared. Later, Adonis, a male in the familial blood line between Pygmalion and his perfect idealized woman, would be bestowed with the honor of choosing the most beautiful of the three goddesses between Hera, Athena, and Aphrodite. Aphrodite won the honor and received a golden apple from adonis to signify her youthful beauty.

“American Beauty” is a film from 1999 that centers on the story of Lester Burnham. Lester is married to a woman, Carolyn, more successful than him, his daughter Jane despises him, he hates his job, he hates his life, and he is in lust after his daughter’s best female friend, Angela. The movie follows Lester as he learns about the falseness of facades. At a loss with his marriage and a self proclaimed “sedated” man, Lester quickly takes control trying to change his life around. He starts working out, buys a faster better car, starts smoking and recreationally doing drugs. In his attempt to masculinize himself he alienates himself from both his wife and his daughter. Emotional repression is his largest problem. In the film new neighbors moves in across the street. This family also hides behind facades they have constructed. The son Ricky Fitts, is mysterious and it is this mysterious nature about him that attracts Lesters daughter to

Gonzalez

him. He loves his mother and fears his father, also hoping to make him proud at the same time. His father Col. Fitts, is very aggressive and violent with his son, especially as it pertains to his own property. When in the film he catches his Ricky over at Lester's he grows to believe that his son is a homosexual and kicks him out of the house because of his own struggles with homosexuality manifesting themselves into homophobia. Together, throughout the duration of the movie we are encountered with an emasculated man who attempts to man up, and fix his life. We also follow the life of this homophobic violent father, who struggling with his own masculinity and sexuality has scarred his wife and beat his son, losing all of his trust. Lester Burnham goes through stages from sedated man, to wild man. Wild man being the form of freed American masculinity that is only perfectly attainable through its ideals. Being a wild man does not necessarily mean unleashing violence. In fact, being wild is not about violence at all. It is rather a force of truth. Lester is no longer, as the wild man he's become, afraid to stand up for love and for authenticity, which he has grown to care about after watching the falling away of his and other facades. Through his newfound intimate connectedness with his masculine sexual nature, he grows the ability to recognize beauty, something which Ricky Fitts describes as a plastic bag floating in the wind. The beauty of it all is through the inauthenticity of the facades that people raise. As these facades crumble around us and people are left stumbling in the wind, growing with nature itself as if letting himself be carried by an uncontrollable force. Lester, upon his change into a man, is then granted access to the object of his original desires. Angela attempts to seduce Lester, upon having her naked in his arms she opens up, and the facade of sexually active female teen that she had created for herself disappeared. She was a virgin and though that would normally be a great thing, this movie is about understanding the falseness of the masks worn by everybody in your life. The boy that Lester once was, desired her sexually for his own

Gonzalez

selfish reasons. The man that Lester has become wishes more for Angela's happiness and inner well-being than he would have been originally able to guess. Selfish sex is never high on a man's agenda. He has ceased the practice of wanting to masturbate with a female body. She is no longer a physical object to Lester. Lester has learned of humanity and is more fully connected with his inner-self, making him a much more confident person. In the end, Angela asks Lester how he's doing, to which he answers "I am great." Something he now truly believes and feels. It's a shame that upon all of these realizations and change in a man he must die, not at the hands of his angry wife who believes herself a failure, nor at the hands of his daughter Jane who feels he has not paid her the attention a father should pay his daughter, but, he dies by a gun held in the hands of Col. Fitts, who through Lester's rejection is completely torn about his masculinity and man hood. Fitts feels threatened by this man who is across the street, he desires him and his sexuality and masculinity is threatened. American Beauty, through the example of Ricky's eyes and Lester's journey, is a call to humans to dare to see and express the beauty which is already inherent in our natural existences. And it indicates to us that to do that without feeling emasculated, a man must be able to access his Wild Man energy. It appears that a man can only recognize beauty truthfully if he is also able to be angry, to grieve, to say "fuck you", to be authentic to himself and the world around him.

Masculinity is an ever changing, ever growing social construct. It has been studied and reviewed by many. It has been questioned by even more. What it means to be a man, and how one goes about being one is an extremely difficult subject, as every male has a different view, a different schema for being a man. American masculinity can be identified as a hyper-masculine, violent ideal. One that reaches back to the times of the American cowboy, and is continued through the hyper-masculine and very constantly violent image of the American Thug through

Gonzalez

rap music and popular culture. Such examples of masculinity and violence has become so common, not just through popular culture such as music, literature, art, movies, celebrity icons and video games, but also in military culture and sports, that there is a desensitization to masculine violence in America and throughout cultures, supporting violent culture through consumerism, even unknowingly. Film Director Byron Hurt stated in his documentary; “America is a very hypermasculine, hyperaggressive nation. So it stands to reason that a rapper like 50 Cent can be commercially palatable in a nation that supports a culture of violence.” And so America has now experienced generations upon generations of a hyper-violent highly sexual masculine schema. Hopefully, the writing and acknowledgement of this schema into a set of rules may help change that, at least in one mind. And so these rules stand backed by examples, I have provided, and many many more I have not and would not have the time to provide.

Gonzalez

Works Cited

American Beauty. Dir. Sam Mendes. By Alan Ball. Perf. Kevin Spacey, Annette Bening, and

Thora Birch. Dreamworks, 1999. DVD.

Andy Warhol: Four Silent Movies (Kiss / Empire / Blow Job / Mario Banana). Dir. Andy Warhol.

By Andy Warhol. Perf. Andy Warhol, Tom Baker, Ed Sanders, Gerard Malanga, and

Mario Montez. 1963. DVD

Canby, Vincent. "Lonesome Warhol: Two Theaters Showing Latest, a Western." Rev. of

Lonesome Cowboys. *The New York Times* 6 May 1969: n. pag. Print.

Del Rey, Lana., Justin Parker, and Robopop. *Born to Die*. The paradise. Polydor, 2012.

Del Rey, Lana. *Ultraviolence*. Deluxe. Polydor, 2014.

Donaldson, Mike. 1993. "What is Hegemonic Masculinity? in *Theory and Society* 22(5):

643-657

"Epidemic." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 10 Dec. 2014.

Ferry, David. *Gilgamesh: A New Rendering in English Verse*. New York: Farrar, Straus, and

Giroux, 1992. Print.

Goethe, Johann Wolfgang Von, and Bayard Taylor. *Faust, a Tragedy*. New York: Modern

Library, 1950. Print.

Hauge, Ron, and Mike B. Anderson. "Homer's Phobia." *The Simpsons*. FXX. 16 Feb. 1977.

Simpsons World. Web. 10 Dec. 2014.

Gonzalez

Hip-Hop: Beyond Beats and Rhymes. Dir. Byron Hurt. By Byron Hurt. God Bless the Child Productions, 2006. DVD

The Holy Bible. London: Scripture Gift Mission, 1910. Print.

"Homophobia." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 10 Dec. 2014

"Ideal." Def. 1. *Dictionary.com*. Dictionary.com, n.d. Web. 10 Dec. 2014.

Lonesome Cowboys. Dir. Andy Warhol. By Paul Morrissey. Perf. Viva, Tom Hompertz, and Louis Waldon. Andy Warhol, 1968. Videocassette.

Messner, Michael A., Michele Dunbar, and Darnell Hunt. "THE TELEVISED SPORTS MANHOOD FORMULA." *Journal of Sport & Social Issues* 24.4 (2000): 380-394.

Ovid, G. P. Goold, and Frank Justus. Miller. *Ovid. Metamorphoses*. Cambridge, MA: Harvard UP, n.d. Print.

The Quiet Rebel. "The Masculinity And Art Of Jackson Pollock." *Return Of Kings*. The Quiet Rebel, n.d. Web. 10 Dec. 2014.

Rosenberg, Matt. "The Most Common Place Name in America." *Geography.about.com*. About.com, 2014. Web. 10 Dec. 2014.

Sanchez, Dirty. *Dirty Sanchez's Guide to Buck Nasty Sex*. Berkeley, CA: Amorata, 2010. Print.

Sappho, and Mary Barnard. *Sappho: A New Translation*. Berkeley: U of California, 1958. Print.

Solomon, Dan. "The Director Of Lana Del Rey's "Tropico" Film Helps Us Make Sense Of It All." *Co.Create*. Co.Create, 10 Dec. 2013. Web. 10 Dec. 2014.

Gonzalez

Sully, Thomas. *The Passage of the Delaware*. 1819. Oil on Canvas. Americas/ Museum of Fine Arts, Boston.

Tropico. Dir. Anthony Mandler. By Lana Del Rey. Perf. Lana Del Rey and Shaun Ross. *YouTube*. YouTube, 6 Dec. 2013. Web. 10 Dec. 2014.