

**OVERLAPPING AND BOUNDARY-
BREAKING GENDERS:
Representations of gender identity in
Pirates of the Caribbean films**

Bachelor's thesis
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Tiivistelmä – Abstract <p>Sukupuoli-identiteettejä on kuvattu erilaisissa teksteissä ja medioissa monella eri tavalla läpi historian. Osa representaatioista on säilynyt tiukemmin, kun taas osa on muuttunut ajan kuluessa ja tekstilajista toiseen. Elokuvat ovat yksi näistä medioista, joissa nykypäivänä voidaan nähdä näitä moninaisia sukupuolten representaatioita. Tämä tutkielma pyrkii löytämään ja analysoimaan näitä sukupuoli-identiteettien representaatioita kolmessa ensimmäisessä <i>Pirates of the Caribbean</i> -elokuvassa. Pyrkimyksenä on myös verrata näitä miehen ja naisen representaatioita keskenään mahdollisten sukupuoliroolien ja valtasuhteiden löytämiseksi. Samalla löydökset voivat paljastaa jotakin vastaavaa maailmasta laajemmalla yhteiskunnallisella tasolla. Tutkimus toteutettiin keräämällä ensin aineisto katsomalla elokuvat ja tekemällä niistä muistiinpanot tutkimuksen aiheeseen liittyen, minkä jälkeen ne analysoitiin kategorioimalla representaatiot laadullisen sisällönanalyysin keinoin ja hyödyntämällä kriittistä diskurssianalyysia. Tutkielman tuloksena selvisi, että elokuvissa esiintyy sekä sukupuolille perinteisiä että hieman epätavallisempia representaatioita niin miehistä kuin naisistakin. Sukupuolet sekä pitäytyivät niille tyypillisissä kuvauksissa että poikkesivat niille ominaisista kuvauksista, ja siten myös valtasuhteet näkyvät niissä vaihtelevasti. Nämä tulokset voivat kertoa kyseisten elokuvien lisäksi siitä, miten ja millaisena miehen ja naisen identiteetit ehkä esiintyvät myös yleisesti elokuvissa ja arkielämässä nykypäivänä, sillä elokuvat niiden fiktiivisyydestä huolimatta tapaavat heijastella todellisuuttakin jossakin määrin. Siten sukupuolet eivät näyttäyty enää niin yksiselitteisinä ja tietyn kaavan mukaan, vaan niistä on olemassa uudenlaisiakin variaatioita niin elokuvien maailmassa kuin todellisuudessakin.</p>	
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1 INTRODUCTION

In one of the last scenes of *Pirates of the Caribbean: The Curse of the Black Pearl*, the comic male duo of pirates, Pintel and Ragetti, act as a decoy, dressed in women's gowns and hooting at the royal navy in a lady-like voice to distract them. Ragetti gives complements to Pintel on his looks, whereas Pintel gets angry over this and strangles Ragetti. The topic of this BA thesis is representations of gender identity in the *Pirates of the Caribbean* film series (2003-2017). These films are box-office blockbusters about Captain Jack Sparrow and other pirates and their various adventures and curses to be broken.

My aim is to determine and analyze different gender representations and discourses around them in this data. With this I mean diverse categorizations and descriptions of men and women with regard to verbal and nonverbal language use of the characters and other visual aspects, such as clothes and appearance. However, rather than going too much into detail with such small aspects as clothing, the focus still stays in the overall images that are given to the genders by the use of these various tiny details. Moreover, these gender depictions are compared and contrasted, possibly revealing some power relations and roles between the genders. This may or may not show inequalities and problems or already attained change in general gender representations, when compared to their history. According to Barker (1999: 86), gender identities are socially produced and not universal, and some of the most remarkable cultural representations of gender are produced on television. I argue that this can be broadened to apply on films as well.

It is important to research these issues because they have also significant implications regarding the larger societal contexts on which movies are based as well. Hence, the data may point to similar situations or problems in society, even though the movie data is obviously fictional and mainly based on fantasy and fairy tales. Regardless of the fictionality, the films do not exist in a vacuum, so they still have apparent connection to our reality as well, and thus it is meaningful to study them. Levorato (2003: 199) states that fairy tales wield a great power to socialize people. Even though similar studies to mine have been conducted before, they have had somewhat differing viewpoints and approaches, or at least different data. Hence, this thesis contributes to the already existing research conducted on similar bases on the field by adopting its own individual combination of approach, perspective and data.

The thesis begins with the overview of the background concepts, theory and previous research, and moves on to the presentation of the research questions and aim. The methodology and data

are presented next, and after that, the thesis proceeds to the actual analysis and discussion section. In the conclusion, the main aspects of the analysis categories are summarized with a consideration of limitations and possible future research.

2 BACKGROUND AND THEORY

In this background section I will define the most central concepts to my research, and at the same time I will review the related previous research.

2.1 Media research

First, it is important to recognize that there are central characteristics of mass communication and related media that distinguishes them from traditional face-to-face communication. This will allow us to highlight the significance and influential power of the media, and therefore of films also, as they are here considered to be included in the media. Fairclough (1995: 36-37) notes that mass media has different spatial and temporal settings, as the same communicative event can be viewed or heard by multiple different people in various places and at varying times. Fairclough (1995: 37) also notes that media has a tendency to connect public and private life through public domain of production and private domain of consumption. These notions about the media's properties, together reinforce the perception of the media as an impactful channel of creating and sharing meanings, for instance, through particular representations that are the focus here.

According to Matheson (2005: 1-2) authoritative discourses of journalism and other media practices allow the media to be such a powerful authority in stating issues about the world as to have a role of mediating meanings and culture of the society to society itself. This power is indeed one of the motivations behind the present study as well. We are surrounded by media everywhere in our everyday lives and without doubt are affected by them one way or another. Hence, also movies that are the object of analysis in this thesis have undoubtedly effects on our ways of seeing and perceiving the world and our societies. Thus, it is meaningful to study movies and the meanings they contain.

According to Margolis and Pauwels (2011: 360), the 1960s and 1970s were the key emergence periods of film history during which a number of significant scholarly texts studying film, such as Kitses's *Horizons West* (1969) and Taylor's *Film Propaganda* (1979), were published, building the basis for genre criticism. Margolis and Pauwels (ibid.) also state that these studies, including Robert Sklar's *Movie-Made America* (1975), argued that films could be seen as

reflecting ideological states of societies. This reflective view of movies in relation to their surrounding reality and society is the focus of the present study as well.

2.2 Critical discourse analysis

Critical discourse analysis (CDA) is both a theory and a method of analysis, and in this research it is employed in both functions. As CDA can be defined as a term and theory in several ways depending on the discipline, as Locke (2004: 26) also argues, I find it useful to define here how it will be perceived and used in this study. According to Locke (2004: 32), CDA views society as characterized by unequal power relations that dominantly and ideologically appear as conventions, and CDA aims to see through these inequalities. The present study also aims at identifying possible power relations or, more precisely, gender roles that may include unequal positionings. As CDA in its whole scope can cover a variety of different aspects, this study will narrow the focus of division of power on gender differences as depicted in the movies.

To illustrate the theorization part of CDA, Locke (2004: 42) displays Fairclough's three dimensions of discourse related to CDA. Locke (ibid.) states that according to Fairclough's three boxes (1995: 98), these three interrelated dimensions of discourse are sociocultural practice, discourse practice and the text itself. Thus, these three conceptions of discourse in the model of Fairclough can help to identify, for example, power relations regarding language and identity at the personal, institutional and societal levels. This theoretical aspect of CDA together with the analysis method of CDA that tries to discover those critical aspects in language use, work towards the aim of this thesis too. In addition, a slightly different definition of discourse, but one related to this thesis, is given in the upcoming background chapter. It will help to clarify this rather abstract nature of discourse with regard to CDA.

2.3 Gender identity, representation and discourse

In this study, *gender identity* will be seen mostly as performative and constructive, meaning that it is performed and constructed in each individual situation, rather than as an owned attribute or characteristic that is readily given. According to Litosseliti (2006: 61) people have multiple identities, and also gendered identities, of which some are in the background and some in the foreground in different occasions, and thus, those multiple gendered selves are produced, constructed and done in specific ways depending on the situational discourse and the subject position created in it. When it comes to a post-modernist concept of performing identity, theorized by Butler (1990), as Litosseliti (2006: 62) states, it means that there are certain discursive and bodily acts of performance, so to speak, done repeatedly to actively produce gender identity. Both of these notions will act as a guide to my analysis of not only verbal, but

also nonverbal construction and performance of gender identity in diverse situations or scenes in the films.

Representation, on the other hand, is central to the study with its link to gender identity, as the topic of research is specifically representations of gender identity. Here representation is perceived, as it usually is among discourse studies, as a specific way of portraying, describing and depicting something. Pietikäinen and Mäntynen (2009: 55) discuss representation as a specific image given of a topic of conversation, its agents or their relationships and identities. Additionally, Pietikäinen and Mäntynen (2009: 53) mention representational description power, meaning the ability of language use to create conceptions and views about the world and different events, for example. I argue that this same applies to representations of people in terms of their gender identities as well. Also in this study, representations are considered to wield considerable power over their objects, that is over the images of men and women.

The concept of *discourse* is also relevant, and as it is also quite a broad term and even abstract, its definition here is needed too. Just as the aim is to discover diverse representations of gender identity, identifying various discourses around those identities is just as important. According to Pietikäinen and Mäntynen (2009), discourse is a dynamic concept, and it can be understood, for instance, as a particular instance of text material, language use in a context or a stretch of speech. In this research, however, it is used in the sense that Foucault defined it. According to Pietikäinen and Mäntynen (2009: 25-26), Foucault saw discourse as a culturally shared way of signifying and adding meaning to something. Discourse here means then a particular way of attributing meaning to some particular phenomenon or matter, and it comes very close to the definition of *representation*. For example, talking about women in a demeaning manner, essentially frames women this way and attributes this negative meaning to them through this kind of discourse.

2.4 Previous research on gender identity and representations in movies

The above sub-sections can be drawn together with a more comprehensive consideration of the previous research regarding the topics of those sub-sections. Previous research has been conducted on the issue of gender identity representations in different media, and also in various films and tv-shows, with varying theoretical approaches and comparisons. For instance, representations in a book and corresponding film adaptation have been compared in Rissanen (2015), representations in Disney cartoons and their effects on children's development have been studied by Giroux (1995), and gender representations in specific historical eras and in particular papers or news articles have also been analyzed in multiple contexts. Moreover, some

research has also been conducted on the *Pirates of the Caribbean* movies, but they have not concentrated on gender representations in the sense that I will, but rather on representations of piracy and heteronormativity, for example, as is the case with Steinhoff (2007). Thus, the present study will contribute to the field by analyzing gender representations and related discourses using CDA in this particular film series, as it seems that this specific topic, data and approach combination has not been adopted before. Additionally, in the light of the previous research, these chosen methods seem to work almost inseparably together in this study.

3 AIM AND RESEARCH QUESTIONS

My research aim is to discover which representations of gender identity and related discourses there are in the data that I have chosen, and thus, possibly reveal some power relations and roles between the genders. Additionally, there is a focus on possible implications that those gender identity representations could have on a larger societal level. My research questions can then be formulated from this, and they are:

- 1) What kind of gender identity representations and discourses are there in the data?
- 2) What kind of power relations or gender roles those representations and discourses imply, and do they also have some kind of implications on the larger societal context?

4 METHODS AND DATA

In this section, I will provide the methods and data of this study. Methodology of both the data collection and analysis is presented, and the data and its relevance is introduced more clearly.

4.1 Methodology

The most fitting method of analysis is qualitative content analysis, as the method of data collection is watching and viewing the movies with note-making of the observations. Additionally, CDA, which also acts as a theoretical base for the study, contributes to the methods of analysis together with content analysis. Thus, the data is analyzed through qualitative content analysis, and at the same time CDA is exploited as the theoretical approach to the data and its analysis. These methods of analysis seem most appropriate for this kind of visual video data and my research purposes of finding and revealing possible power relations and gender roles between the genders and their representations. Using qualitative content analysis after I had written down my notes and observations while watching the films, I recognized diverse themes in the films and categorized them into different groups. At the same time, the focus stayed on power related aspects of gender representations with regard to CDA.

4.2 Data

As stated above, the data of this study is the *Pirates of the Caribbean* film series, and more precisely the three first of them out of five total. As my viewing and note-making of the movies showed, the data of each the movies would have been too broad to analyze within the scope of this study, and thus I decided to concentrate only on some of the movies and just on quite a general level regarding the gender representations. Additionally, it was most reasonable to choose these ones because they are the most interrelated with each other with regard to their main characters and their storylines. Hence, some focus could be also put on the process of change in these characters, representing different gender identities. The data of this thesis, the *Pirates of the Caribbean* films, a swashbuckler film series, is chosen as the object of analysis, as it is interesting and has relevance both in terms of its historical and contemporary social and cultural meanings. The films are situated in past historical time, somewhere between the 16th and 18th century, judging by various historical elements, but in addition to archaic depictions that are given due to the historical milieu, the films also connect to the world of today by showing also currently relevant representative aspects and maybe even dealing with somewhat recent issues. The films in chronological order are: *The Curse of the Black Pearl*, *Dead Man's Chest* and *At World's End*. I will refer to them with the "POTC" abbreviation formed of the name of the film series, and with one of the numbers between 1-3, designating the number of the film within the sequence of release.

During the film watching and observation, it became clear that both the genders manifested as numerous different representations, but especially the men, as these films are dominated by a male presence. After viewing the films and making notes of them, I ended up dividing both male and female representations into four distinct categories that were most revealing and prevalent in the films in terms of gender relations. These four categories found with female representations are: women and authority or leadership, sexualised or objectified women, women's relation to emotions and reason, and weak women vs. brave women. With men, however, the categories are: men as heroes vs. evil monsters, men and rum, macho men with power and big egos, and stupid and foolish men. Both genders are represented in both traditional and also non-traditional manner in the films, and in the following analysis and discussion section, I will analyze the gender representations according to these categories.

5 ANALYSIS AND DISCUSSION

The previously mentioned categories of gender representations and discourses will be analyzed and discussed in this section. Analysis and discussion will proceed side by side but within separate sub-sections for female and male genders.

5.1 Representations of female identity

The character of the governor's daughter Elizabeth Swann, one of the main characters in the first three films, is actually the only one that can be analyzed here as standing for female representations in these films. The first three films include the minor female characters of Tia Dalma or Calypso, a pirate crew member Anamaria, some servants, aboriginals and only shortly appearing trollops, such as Giselle and Scarlet, who have only a few lines and just little consequence to the narrative. Thus, the main focus here will be on Elizabeth Swann.

5.1.1 Sexualised or objectified women

In relation to the very small number of female characters on screen in POTC films, women are quite regularly sexualised or otherwise objectified either by their own actions or by men. Although this may mostly happen through men treating women as inferior or deficient, women also contribute to this by using their sexuality to get what they want. Thus, women are sexualised by themselves, for instance, by flirting, but they are objectified by men in various instances as well. Still, criticality is needed, as it has to be remembered that these female characters were written by men.

Judgements on objectifying women can not be made just based on their physical appearance, such as clothing in which showing cleavage is a central and repeated aspect, as it is reportedly characteristic for the clothing style of the era. However, women are sexualised with the help of these visible aspects of female body, as the female characters use their sexuality and beauty to gain certain ends. This in the films happens, for example, by Elizabeth and also Tia Dalma, as they flirt with men, Jack and Will, using physical closeness as a tool to get their attention. Therefore, women are also objects of desire to men, as Elizabeth is to both Will and James in POTC 1.

The men, on the other hand, then objectify women, for instance, through name calling, laughing at their suggestions and considering them as bringers of bad luck. All these ways of relating to women are condescending, and hence they show women as inferior to men. The names that men use for women are, for example, *darling* and *poppet*, and laughing to mock women happens when women's claims are not believed. Additionally, in multiple occasions, men refer to women as bad luck aboard a ship, and this superstitious attitude is realised also in lines, such

as "bad enough to go visit her", as stated by Mr. Gibbs in POTC 2. However, this mostly applies to pirate men, as there are also gentlemen who treat women with respect, calling them ladies. Still, here is an example extract from one of the beginning scenes of POTC 3, in which a pirate underestimates Elizabeth, who is singing a pirate song, because she is a woman:

Pirate man: Dangerous song to be singing for any who are ignorant of its meaning.
Particularly a woman. Particularly a woman alone.

5.1.2 Women's relation to emotion and reason

In these POTC films, women are portrayed both in a more historically conventional relation to emotion and also in a not so conventional relation to reason. Women characters are depicted as expressing many different kinds of feelings, but they also express significant wisdom in the course of the films.

Women's emotionality is realized most often in the form of them worrying or taking care of men and the others in general. In addition to these caring images of women, also more powerful feelings are attributed to them, feelings such as vengeance and rage. Also sorrow and guilt are attributed to female characters on some occasions, and all in all these are all more prevalent characteristics with women than men in these films. Love is probably the biggest and most conventional feeling of all to be linked to female emotion, and it is indeed one of the most defining features of Elizabeth's character when it comes to the love of her life, Will Turner. Still, in the face of loss of her father, James and eventually, in a way, also Will in POTC 3, sorrow and the promise of revenge are the most defining emotions of Elizabeth. Sorrow can be seen, for instance, in the scene in POTC 3 where Elizabeth realizes that her father has died and desperately still tries to save him from the world of the dead:

Governor Swann: I'm so proud of you, Elizabeth.

Elizabeth: Father, the line! Take the line! Father! Please come with us! Please! No! I won't leave you!

Governor Swann: I'll give your love to your mother.

Elizabeth: Please, I won't let you go!

In contrast to just acting by emotion, there are also remarkable instances of women being very resourceful and clever, even sneaky, in their actions. This often shows in their complex nature that is difficult for men to understand, which in turn actually makes women more clever than men, who do not understand women's instructions or implications. For instance, in POTC 2, Elizabeth is disguised as a man so well that the men on a ship do not recognize her. Another example is of Tia Dalma, who gives Jack's crew somewhat cryptic instructions on how to deal with a problem in POTC 2. There is also a scene in POTC 2, where Elizabeth acts as the voice

of reason, as opposed to swordfighting Jack, Will and James, who are not being reasonable, and instead of fighting herself, she cleverly tries to get their attention by pretending to faint.

5.1.3 Weak women vs. brave women

Interestingly, women are also depicted as both victims and heroes in POTC films. This shows either through weakness or bravery of women. One quite conventional discourse relating to representation of women as weak is portraying women as damsels in distress. Especially in POTC 1, this is a significant aspect of the whole film plot, as William Turner seeks to find and rescue Elizabeth Swann, who has been taken as a captive by cursed pirates. Also in the beginning of the same film, Elizabeth falls from the barrier edge into the water and almost drowns, but Jack Sparrow saves her life. Additionally, Liz is used as a blood sacrifice by Barbossa to break the pirate curse. Then in POTC 3, it is revealed that Tia Dalma is actually the goddess Calypso, who has been captured in a human form, and this serves also as a very symbolic example of women as weak captured victims. Furthermore, female weakness and victimhood manifests in the form of being scared and occasional merciless violence against women. For example, Liz is hit more than once, and she is kicked by Davy Jones in the final battle in POTC 3.

On the other hand, there are brave and heroic moments for women representations as well. There are numerous occasions in which women are holding a gun, sword or some other weapon, and they are also shown using these to fight against the antagonists, bravely defending themselves or defying men. Sometimes, however, this bravery is more of a foolish kind. For instance, in POTC 1, even when Elizabeth is still presented for the most part as the stereotypically weak woman, she dares to defy pirate captain Barbossa, threatening him with a knife and then stabbing him in the chest. In POTC 2, the same happens as Liz threatens Cutler Beckett with a pistol. In POTC 3, this toughness culminates, as Liz vows to kill Beckett as revenge. The heroicness of women then shows, for example, in Liz's efforts to help and save her pirate friends, as is the case in POTC 1. Hence, it is very interesting how these three films reveal the evolving storyline of Elizabeth regarding these aspects, developing her character from a weak one to brave one. In an island meeting scene in POTC 3, Elizabeth bravely defies Beckett as follows:

Beckett: You can fight and all of you will die, or you cannot fight in which case only most of you will die.

Elizabeth: You murdered my father.

Beckett: He chose his own fate.

Elizabeth: Then you have chosen yours. We will fight and you will die.

5.1.4 Women and authority or leadership

Women are not just described as deficient and weak, but they are also empowered through representations and discourses connected with power and authority in POTC films. I argue that perhaps in this way the films and their female representations come closest to today's more empowered female images in the media and society in general. What can be quite revealing here is that the development of female identity representations throughout these three films can be seen maybe even clearer in this category than any of the previous categories. Namely, representing women in relation to authoritative power comes up mainly in POTC 3. Before that there are barely any women characters in power despite some possible tries to gain power for a while.

Thus, women with power is manifested most explicitly in the actual leadership that women gain. This happens to Elizabeth Swann in POTC 3, as she first becomes a pirate captain and then afterwards she is chosen as the Pirate King. For the first time in her character's storyline, a vast mass of people listen to her suggestions and orders. Elizabeth then practices this leadership, for instance, when she gives a pep talk to her crew and other pirates just before going into the epic final battle, encouraging them to fight with confidence.

In addition to Elizabeth, however, also Tia Dalma's character wields perhaps more implicit power over men, first as a wise witch in POTC 2 and then as a goddess in POTC 3 who the pirates turn to in search for help to defeat Davy Jones and Cutler Beckett and his armada. In POTC 2, Jack, Will and the others go to Tia Dalma seeking for help against the Kraken:

Tia Dalma: Land is where you are safe, Jack Sparrow, and so you will carry a land with you.

Jack: Dirt. This is a jar of dirt.

Tia Dalma: Yes.

With regard to Elizabeth and the changes in her character throughout these three films, this category of leadership and power brings up the huge change that has happened in her female representation, namely a shift from a fine high class lady to a swashbuckler and finally to a pirate leader. One of the most interesting scenes in this context is the one in POTC 3 that I already mentioned, where Elizabeth gives the pep talk to the men before going into the fight:

Elizabeth: They will see free men and freedom. And what the enemy will see is the splash of our canons. They will hear the ring of our swords and they will

know what we can do. By the sweat of our brows, and the strength of our backs, and the courage of our hearts. Gentlemen, hoist the colours.

5.2 Representations of male identity

With male representations and discourses in turn, there are multiple relevant characters in POTC films that could be analyzed, as the majority of characters are men. However, the most significant and representative characters that I will analyze and discuss here are the Black Pearl's captain Jack Sparrow, the blacksmith and son of a pirate William Turner, and Jack's enemy/friend Captain Hector Barbossa. In addition, the most important villain is Davy Jones, a cursed captain of the Flying Dutchman. Some references are also made to a (former) Commodore James Norrington.

5.2.1 Macho men with power and big egos

To contrast with the representation of women above, it seems practical here to discuss similar aspects now with regard to representations of men in POTC films. Namely, male power in these films manifests quite clearly in their macho-like speech and actions, as well as in big egos that at least some of the characters more or less regularly embody. All of this of course contributes to the most obvious and visible way of practicing power and authority in the form of giving commands as the captain or other leader, which appears rather clearly and often in these movies. Maintaining power is also a matter of pride and showing off their masculinity.

This macho attitude then is realized, for instance, in men's rule through fear, as certainly is the case with Davy Jones in POTC 2 and 3, in their obsession with gold and riches, although it has to be remembered that these are mostly pirate men here, and in trading and gambling, which is also a repeating motif in the films. Male characters want to dominate and have a better status than the others. In POTC 2, everyone is after the chest of Davy Jones, containing his still beating heart, as it is the key to having power over him and his fierce crew. There is a scene where Jack, Will and James all literally fight for the chest with their swords, nobody wanting to give up.

Men's egos come out also when they are contested or stricken, like for example in POTC 3, when Jack and Barbossa, who have been fighting over the captainhood of the Black Pearl ship throughout the film series, both pull out their telescopes and brag about the lengths of them, Jack being the one with the shorter one and thus seemingly getting a strike to his ego. On the other hand, this scene can be seen as symbolic in a sense that it indirectly sexualizes men through the trope of penis envy.

Additionally, men in the films seem to have deeper feelings on the inside, but despite some small glimpses of them, men are not allowed to admit them. Instead they prefer or are required

to act tough. Despite this, men show the emotions of being scared and sensitive as well. For instance, both in POTC 1 and 2, Jack quite convincingly pretends through his words not to care about Will, who gets captured by pirates in both of the films, and in POTC 3, Davy Jones claims he does not love Calypso even though it is later revealed that he still does.

Moreover, especially in POTC 3, it happens several times that men do not easily accept the leadership of women. In all of these ways, male characters seem to try and keep their masculine power, which is based on toughness through language. In POTC 3, after reuniting, Jack and Barbossa argue about who is the captain:

Barbossa: No what are you doing!?

Jack: What are you doing!? Captain gives orders on the ship.

Barbossa: Captain of the ship is giving orders.

Jack: My ship makes me captain.

Barbossa: They be my charts.

Jack: That makes you... chartman.

5.2.2 Men as heroes vs. men as evil monsters

In POTC films, there are pretty clear opposite representations of male identity, namely men being either some sort of heroes or some sort of evil monsters or villains. Of course these may overlap to some extent, and sometimes the lines are not necessarily so unambiguous. On the one hand, men are depicted as self-sacrificing and damsel-saving friends and comrades. On the other hand, they are portrayed as ruthless, violent and selfish traitors and liars. However, in these films, most visibly, men are either gentlemen or pirates, with the latter being the heroes of the story.

There are different kinds of grotesque, cursed or undead pirate crews, consisting only of men, in all of the films, and the nature of their actions tends to follow their looks. Another quite usual way for men in these films to show their bad-guy-side is to treat women with disrespect and sexism. For example, in POTC 1, Elizabeth is ordered by Pintel and Ragetti, Barbossa's crew members, to wear a certain dress for a dinner or otherwise she would have to join them naked. Still even the most heroic male characters are showed to resort to treacherous deeds, as even Will lies and cheats.

On the other hand, there are characters that of their typical nature are chauvinists, but who also have some moments of heroicness. The most interesting character in this sense is of course the main character of Jack Sparrow, who is very vivid, variable and eccentric in his manners and

actions. His character is rather complex, as he is representing male identity through both heroic and not so heroic aspects. He is sometimes depicted as a lying, cheating coward and criminal, whereas sometimes he appears to save the day and deep down is a warm-hearted antihero. For example, in POTC 2, in the middle of the attack of the Kraken, Jack first flees from the site, but returns then to help and save everyone. This contributes to his complicated character and image of a jerk with a heart of gold.

Contrary to heroes, such as Will, who is loyal and does everything to save his father and Liz, Davy Jones is the one that best represents the evil monster identity for men. In POTC 2, he ruthlessly kills innocent sailors, and in POTC 3, his evilness peaks as he kills Will in front of Elizabeth. Therefore, with some male characters the divide between good and evil is clear, while with others it is not. In POTC 3, James Norrington helps Elizabeth escape and then sacrifices himself for her:

Elizabeth: Come with us. James come with me.

James: Go, I will follow.

Elizabeth: You're lying.

James: Our destinies have been entwined Elizabeth, but never joined. Go, now!

5.2.3 Men and rum

What is maybe the most obvious aspect with regard to pirate related films such as these is that there is a rather common motif of rum and alcohol in general being attached to male representations and discourses. This in the films is brought up through both language and visual co-existence of rum with men. Alcohol connections to piracy are quite obvious, due to the stereotypical depictions in popular media of pirates consuming alcohol, but what is interesting here is how it brings humor to these movies by showing rum as a sort of soft spot for men. Thus, men and rum are depicted as inseparable.

One way that this manifests is through an almost iconic phrase and its variations: "Why is the rum gone?", which illustrates men's desperate need or even addiction to rum in POTC films. In POTC 1, Jack presents this question to Elizabeth on a deserted island, after she has burned all the rum, and in POTC 2, Jack asks the same question of himself when he tries to find a new bottle on his ship. Rum seems to be gone also in POTC 3, when the crew tries to get out of the locker of Davy Jones, and the same hopeless situation repeats in some fight scenes as well. Pirates sing pirate songs which include the word rum and they are shown being drunk and bar fighting in POTC 1 and 2. Even the upstanding former Commodore James Norrington is portrayed as a drunken man who has lost his honorable position in POTC 2.

For the iconic character of Jack Sparrow, alcohol seems to be one quite defining aspect of his identity, which shows in his manners of speaking, walking and other non-verbal codes. Probably also Jack's occasional flirty efforts are at least partly due to him being drunk, as he is often shown with a bottle on his hand, but it might also just contribute to his overall image of a pirate man. Rum is central to the pirate men, but men are portrayed without it too. A famous scene with regard to this category is from POTC 1, when on a deserted island, Jack is worried about the rum being burned by Elizabeth to get the attention of the royal navy:

Jack: The rum!

Elizabeth: Yes, the rum is gone!

Jack: Why's the rum gone!?

Elizabeth: One, because it is a vile drink that turns even the most respectful men into complete scoundrels!...

Jack: But why is the rum gone!?

5.2.4 Stupid and foolish men

With this category men's mostly overpowering and dominating portrayal in these films may become reversed most clearly, as in addition to all macho, leader, hero and villain discourses, men are represented also as somewhat simple and goofy. This representation and the previous one are probably the only ones in these films that through somewhat weaker male representation lift female ones to a higher ground, although female representations do it also on their own merit. Men's foolishness manifests through both language and actions that usually go hand in hand.

Foolishness of men in POTC films manifests at its best in their funny comments and lack of understanding. Their comic accidents and not so masculine portrayals at times also add to this image. Namely, sometimes men are depicted even as quite feminine, which for Jack, for example, is one of his character traits that is oftentimes brought up by his own actions or by someone else pointing it out to him. While being trapped in the locker in POTC 3, Jack blabbers in a ladylike voice about having a garden party. Also in the end of POTC 1, Pintel and Ragetti are wearing dresses as a disguise that they even seem to like. In POTC 3, Jack has lost his mind in the locker and talks nonsense to his imaginary selves:

Jack: We shall have a magnificent garden party, and you're not invited.

When it comes to funny accidents, in POTC 2, Jack falls many times from and to many different places, such as down the stairs and into a grave. This can be understood as slapstick comedy, a domain traditionally dominated by men, as women were not allowed in comedy until quite

recently. Peacock (2013: 60) defines slapstick as a form of comedy that may include comic violence or pain, for instance, through tripping or falling. Additionally, men in these movies are very superstitious, which again shows the lack of their knowledge, although it has to be remembered that it is also a matter of historical context that the films are based on. They talk about a mysterious dress angering a spirit and about a black spot on Jack's hand in POTC 2.

Multiple times, Jack is portrayed as funny and clumsy, and Pintel and Ragetti are depicted as somewhat dumb through all sorts of hilarious and not so clever lines. Pintel and Ragetti can also be understood as a comic double act, as they are an inseparable duo of which the one is a bit tougher and the other is a bit more sensitive. The one is also chubbier and the other skinnier. Peacock (2013: 64) states that the double act is about comic contrasts and the two halves looking different. Through this foolishness men also end up in trouble and as prisoners themselves, like for instance, when Jack almost gets literally roasted by a cannibal tribe in POTC 2. This lighter representation of men then brings up another side of men as opposed to tough and rough ones. In POTC 2, there is a scene where Jack childishly mocks Davy Jones, implying he has his heart:

Jack: Look what I've got! I've got a jar of dirt, I've got a jar of dirt, and guess what's inside it!

6 CONCLUSION

The findings of this study show that there are multiple different representations and discourses on both female and male identities. These most common and interesting ones, appearing in POTC movies 1-3, that I have chosen to discuss in my research, reveal that men and women are both depicted in both traditional and non-traditional ways. Although some representations still stick to older images of the genders, there are also those that break the most conventional rules of gender representations, creating somewhat newer kinds of gender identities.

Depicting men as heroes, powerful and in relation to big egos and alcohol, and women as weak, emotional and objectified, stands for the more conventional part. On the other hand, portrayal of men as silly, goofy and even woman-like, and women as clever, brave and leaders, stands for the more non-conventional part of these representations. Hence, the gender roles and power relations between the genders are not so simple and straightforward, but there are variations also in them. Although it may explicitly seem that it is men who mainly hold power over women, there are also significant instances of women in power in these films as well. Moreover, as there are several men in the POTC films and only a few women, mainly represented by the character of Elizabeth, the change in the characters is most clearly seen in Elizabeth's storyline, and this can be seen as a necessity due to this scarcity of female characters.

Additionally, these representations may imply that similar gender identities also exist in other films and in real life, as despite the fictionality of the films, they undoubtedly have a connection to reality too. Thus, it may be the case that also in everyday life, more diverse gender identities are prevalent in today's society, and they are not so constrained by the most traditional roles given to each gender. I argue that this is a phenomenon that can today be seen in the media in general as well, as the whole concept of gender has become increasingly complex and problematic. Goddard and Patterson (2000: 99-101) discuss historical change in the focus of gender research from deficiency to dominance to difference, which has happened as the ideas of gender have changed by time. Goddard and Patterson (2000: 101) also state that gender scripts can be changed and resisted.

The findings of this research could then possibly benefit, for instance, the general film industry by making them aware of the various images of the genders they create and promote in films, and thus possibly help them to change or improve those representations if necessary. Also the general knowledge of people could be increased, and other researchers could find motivation for other studies as well. Further studying of this issue and more detailed analysis of these gender representations is, however, beyond the scope of this thesis. Possible further research could then either examine this topic with regard to some other film or focus more closely to these representations in these same films, taking the research to the next level. However, this thesis has established a solid, general ground for those further studies to be based on. The strength of this study is then the setting of those initial findings that this thesis has discussed.

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