

resistance
rebellion



the blokes

**BLOKES AND CARS:
THE CONSTRUCTION OF MASCULINITIES
IN AUSTRALIAN FILM**

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in the
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Amendments

- p. 11 Replace 'holy trinity' with 'triad'
- p. 16 Replace 'missing in action' with 'invisible'
- p. 19 Replace 'the car as a rite of passage' with 'driving and car ownership
as a rite of passage'
- p. 35 Replace 'Thornbill' with 'Thornhill'
- p. 35 Replace 'flaunt' with 'flout'
- p. 66 Replace 'palpable aura' with 'tinge'
- p. 120 After 'B-grade product' insert '(O'Regan 1999)
- p. 124 Replace 'likened with' with 'likened to'

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Abstract

This thesis examines the construction of masculinities in the genre of Australian film known as 'car crash' films. My gaze is directed at how representations of masculinity are created on the screen, and I employ a fictocritical approach to make my argument. I use a number of film texts to discuss how representations of vehicular masculinity are validated, and how heroism is often associated with mastery of a motor vehicle. Given that gender is a construction, ^{this paper} I contend that the gender-technology relation constructs technology as masculine culture. The automobile is often pivotal in rites of passage and manifestations of masculinity, for working-class men in particular, because other means to perform adulthood and gender are frequently unattainable. Membership of the masculine hegemony can appear within reach when behind the wheel of a 'hot' automobile that signifies power, freedom, escape, conspicuous consumption and control. Moreover, resistance is also performed in motor vehicles and is manifested in behaviours such as speeding, doing chirpies or burnouts, and playing chicken. These automotive exhibitions are performances of a form of protest masculinity or hypermasculinity. The male characters in car crash films look to the streets and to the screen to enact blatant constructions of an overt mechanical masculinity, and I map their performative journey.

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

I give consent to this copy of my thesis, when deposited in the University Library, being available for loan and photocopying.

SIGNED

DATE: 16/04/02

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