



Diana, the Challenger: A Feminist Figure of Power and Salvation in Hollywood Feminist Fantasy *Wonder Woman* (2017)

Fayaz Khan

M.Phil Scholar, Department of English Language, Hazara University Mansehra, Pakistan
fayazpur87@gmail.com

Rashid Ahmad

M.Phil Scholar, Department of English Language, Hazara University Mansehra, Pakistan

Aslam Yar

M.Phil Scholar, Department of English Language, Hazara University Mansehra, Pakistan

Abstract

Jenkins (2017) *Wonder Woman* is a portrayal of traditional role of feminism, in which masculine traits including courage, strength, leadership, independence and assertiveness are used to overwhelm male-dominant society, while manhood as a masculine trait is challenged by a woman constantly striving for power and authority. Marriage is shown as a failed philosophy in the movie, while men are shown just a minimal need to procreate. ‘Wonder Woman’ has an extensive gay male and lesbian fan base. This task approaches *Wonder Woman* with a semiotic and cultural examination to perceive how her character is comprised of some syntagmas that empower this sort of identification like same-sex society, battling bigotry, discovering one’s place, and flourishing in transformation. The analysis shows that the virtue of fighting for peace in Diana has been compromised with the amalgamation of feminists’ radical approach. She has been presented as a female rebellion, while the rightful cause of the care-taker feminists has been degenerated by the amalgamating of bad feminism with good feminism.

Keywords: masculine traits, male-dominant society, feminism, syntagmas, same-sex society, female rebellion

Introduction

Jenkins (2017) portrays the labyrinth of ideas in *Wonder Woman* regarding feminism. The script of the movie is dynamic and provides the heap of ideas regarding gender orientation. The two different societies have been portrayed in the movie; the females’ society and the males’, but leverage between both the genders is idealized with the supremacy of one gender over the other. The feminist narrative in the movie challenges the subtle ideas of sexual



harmony. Men and women are both the equal counterpart of society regarding their own delicate businesses but when it comes to the dependency upon each other, it is impossible to ignore the equal contribution of both the genders. Radical discourse in *Wonder Woman* put the characters of men in trail. Thus, Jenkins (2017) renders radical feminism through criticizing the strong bond of family, marriage and childbirth. Matriarchy is depicted as redemption against patriarchal values while the root cause of turmoil against women is associated with the hierarchy of patriarchal hegemony.

It is a matter of fact that human gene can never survive without the mutual contribution of both the genders. Neither male nor female alone can proceed with the legacy of procreation to preserve human species. Thus, as both the genders have equal contribution in procreation and preserving human genetic code, likewise the contribution of both the genders in nation-building is also equally important. The consecutive attacks from radical feminists clarify that they are not able to tolerate men on earth as Farver (2011) explicates Andrea Dworkin's famous quote in her book *Uncompromising: A Heart Claimed by a Radical Love*. She said that I want to see a man beaten to a bloody pulp with a high heel shoved in his mouth, like an apple in the mouth of a pig (Farver, 2011). Dworkin's imagination of wearing high heels is a psychological issue, for which she considers men the sole culprits. Modern day radical feminists try to carry forward their agenda from a much bigger platform and it makes their so-called civilizing mission easy. But the question remains that whether womenfolk in general agree to what they demand, or they criticize them for their queer identity struggles. The pro-family movements in Canada and America are its ultimate examples. The supporters of pro-family movements were largely women, who spoke against feminism. This anti-feminist movement criticized feminism for splitting both the genders and sabotaging family system in many of developed countries including US and Canada (Steuter, 1992). When it was asked about the supporters of WAF (Women against Feminism), they opposed feminism by arguing 'we don't need feminism because it ignores male problems like rape and suicide. They hate men, treat minority like a tool and spread hatred through their speeches (Keseredy & Leonard, 2015).

Jenkins' (2017) *Wonder Woman* is the articulation of female power-surge out of her Disney land. Diana has been portrayed in the movie as the mouthpiece of modern day radical



feminists. Jenkins (2017) has left no chance to criticizing men's behavior as incompetent. They are shown as morally corrupt and weak, but the more thrilling it gets when female rebellious nature is advocated by Jenkins (2017) in most of the action scenes of the movie. It is an irrational approach of radical feminism against men because rational and logical approach can never be subsided by irrational and illogical reasoning.

Literature Review

The ideology of maleness is constructed by society for males' performance for scarce resources in social struggles, a set of principles that propels common interests by overwhelming inner restrains. Real men provide their people more than they take and never abandon them, even to the mark of self-sacrifice. Subsequently, masculinity may be viewed as a nurturing idea. Gender is a figurative category, attributive, socially relative and potentially changeful. Hence, it is important to examine masculinity from both historical and social viewpoints. Masculinity and manliness, which have been underestimated and were for all intents and purposes untouched for an extended period of time in the present male-dominated social orders, have been taken up as an object of study for the initial occurrence. The investigation of gender ought to consider both the genders, men and women (Toshiko, 2014).

The traditional definition of masculinity is now subsided by the new version of definitions. It is a common observation towards men images represented on the bill-boards and magazines, newspapers and television screen as 'new men' formerly as 'wounded men'. This is a reactionary response towards feminists' attempts of unwrapping masculinity and reasserting male perquisites (Faludi, 1992). According to Brittan (1989), this portrayal is not for men's power but it forms representation. Presently, as previously, the term 'men' is utilised as a plain widespread classification to represent humankind overall. Over the last 20 years, women's activists have challenged the philosophical and material entailments of such certain male inclination. Ironically the rationale of feminism as a political position has regularly required the thought of 'men' as a solitary, oppositional class. Establishing their situation on the attestation that 'the individual is the political', feminists have constantly instigated clumsy questions about the state of affairs in both the academy and the community (Caplan, 1998).



Cornwall and Lindisfarne (1994) argue in the introduction of *Dislocating Masculinity*, if we look at the more extensive scholarly foundation to our study and draw on the new ethnographies of our authors to address regarding human sciences, a portion of the political and intellectual issues raised by feminists and postmodernists. In this regard, our situation as gendered member in current discussions about masculinity is significant. We interrupt the premises that underlie a lot of ongoing composition on and by men, regardless of whether it has a place with the ordinance of men's studies or is crafted by anthropologists, like Gilmore (1990). In this manner, we offer another viewpoint for looking at gendered identities and undercutting prevailing chauvinisms on, which sexual orientation, race, class, and different hierarchies depend (Kimmel, 1987; Brod, 1987).

The 'Wonder Woman' stories with sexual sadomasochistic pictures like subjugation, 'masters and slaves and men groveling at the feet of women' (O'Reilly, 2005, p. 274) were used in the middle of twentieth century to empower women. She is a feminist symbol, who represents a robust image of women's autonomy. She is seen this way for the reason being an Amazon. Averett (2009) argues that patriarchy is needed to be dismantled only then can women be empowered. There must be a 'Wonder Woman' for challenging patriarchy. Hook (2013) being an intersectional feminist, critique of patriarchy and its challenges argued that crisis men are confronting with are not, regarded with masculinity but these are the crisis of patriarchal masculinity. In her essay *Understanding Patriarchy*, she uses a radical approach towards challenging masculinity with using the name of patriarchal challenges. Her primal consideration in the essay revolves around the supremacy of women through knocking down men's authority not only in a clan but in every field of life. If feminists are asked to analyze men's issues, you will generally get an extremely clear answer; males are in crisis because females are challenging male supremacy. Women are questioning men to share the public reins and men can't bear it. Hook (2013) considers that one can get a better diagnosis by asking antifeminists about men's troubles. She uses a word 'conservative pundits' for moderate intellects, who give answers to the raising slogans of radical feminists. However, they think that women have crossed the boundary line in the name of equal treatment and are presently trying to take control of men and set on the throne. The basic message is that men can't be men, just eunuchs, in case they are not in charge.



Both the feminists and antifeminists opinions are established in a peculiarly present day American perception that to be a man means to be at the controls and consistently to feel yourself in charge (Hooks, 2004).

In her essay, Hooks (2004) not only challenges patriarchy but her ultimate goal is to challenge men's masculinity, who leaves no stone unturned to give better life to his wife and children. Therefore, feminists of the right wing look for very menial and minor excuses to set aside the sacrifices of men and even ignore their equal partnership in the procreation of human species on planet earth. Society's sexual orientation pattern considers muscles and strength as manly and favor women's bodies slim with unseen muscles. Both moderate and non-moderate lifters shuffle the sex mapping with respect to estimate. To non-lifters, it has all the earmarks of being size, muscle or fat that is the powerfully dreaded crime against femininity (Rikke, 2019). Jones (2018) tells in his article that gender politics of 'Wonder Woman' is equivocal and the stunning exhibition of the film veils a hidden character structure in which Diana and her description is extremely dependent on the character of Steve Trevor.

Research Design

The present research has analysed Jenkins (2017) *Wonder Woman* from a broader perspective of feminism. The character of Diana is examined with the binary theme of feminism in both radical and care-taker feminist discourse. Observational, verbal and mediated data was synthesised after watching the movie with an unbiased lens, keeping in mind the modern day challenges of feminism in cultural and social hierarchies. The qualitative research design of the research embedded the subjective theme of masculinity from feminist perspective. It was analysed during the research that Diana's power-surge challenges cultural hierarchies. Gender role is defined beyond the traditional definition of patriarchy while matriarchal world is visualised as a paradise, where no man can land. This paradise island is a safe house for the same-sex society. For the effectiveness of the dialogue and storyline, the subtitles of movie were arranged to provide a detailed script and plotline. The plotline was separately examined for the effectiveness of the narrative discourse. Secondary data including research articles, books, magazines and feminist literature was collected and thoroughly examined to analyse the narrative discourse before analysing the movie. After a thorough examination of the storyline and



dialogue, the background and setting of the movie was compared with the characters and plotline. Finally, watching the movie being an observer, researcher and feminist critic, the biography of the director of the movie was studied with an unbiased lens. Thus, going through this process, the literature review was synthesised to provide a research gap, it was quite a challenging task to analyse *Wonder Woman* (2017) from the perspective of both good feminism and bad feminism, because the character of Diana has been portrayed active on both sides. Her virtue can never be defiled with evil as she constantly strives for power to defy it, but the society she has grown up, considers men the cause of bringing catastrophe on this earth. It is suggested in conclusion that how feminism can be best suited in this modern world.

Data Analysis

The new depiction of Diana has additionally been scrutinised for its correction of her history and its violence. Following 70 years, Diana is as of now not brought into the world in a nonaggressive matriarchal society, rather she is the result of her mother's relationship with Zeus. The Amazons are presently not harmony adoring and interminable, rather they repeat by engaging in sexual relations with passing mariners, selling any resultant male posterity into subjugation in return for weapons. Diana has demonstrated that she is speedier to viciousness also, and has killed her long-standing most outstanding adversary Ares to turn into the goddess of War herself. With such various establishments, her many years old interesting mission to teach Amazonian 'lessons of harmony and fairness' appears to have fallen away (Cocca, 2014). Diana is also presented as sexually autonomous (Jones, 2018). Though, she has the super-powers and has the ability to challenge patriarchal world, but her overwhelming ambitions make her journey tough and hard. She compromises her love for power and becomes an imminent figure of salvation. She constantly challenges men's masculinity but her inner power-surge compels her to do so, it is nothing else but her inner masculinity, which let her challenge the opposite binary force to invade.

Challenging Masculinity

Feminism in its societal and academic prospects has done a lot for the rights of the females especially suburban women of the lower social status, but when this topic is engrossed with the notion of hegemonic hierarchies, the radical feminists after the third wave have left a



blank spot, especially in the developed nations. They have almost engrossed their basic rights and now a power-surge could be vividly observed in their slogans and campaigns. This tide catches momentum when an occurrence dilutes the minds of the common masses, but they ignore the natural order of things. Contrarily, men also experience the same as women do, but it is not taken as unnatural. *Wonder Woman* (2017) portrays women as paragon of perfect world order while men are portrayed as evil advocates. Some male characters in the movie are portrayed subordinate good in virtue but their good deeds seems in void and a constant suspicions on their character throughout the movie makes them less human or subordinate gene of the human species.

The male and female are both the better half of the dynamic core of society. They are the equal counterpart of society. Their being trustworthy towards each other makes their journey smooth, but when doubts and suspicions are created on any side, the main engine is derailed and their journey becomes tiresome and crucial. The masculinity of men is challenged throughout the movie with a rapid discourse. When Captain Trevor escapes from the German army and fights besides Amazonians, it does not convince them to trust Trevor, only for his being a man. He is put into trial because they do not trust men easily. ‘What the hell is this thing? The Lasso of Hestia compels you to reveal the truth’ (Jenkins, 2017, 00:23:46). This magical golden string is used to control men till their submission and subordination. The Amazonians do not believe in men’s legacy at all. They have a secret weapon, which they believe can kill Ares. This secret weapon, an Amazonian sword can free them from men’s authority and their sovereignty towards making the world a better place is stipulated with it. Ares is shown as the ultimate symbol of men’s corruption in the world, as the fault is portrayed in the gender of men only. ‘Zeus created beings over which the gods would rule. Beings born in his image, fair and good, strong and passionate. He called his creation man. And mankind was good, but Zeus’s son grew envious of mankind and sought to corrupt his father’s creation. This was Ares, the god of war. Ares poisoned men’s hearts with jealousy and suspicions. He turned them against one another and war ravaged the earth. So, the gods created us, the Amazons’ (Jenkins, 2017, 00:07:15). Thus, it is shown in the movie that all corruption in the world is because of men-folk. On the contrary, it is



shown in the movie that the purpose of creating women was to restore peace to the earth (Jenkins, 2017, 00:07:21).

Diana was a challenger, who wanted to prove her masculinity through a shield, her strong armor, the Lasso of Hestia and her golden bracelet. But inspite of all these instruments, her femininity allured men. The real armor she had, was her inner virtue and enchanting beauty. It is one of the best shields of the world, which can protect her from evil forces and corruption. She challenged Ares to demolish corruption and restore peace to the earth, but her masculinity was in the soul not in her physical appearance. Gal Gadot as Diana, the leading character in the movie was criticised by her fans for the small size of her breasts. When she was asked about it, she said that this is the new world ‘Wonder Woman’. Breasts could be bought for 9,000 shekels (Rikke, 2019). This is her masculinity, which compelled her to response like that. But when she surged for power, she even tried to look tougher like men. Culturally, males’ bodies are acknowledged for their size, strength, solidity and muscles, which equates them for the ability to dominate and protect, manufacturing the patriarchal narrative of male dominance. On the other hand, females’ bodies in cultural paradigm are associated with sex, nature and childbirth, which disengage them with the ability of domination but physical submission (Carpente, 2018). Nevertheless, Jenkins (2017) attempt to invade men through her character does not seem fully accomplished. Her dress and costume allures men. Men are easily fascinated by her. When Diana steps on English soil, men are attracted towards her. The officers of the British army call her.

Officer 1: Morning darling,

Officer 2: What a beauty,

Officer 3: Hello beautiful,

Steve: Gentlemen, eyes to yourself (Jenkins, 2017, 00:47:13).

In this part of the movie, the masculinity of men is confined to their sexual desires only. They are not shown as the gentlemen of the battlefield. This trait of men is ridiculed in the movie because feminists don’t care for their manliness. Some scenes of the movie constantly target men for their equal partnership in procreation. ‘Would you say you are the typical example of your sex? I am above average. What’s that?’ She asks this while looking at his penis. ‘It’s a, oh! Um....it’s a watch’. It tells time. ‘You let this little thing tell you what to do’ (Jenkins, 2017,



00:31:02). In this part of the movie male reproductive organ is derided with calling it a little thing, but Steve's response by replying 'a watch' shows that how long does it last. Watch is the perfect example of changing time and tide. It is shown that time will prove when this little thing is useless. Diana tells Steve that 'men are essential for procreation but when it comes to pleasure, unnecessary' (Jenkins, 2017, 00:43:43).

The role of both men and women in society is pivotal for their own delicate businesses. The notion of womanhood is as important as manhood is considered. The domestic chores and giving birth to children is a delicate business, which preserve the human gene in society. They both have equal partnership in society building and preserving the human species. Masculinity and manhood demand men to face the more diligent and hard jobs for the members of the clan. The changing tide of the modern world can even not deny these delicate businesses. Women are impregnated and protected from dangers by men. They will do the most toilsome labors to provide for the family members. Male ideology works under the concept of high performance to strive for scarce resources and invade for the collective interests of society. They are not considered real men without serving their people more than they take, even to the extent of self-sacrifice. Thus, it could be said that manhood is a nurturing concept (Toshiko, 2014). Jenkins' (2017) *Wonder Woman* undermines the subtle ideas of both Manhood and Womanhood with intoxicating its viewers by the abrupt ideas of gender biasedness. If both the genders start confronting each other with unnatural and biased accusation, it will derail societal norms. The concept of gender subjugation on both sides will create anarchy. The characters of men are constantly targeted in the movie. When Diana chose to leave the island for killing Ares and restore peace to the earth. Her mother warns her, 'Be Careful in the world of men, Diana. They do not deserve you' (Jenkins, 2017, 00:38:04). The scene portrays a melancholic effect and the impression of the queen articulates that her daughter is plunging into darkness or stepping in the dungeons of savage men.

Feminist discourse of procreation in *Wonder Woman* (2017)

'The Secret History of Wonder Woman' explores the tempting drives behind making Wonder Woman. The early twentieth century suffrage movement, experimental psychology and birth control movement were the forces behind surpassing the conventional rules of society and



making 'Wonder Woman'. It is Lepore, who strongly claims that Wonder Woman was made by feminism but to what extent, however, feminism was remade by Wonder Woman (Fidler, 2016).

There is plenty of literature available rationalising the claim of the feminists for making *Wonder Woman* as a first step towards the liberation of women. When they are asked about the narrative of birth control and its articulation in the Wonder Woman of the twenty-first century, their ultimate response in this paradigm give leverage to its consideration in early twentieth century Wonder Woman's. It is taken for granted that birth control issue in Jenkins' (2017) *Wonder Woman* is the same as it was in earlier twenty, but it could be vividly observed in Jenkins' (2017) *Wonder Woman* that being conceived through marital bond is considered a barrier in their legacy. When Diana leaves island to kill Ares, she goes with Steve in a ship. In this part of the movie, her conversation with Steve is portrayed as a perfect example of being the mouth piece of the radical feminists.

Steve: you wana get some sleep

Diana: and what about you? Are you not sleeping? Does the average man not sleep?

Steve: No, no, Yeah, we sleep. We just don't sleep with, uh...

Diana: you don't sleep with women?

Steve: I mean, I do sleep with.... Yes, I do. But, out of the, uh...confines of marriage.

It's just, It's not polite to assume. You know?

Diana: Marriage.

Steve: Do you not have that on you go before a judge and you swear to love, honor and cherish each other until death do you part.

Diana: And do they? Love each other till death?

Steve: Not very often, no.

Diana: Then why do they do it.

Steve: I have no idea.

Diana: so you cannot sleep with me until I marry you.

Steve: I will sleep with you if you want (Jenkins, 2017, 00:41:45).

The social bond of marriage not only legitimises sex but it is cherished for procreation. Sex without legal bond of marriage in this modern world is still considered sinful in religious



domain and adultery in social domain. Gay and lesbian queer theory even in this modern age has no rigorous inspiration to legitimise its confinement without marital bond. However, the nurturing concept of babies in patriarchal societies restricts women to their domestic responsibilities, which needs a cautious attention on both academic and social paradigms. Career women in this dynamic lag for their future ambitions, which needs a stimulus drive.

Friedan (1974) gives an account of women's hard core issues of both career and household in her book *The Feminine Mystique*. She argues that before the finish of 1949, just one out of three female heroines in the women's magazines was mentioned as a career woman and she was displayed in the demonstration of revoking her career, finding that what she truly needed to be was a housewife. In 1958 and 1959, she went through many an issue of the women's magazines tracking down a solitary heroine having career, a pledge to any work, profession, art or specific mission in the world, than to be a housewife. Only one out of hundred heroines was indulged in some job, even the youthful unmarried girls did the same in order to find a husband. These new cheerful housewife heroines appear to be oddly more youthful than the vivacious profession young ladies of the thirties and forties. They appear to get more youthful all the time- in looks, and an innocent sort of reliance. They had no vision of the future, but to have a child. The main dynamic developing figure in their realm is the baby. The housewife heroines are perpetually young, on the grounds that their own picture closes in childbirth. Like Peter Pan, they should stay youthful, while their youngsters grow up with the world. Keep on having babies, in light of the fact that the feminine mystique says there could be no alternate way for a woman to be a heroine (Friedan, 1974).

The creation of 'Wonder Woman' tends to empower women generation after generation, but it bends them towards some realities with the changing tide. If feminists go forwards with a clear goal and fight for the legal rights, it will remove obstacles from their proceeding mission. Standing for the rights of women in earlier twentieth century through the lens of Martson's 'Wonder Woman' negate men in procreation with introducing Athena, a female goddess as the driving force behind empowering women, While in Jenkins' (2017) *Wonder Woman Zeus*, a male god is shown as the creator of the pure beings. According to the hidden motive of the changing narrative in its latter version compels its viewer towards the importance of men in



procreation, but they are not shown as the source of achieving sexual pleasure. Men are essential for procreation but when it comes to pleasure, unnecessary (Jenkins, 2017, 00:43:44). It signifies that they are not talking for women's issues in general, but it seems a part of the queer gay/lesbian project. Whereas the figure of the female rebellion in viewers imagination come with full of the question marks, how a female heroin left for a cause so greater can deny the greater common truths, on which the foundation of society is so firmly erected for centuries. Apart from the narrative of procreation in Themyscira ruled by a woman, another narrative is delineated; of the world ruled by men. Diana elaborated it in her conversation with Steve quite enthusiastically. In contrary when Steve tells Diana,

‘Where I come from, babies are born differently. Diana: you refer to reproductive biology, I know all about that Steve: I mean I refer to that and other things Diana: the pleasure of the flesh’ (Jenkins, 2017, 00:43:10).

She finishes her conversation with telling that men are necessary for procreation but not for sexual pleasure. In the next scene a baby is shown weeping in her mother's arms. Diana rushes towards the baby, but Steve stops her by telling, ‘no babies’. That one is not made out of clay’ (Jenkins, 2017, 00:48:21). The streets of England are portrayed with people so reckless, not to care even for a baby. It is shown in the scene that men celebrate war but don't care for its people. In this part of the movie the mutual contract of marriage is criticised for its sexual confinement only, partners in the streets of England holding each other's hands, talk about war only. War between England and Germany is the war of the flesh, which will feed on its people and men in authority will enjoy their desires in the confinement of marriages. English women are also criticised for their submission to men's authority. Steve's introduction of Diana with her secretary is its optimum depiction.

Secretary: I am Steves' secretary

Diana: What is secretary.

Secretary: Whatever he calls I do.

Diana: where I am from we call it slavery.

Secretary: I really like her (Jenkins, 2017, 00:49:07).



Despite that, her own silver cuffs symbolises her voluntary submission to Aphrodite (Chavez, 2017). It could be seen in one of the last scripts written by Marston (1941) for *Wonder Woman* that the only real happiness for anybody is to be found in obedience to loving authority (Marston and Peter 1948). Jenkins' (2017) version subverts the idea of submission and domination. Marston (1941) argued that only women can get the title of 'Love Leaders' by making men submit their natural desires to their dominance. 'Wonder Woman' contemplates accordingly, 'some females like to have men stronger than they make them to do things. They talk like, do I like it? Don't know, or it's sort of exhilarating. But it is considered funny to make them obey.' Marston (1941) believed that women can educate men regarding the pleasure and satisfaction of freedom, which is embodied with agreeable submission to love authority. He also believed that these women 'Love Leaders' should educate other females to do the same (Chavez, 2017).

Diana, an Ambitious Savior

The mysterious plane crash of Captain Trevor in the Island of Themyscira gives rise to the beginning of familiar but utopian ideals of social reforms, initially used by Marston (1941) and later on by Jenkins (2017). It portrays an image of gender-reversal that becomes an unceasing visual trope in comic history. Diana becomes the savior of Trevor and thus she falls in fascination to him. However, her love for Captain does not make her vulnerable and subsequent female but it is the strength of her muscles, which is needed to be focused. She saved Trevor after his plane was crashed and held him in her arms while ripping sea water apart. In 1947, with collaboration of Harry G. Peter, Marston created a hero, who was shown to save a helpless female from destruction, which he attempted to empower females for their look after and discovering their physical and economic stability. These images taught women to do things that they conceive to do and be strengthened to earn your own livings (Emad, 2006).

In *Wonder Woman* (2017), Diana is shown as a paragon of salvation, her role is strong in terms of her efforts to defy evil forces, but her ambitions portray some of the grim realities of the feminist ideology in modernist scenario. Focusing on her character, one must be fascinated as long as she is with Steve and saves the innocent people, because a care-taker feminist figure in Diana's character seems prevalent in the time of war and insurgency. She focuses on her mission



and tries to save the innocent lives. Her character's reflection makes care-taker feminists imminent and true to their cause, but in radical feminist figure, Diana does not seem patient towards her colossal task of making the world a better place. She enters in a conference hall without permission, where officers of the English army talk about a secret mission. Captain Steve convinces the officers about Diana's ability of translating several languages especially the secret document that he had stolen from the German army. The officers allow her to translate the text and the secret formula of the catastrophic gas, but they are told not to carry out operation without logistic support of the British army. Steve obeys their orders, but Diana becomes angry and does not stick to their plan. Officer tells them,

Captain, you will do nothing and that is an order.

Trevor: Yes, Sir. I understand sir.

Diana: I don't.

Trevor: Diana: I know this is confusing.

Officer: Who is this woman (Jenkins, 2017, 00:59:16).

Her arguments with the British officers about armistice strategy portray her ambitions towards her unfinished goal of killing Ares and freeing the world from his wrath. Diana does not agree with them while armistice for peace is the greater concern for men but she is not agreeing. Her ambitions compel Captain Trevor to support her in carrying out a secret mission against German army, but causes Steve's death in the finishing scenes of the movie (Jenkins, 2017, 02:01:07), which she herself mourns in the rest of the movie. Her training in the island makes a worst kind of image of men, which she does not trust easily. This is why, she consider their strategy irrational and illogical. Her ambitions rule over the character and she considers war as the ultimate source of getting what she really wants. When Steve sacrificed his life to destroy German squadron, she then realises that world without Steve is meaningless. These are her inner emotions which appealed her, stronger than defying ambitions.

Marston (1941) was trying to create a female figure of American women with subtle emotions who could face dangerous situations, but Jenkins (2017) put vaulting ambitions in 'Wonder Woman' of the 21st century. Marston's 'Wonder Woman' was significant in terms of war that American public needed during World War 2. He wanted to employ this iconic figure as



a symbol of justice and righteousness in the unjust rampant social culture and female gender at that time. It was a contrasting figure comparing to the ordinary housewives of the 1940's. The feminist message that he wanted to convey was that an able-bodied female, strong and passionate superseded the men, which was basically accepted as a symbol of superior sex in that era. Moreover, the notion that women needed to be greater than men for getting equal opportunities in male-dominated society has also been reversed (Delaney, 2014). Jenkins (2017) presented a female symbol ruled by her vaulting ambitions, deteriorating the image that Marston had presented. Jenkins' 'Wonder Woman' accomplishes her goal with the sacrifice of a powerful man (Captain Steve Trevor) of the time. But it is not Diana alone who saves the world, Steve's sacrifice gives her imminence and prove himself to be the equal counterpart in the untiring mission of freeing the world from disaster. Steve's veneration and love for Diana makes her super-heroine and provide a remedy for the broken hearts while Diana gained leverage to prove her masculinity while defeating Ares.

Diana, a Feminist Figure of Power and Salvation

Fidler (2016) delineates 'Wonder Woman' of the 1940s as a stimulus towards getting their equal rights. She considers Diana of the 1940s as a power structure of feminism in her study of Lepore's (2014) *The Secret History of Wonder Woman*. The rise of feminist thinking in 1941 created 'Wonder Woman'. In 1972, a magazine was launched having a picture of the Wonder Woman on its cover with a title 'Wonder Woman for President'. It gained leverage when an equal rights amendment bill was passed in senate, pending since 1923. Leaving behind the actual cause of fighting for women's rights made feminism withered. The Wonder Woman of 21st will face more challenges for accomplishing her cause. Lepore (2014) writes that a shift took place, in spite of advances in women's history, feminism history seemed withered. Between feminists stumbling each other, the struggle for the novel rights ceased and the movement was floundered. It can even not be saved with bullet stopping bracelet or golden Lasso (Fidler, 2016).

In Marston (1941) version, Wonder Woman submits her impulse to the state, an undertaking for effective power while in Jenkins version her power surge undermine the state's agents through her ambitions, but the glory of being triumphant makes her realise to submit her will. Marston's illustration of Wonder Woman leads her to take part in fight for American's



freedom wholeheartedly and put aside her love for Steve Trevor. Marston (1941) wanted to remove the doubt of his readers for Wonder Woman's feminist mission being compromised by Trevor's affection; she was rather motivated with it. She was never superseded by it in pursuit of liberty and equality for all (Yockey, 2012). Jenkins (2017) dominated Diana with more subtle aspiration to achieve her goal but her love for Trevor was given little space in *Wonder Woman* (2017). Her love for Trevor remains unconcealed till his demise.

It is not astonishing that the iconic figure of female super-heroine is intellectually and physically superior to male she rescues (Matsuuchi, 2012). In *Wonder Woman* (2017), Diana is portrayed in a war zone setting of Europe, it delineates those feminists have left something unfinished in the past, which overshadows its retribution in the present. This time Diana controls her love desires to dominate in the world of men. She is more passionate and enthusiastic to attract people in support of her cause, though she succeeds but she is unable to suppress her humanly desire. In the finishing scene of the movie Diana realises that the real essence of love is hidden in love authority. Getting victory over Ares does not fully satisfy her. Countrymen have shown raising the flags of UK and America to celebrate their victory, but she gets deeper into the image of Steve while her eyes are full of tears (Jenkins, 2017, 02:08:59). It is her power-surge that made her invincible, but tears in her eyes is a symbol of spontaneous overflow of conscious feelings. She wishes to be reunited with the other half of her equal counterpart, but her feminist ambitions and power-surge let her standing alone in love arena, it is love authority which can make feminists agreeable on common terms, beyond any protocols.

She proves her power in the battlefield but her love for Steve remained unexplored. Her real test starts, when she seeks power in binary sex. Being a princess of Themyscira, she is blessed with elevated status, but when she sets off for the battle and leaves the island, she leaves behind this legitimate status of power. Her adept power is going to be demonstrated in a battlefield (Urick, 2018). Now she is needed to use this basis of power for a greater cause. In Jenkins' (2017) version, she was working under the same bases of power, but her ambitions and constant urge of being triumphant was hindering to achieve her goal. It is Steve, who perceived this deficiency of Diana and made himself available till the end of getting what she wanted. During the war, Steve convinced Diana to follow the war protocols, but she was never



convinced. He told her that this battalion has been here for nearly a year and they barely gained an inch. She did not try to understand what Steve tried to comprehend her. Diana was unstoppable and it was what she was going to do (Jenkins, 2017, 01:14:16). She left the battalion behind and confronted the machine guns firing from the other side. This was the point where Steve's masculinity was at stake. It was challenged by a woman having super powers, a bullet stopping bracelet and a strong shield. She tried to stop bullets through her bracelet and shield, but the actual shield which helped her in stopping the machine guns was Steve himself and those men, whom she was not trusting in the past. She defeated the whole army and saved innocent lives but it was not her victory alone, it was the victory of virtue over evil, which became possible through the mutual bond of both the sexes. It is the equal contribution of both men and women towards a common goal.

Conclusion

Jenkins (2017) *Wonder Woman* is a feminist fantasy, glorifying a super-woman, who did not stop till achieving her goal. This movie is set in a war-torn Europe of the 1940s. Ares, the god of war had corrupted the minds of the human beings and they had turned against each other. Jenkins (2017) has put men's jealousy and corruption into trail. In the very beginning of the movie Hippolata, queen of the amazons is shown to teach her daughter Diana about leadership protocols through how Amazons were created by Zeus to wipe out evil and restore peace to the earth. She told her that Ares poisoned men's hearts with jealousy and suspicion (Jenkins 2017, 00:07:05). This feminist lesson was engrossed in her soul, and she started looking to the world with a feminist lens of considering men responsible of all the misdeeds. Diana followed these rules wholeheartedly and her inner masculinity was aroused for cleansing all evils till restoring peace to the earth, but her feminine surge was never suppressed. She was fascinated with Captain Steve Trevor; in him she sought a man of all judicious skills and confidence.

Affirmation of the historical requirement for feminism subsists, but just to show that feminism is no more needed. The Issue of female discrimination or sexual victimisation is excused as something older-fashioned. Thoughts from women's rights are evoked to undo feminist critiques (Tucker, 2011). During the analysis, the character of Diana is analysed from undermining the radical ideology of post-feminism. It is concluded that the challenges of the 21st



century are different, which are not easy to be solved through the Lasso of Hestia. Women's rights in the middle of the 20th century were more rationalized because females were confined to the more delicate businesses while their very basic rights were not granted. In contemporary age, Diana is needed to abide her will to the state and incorporate herself for the welfare of humanity beyond gender differences, because fighting for a greater cause needs to function beyond gender protocols.

McRobbie (2008) gives explicit instances of how feminism is 'ignored' through mainstream society. Standard acknowledgment of pornography is one model. Erotic entertainment is a customary space of feminist study. This exploitation of feminist critique is reversed, and young females progressively support or if nothing else decline to censure the standardization of porn. The encouragement is found in women's magazines where young ladies are urged to show their 'sexual freedom' through uncovering breasts. Young ladies' clothing may incorporate expressions, for example, 'juicy' or 'porn queen'. A sexually free female may go to lap dances and discovers her strength in pole-dancing classes. Women are currently present in numerous social organizations and in high profile positions. These additions are utilized as proof of female success. This is important for the explanation McRobbie (2008) contends that feminism has been considered. The feminist movement is dislodged as a political development since women are viewed as ready to completely partake in the workforce. Female economic stability is the capacity to completely take part in consumer culture.

The analysis showed that Jenkins' (2017) narrative is based on radical approach of feminism, which challenges social hierarchies. Marriage is criticised as temporary source of bodily pleasure and an unaccomplished oath. The role of marriage in procreation is discouraged while men's role is confined to impregnate women only; they are shown to have no role in fulfilling sexual desires. It is an agenda of the radical feminists to achieve more, which is still illegal in most of the democratic states of the world. Fighting for the rights of queer lesbian/gay is not a big challenge in this modern world, which they are addressing through getting super-powers. The world needs a super-heroine to walk beside super-man and fight for a much greater cause. The feminist activists have succeeded in achieving almost all their due rights in Europe and the rest of the developed countries. Now they should not flap their wings in void, but they



are needed to address the very common issues of women in third world countries. Jenkins (2017) is needed to portray Diana in a much natural setting of far-flung African and Asian countries to fight for the sub-urban women, whose femininity is spoiled by throwing acid at their faces; they are constantly defiled and dispossessed. Challenging such kind of radical patriarchy is one of the big challenges, needed to fight against. If Jenkins (2017) still tries to fight for the rights of the queer lesbian/gay community, it is indeed the deterioration of Marston ideology of women's empowerment. Marston (1941) wanted to depict the notion of a woman role model fighting for all the sub-urban females, who were unable to fight for their basic rights. The world needs a 'Wonder Woman', who can fight besides men against evil forces. Her masculinity should not be a threat for men, but they should take it as a common gender attribute. If she does the same, every man she comes across will be Captain Trevor, it is a point indeed where she can find consolation and her power-surge and glory will reach to an end.

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