

Gender Hybrids:

**The Representation of Femininity and
Masculinity in Steven Spielberg's *Jurassic
Park* and Colin Trevorrow`s
*Jurassic World***

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Abstract

Gender representation in Hollywood action cinema has inevitably become the object of a wide debate among its critics. The history of film can be divided in different periods according to the way in which gender reflected and re-produced what was fashionable in a given sociocultural and historical context. The representation of gender in Hollywood mainstream action cinema from the 1990s to the 2010s seems, indeed, to mirror western standards. This paper aims at examining the representation of gender in two specific action films, Steven Spielberg's *Jurassic Park* (1993) and Colin Trevorrow's *Jurassic World* (2015), and at analyzing possible differences in gender representation after a time span of twenty-two years. To that end, the analysis will be approached from a gender perspective, in particular, that of such experts in the cinematic representation of masculinities and femininities as Anne Gjelsvik and Elizabeth Hills, among others. *Jurassic Park*, the first installment of the franchise, seems to be imbued with the 1990s cinematic standards, which, in turn, are influenced by the politics and technological developments of that era. In the wake of Reagan's and Bush Sr.'s conservatism, the film still mainly focuses on a male character, thus emphasizing his accomplishments, while leaving his female counterpart in the background. Likewise, and despite the fact that 2015 film *Jurassic World* is starred by a powerful female character, Trevorrow's film is not devoid of lingering stereotypical gender representations. In fact, the leading male character is quite obviously meant to garner the admiration and empathy of the public. In view of this, the analysis intends to prove the existence of a process of gender hybridization in the character of Claire Dearing, the female lead of *Jurassic World*.

Keywords: Gender; Hollywood; Action Cinema; Jurassic Park; Jurassic World.

Abstract

La representación del género en el cine de acción mainstream de Hollywood se ha convertido inevitablemente en un tema de disputa entre sus críticos. La historia del cine puede ser dividida en diversos periodos en los que el género ha reflejado una cierta moda, de acuerdo con el contexto socio-cultural e histórico de esa época. Es más, la representación del género en el cine de acción de Hollywood desde la década de los 90 hasta 2010 demuestra ser, efectivamente, el reflejo de los estándares de una sociedad occidental. Este ensayo se propone estudiar la representación del género en dos películas de acción, en concreto, *Jurassic Park* (1993) de Steven Spielberg y *Jurassic World* (2015) de Colin Trevorrow, con el fin de revelar posibles diferencias en la representación del género después de un periodo de veintidós años. Para cumplir este objetivo, el análisis adoptará una perspectiva de género, concretamente la de especialistas en la representación de masculinidades y feminidades en el cine como Anne Gjelsvik y Elizabeth Hills, entre otros autores. *Jurassic Park*, la primera parte de la franquicia, confirma adaptarse a los estandartes cinematográficos de los 90, influenciados tanto por la política, como los avances tecnológicos. Tras el conservadurismo de Reagan y Bush Sr., la película vuelve a centrarse primariamente en el hombre y sus hazañas como protagonistas absolutos, relegando así a los personajes femeninos a un segundo plano. En *Jurassic World*, y a pesar de aspirar a ofrecer el papel protagonista a una mujer poderosa, siguen persistiendo representaciones estereotípicas de género. De hecho, el personaje masculino co-protagonista se convierte una vez más en el centro de la admiración del público. A pesar de ello, el análisis pretende demostrar la existencia de hibridación en la identidad de género del personaje de Claire Dearing, co-protagonista femenina de *Jurassic World*.

Palabras clave: estudios de género; Hollywood; cine de acción; Jurassic Park; Jurassic World.

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1. Introduction

In this paper, the films *Jurassic Park* (1993) by Steven Spielberg and *Jurassic World* (2015) by Colin Trevorrow are analyzed with regard to gender conventions in Hollywood mainstream action cinema. In particular, I shall address the representation of gender US/Western cultural conventions culture during two specific periods in time: the 1990s and the 2010s. Its aim is to prove that a span of twenty-two years between the original film, and its 2015 comeback has entailed a switch in the roles assigned to each gender. I shall argue that the main character from *Jurassic World*, Claire Dearing, has been endowed with both a most canonically feminine physique and personality traits traditionally associated with masculinity. Interestingly, these very traits had been previously displayed by the main male character in *Jurassic Park*, Alan Grant. I intend, therefore, to analyze the hybridization of femininity and masculinity in the character of Claire Dearing.

Gender representation in Steven Spielberg's works is shaped both by his personal circumstances and by the larger cultural context of mainstream action cinema. Inside blockbuster genius Spielberg's excellent command of the language of commercial cinema, a common theme has been observed in the vast majority of his films: the absence of the father figure. As explained by Spielberg himself in HBO documentary *Spielberg*, his father, Arnold Spielberg was a workaholic whose presence at home became a rare event. Nevertheless, it was Steven Spielberg's parents' divorce that molded and influenced him the most. Leah Posner, his mother, had fallen in love with another man, which led to the divorce; however, Arnold blamed himself, in order to protect her image as far as their children were concerned. This incident led to Spielberg's inevitable hatred towards his dad and was followed by fifteen years of silence between the two. The consequences of this alienation would ultimately be reflected in a trail of films, such as *E.T. The Extra-Terrestrial* (1982), *Empire of the Sun* (1987), *Indiana Jones and the Last Crusade* (1989), *Jurassic Park* (1993), and *War of the Worlds* (2005). Furthermore, "the conservative family discourse during Reagan's presidency made its way into the action films." (Gjelsvik 94), thus prolonging its influence throughout the 1990s, a period of transformation in family values. Therefore, introducing the father-hero character in action films not only did provide Spielberg with the opportunity to re-play personal trauma, but it also fulfilled the purpose of returning to the 'suburban perfect family' Ronald Reagan era. Accordingly, the masculine representation of Alan Grant in *Jurassic Park* (1993)

might as well, fall into the category of Spielberg's 'void of the father figure', and the 1990s nostalgic backlash of the ideal family values. In spite of the continuity of the father-hero character in Hollywood action cinema during the post-millennium era, as is the case of the aforementioned *War of the Worlds*, the 2015 sequel *Jurassic World* by director Colin Trevorrow might have tackled this topic in a rather superficial way, if put in comparison. Trevorrow was known as an independent movie director prior to this movie and happened to be a *Jurassic Park* fan. Eventually, he was hired by Spielberg due to his interest in him after watching his latest low budget science-fiction movie from 2012 *Safety Not Guaranteed* (Bishop). According to Spielberg, Trevorrow spoke like a moviemaker and lacked the analytical side that Spielberg disliked in many directors (Romano). In what is then arguably a 'moviemaker's' move, Trevorrow chooses to focus on the female lead character, Claire Dearing. He explicitly states that he believes Claire to be the true protagonist of *Jurassic World*, as she is the one undergoing a positive change from beginning to end (Watercutter).

Hence, if Alan's self-discovery journey was at the heart of *Jurassic Park*, twenty-two years later it is Claire's, the female lead's process of self-construction that role in *Jurassic World*. Accordingly, a reversal of the gender roles presented in the original film becomes the focal point of the fourth installment in the saga, thus challenging and reshaping previously established conceptions of masculinities and femininities. Firstly, I intend to examine the characters of Alan and Claire in their respective films, as far as their personality, behavior, character development, and physical actions are concerned. I shall attempt to prove, that the gender representation of the lead characters in these two installments of the *Jurassic Park* franchise has been altered in virtue of the reversal of gender roles between the sexes. I shall finally perform a background analysis of the other two co-leads of each installment, Ellie from *Jurassic Park* and Owen from *Jurassic World*, so as to ascertain whether said reversal of gender role extends to other characters, as well.

From a methodological point of view, the analysis of the characters has been deductive at first, since I have carried out a research on gender and film studies, particularly on the representation of genderized bodies in Hollywood mainstream action cinema from the 1990s to the near present. It is, therefore, necessary to elaborate on the theoretical background of this paper, which includes authors such as Anne Gjelsvik or

Elizabeth Hills, among others. I have then resorted to a more inductive methodology, as the analysis of the characters in question has allowed me to reach specific conclusions on the progress and changes of gender representation in Hollywood mainstream action cinema.

2. Theoretical framework

2.1. Gender as a social construction

Toril Moi, among others experts in the field of gender studies, proposes the idea that gender is a social construction, thus automatically dismissing a biological perspective based on sexual differences. Furthermore, the attribution of a gender role implies the labeling of a given person under a certain category, thus leaving no room for ambiguity. Aside from Moi, other authors such as Teresa de Lauretis and Judith Butler have all dwelled on the difference between sex and gender, particularly due to the limitations that the sex-gender binary system imposes on both sexual identity and gender identity. Philosopher Jacques Derrida constructed his discourse analysis over the notion of opposite binaries, which has been extensively applied to gender issues. The sex-gender system might be, in fact, said to classify individuals into binding Cartesian dichotomies, according to which the category of ‘man’, for instance, would unquestionably equal masculinity and heterosexuality. In order to better understand this construction, one could be to compare it to the encoding of computer programs. In this case, certain personality traits are encoded into labels, resulting in either masculine or feminine gender. Such a system allows no experimentation or variation, for the latter’s place is to be found on the margins of the hegemonic Discourse. To further substantiate this claim, it is worth noting the fact that children identify first with a gender and only later become aware of the existence of sexual difference (De Lauretis). This could be an indicator of how prematurely gender roles are imposed among children, thus seemingly leaving no room for self-construction and definition.

Even before the term ‘gender’ was used in this sense, U.S. cultural anthropologist Margaret Mead referred to it as the eponymous ‘temperament’ in her book *Sex and Temperament*, a kind of behavioral faculty unconcerned with the sex of the person. Mead performed a study on diverse cultures from Papua New Guinea in pursuance of specific behavioral tendencies, which led her to observe significant differences in the temperament of Papuan men and women when compared to U.S. citizens. She took notice

of masculine behaviors in women, and of men's more effeminate manners. Nevertheless, as noted by De Lauretis, in spite of some progress, as could be the case with social acceptance of transgender children, gender in today's society still essentializes the roles of masculinity and femininity as if they were fixed and had always been fixed. Consequently, the sex-gender system contributes to the formation and prolongation of heteronormativity and even patriarchy. Indeed, genderization reaches all sorts of social conventions, such as college degrees, for instance, as binary distinctions tend to be made: mathematics or engineering are said to be masculine discipline, whereas languages or the arts are usually classified as feminine. To counter the ubiquity, a large number of scholars and activists advocate for the deconstruction of gender in order to understand the process leading up to its formation. What is more, they also aim at understanding its function, at deciphering its cultural symbology, and at creating new cultural discourses that do not leave discriminated groups and individuals on the margins. Such deconstruction, would, then, in a way, create a language for the unspeakable.

As a result of this binary system, it can become a hard task to distinguish between the concepts of feminism, femaleness and femininity, given that feminism implies a political movement, femaleness is a biological matter, and femininity is, as established before, a cultural systematization (Moi). Thompson deliberates on the evolution of feminism in his article "Third Wave Feminism", stating that feminism or the suffragist movement would emerge from its first wave in the late 19th and early 20th century as a means to fight for legal and political issues. Feminism would subsequently develop throughout the following decades, with the 1960s witnessing the second wave of a movement whose purpose had evolved into breaking the social rules that force women into submissive behavior and limit them to the domestic sphere. Moreover, the 1990s brought the third wave, with a fresh objective: gender roles. Thompson proceeds to explain that this movement intends to include men and to question heterosexuality as the center of the hegemonic Discourse. The third wave also introduces the term 'intersectionality' as "the interconnected nature of social categorizations such as race, class, and gender ... regarded as creating overlapping and interdependent systems of discrimination or disadvantage" (Thompson). Therefore, the third wave of feminism was set on discussing numerous social issues within the wider dimension of gender identity-construction. Since a few of the most urgent legal objectives had already been achieved—namely, women's suffrage or women's inclusion in the work market—the goals of the feminist movement have

evolved over the years, to the point that by the 2010s a fourth wave has already been dubbed ‘post-feminist’. Yet, the main purpose of feminism as a political endeavor still remains the same, e.g. to deal with gender inequality by deconstructing gender assumptions and creating new discursive paths for gender identity. In fact, the mere fact of being female does not entail being a feminist, since every female human has her own perspective on reality regardless of the similarity of their individual. Therefore, if femaleness does not equate feminism, being male does not automatically exclude being a feminist. Nonetheless, as Toril Moi comments in her article *Feminist, Female, Feminine*, “men can be feminists – but they can’t be women, just as whites can be anti-racist, but not black” (122).

With respect to femininity, women are expected to enact traditionally feminine behavioral standards, such as sweetness, fragility or politeness, whereas men are expected to follow traditionally masculine ones—competitiveness, toughness and endurance, for example—. Said standards all rely on biological determinism. Men and women act as agents and objects, at the same time, of the process of genderization: “a teenage girl learns to use cosmetics to make herself heterosexually attractive ... a teenage boy works out in a gym to develop a masculine physique” (Connell, “Gender, Men, and Masculinities”). The actions of both the teenage girl and the teenage boy actively reinforce and reproduce gender stereotypes, yet they also have them play the role of passive objects compelled by society standards to fit a certain canon of beauty.

Michael S. Kimmel comments on the reasons behind masculine conducts in his article “Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity”, claiming that such conducts are but a means to get the approval of other men, which he defines as “a homosocial enactment” (4). Men’s fear of not appearing masculine enough transcends into hypermasculinity on many occasions, and it projects a sense of power in opposition to femininity. This is why gender studies have to look at both women and men in order to see how masculinity restrains men just like femininity restrains women (Connell). Likewise, gender studies break away from the standardization of traditional masculinities and femininities, not with the purpose of destroying them completely, but in order to let the door open for potential ambiguities and alternative behaviors and identities.

2.1. *The representation of gender in Hollywood mainstream action cinema: from the 1990s to the 2010s.*

Gender and film studies often highlight the idea that the portrayal of men and women in cinema is the result of manipulation, which builds an illusion out of reality. Laura Mulvey, in her article “Visual Pleasure and Narrative Cinema”, makes reference to the connection, established by Freud, between the terms ‘scopophilia’ and the process of objectifying people. Cinema functions as a mirror to real life; therefore, as it happens in everyday life, women are objectified and sexualized in films for the purpose of pleasuring both the characters in the film and its audience. Accordingly, men on screen represent power; yet, this power is at risk of being destroyed, which leaves two options for the mainstream Discourse to choose from: either unravel the illusion constructed around women by making her appearance in films coherent with their plot, or to turn her into a mere fetish, which would not contribute much, if at all, to the plot, since its only function would be to serve as a device aimed at providing visual gratification.

Focusing now on the representation of gender from the 1990s to the 2010s, we can observe a change in the way in which cinema has decided to portray men and women in accordance with certain interests across the years. The 1990s marked a shift in the representation of masculine bodies and values, spanning from the hyper-masculine muscular bodies of the 1980s to the virtual bodies of the 21st century (Fernández-Menicucci). The 1990s did no longer exhibit the hyper-masculine version of a man confronting a common ideological enemy for the US, shaped in the form of a human being. Instead, it began showing enemies whose representation could extrapolate to daily life issues or "common crimes rooted in common human sins: greed, rage and lust" (Fernández-Menicucci 106). Moreover, it was Clinton’s humanitarian policy regarding international issues that made action films concentrate on those types of enemies. Hence, this vanishing of the 1980s muscular male hero can be observed, for instance, in the *Rocky* series. Indeed, the year 1990 witnessed its final installment and it would not be until 2015 that another spin-off/sequel would be released under the name of *Creed*. The technological progress of this decade, which saw the boom of the World Wide Web among other technological developments, brought with it another kind of masculine representation in cinema, one which emphasized the idea of ‘mind over body’, as is the case with *Mission Impossible* (1996), and especially, *The Matrix* (1999), a movie that would definitely set the tone for a new digital era.

Men also began to play a father-like figure in cinema, a trend that might have lasted until the mid-2000s and which, as I have already mentioned, is particularly obvious in Spielberg's work. The 1990s brought along the collapse of traditional masculinity and, consequently, the collapse of the traditional family. During this time, there took place a nostalgic backlash for the old family values set by Reagan's policy during the 1980s, which culminated in the making of disaster films in which the father figure was put to test in order to prove his heroism. Films of this kind include *Jurassic Park* (1993), *Independence Day* (1996), *Jurassic Park: The Lost World* and *Armageddon* (1998). The 2000s followed suit and the father hero became central, as he had to prove his ability to take care of his children during the absence of the mother while saving the world at the same time. The purpose of these films was to portray an evolution of the male character, who went from being an irresponsible, anti-heroic father, to the opposite. Films such as *War of the Worlds*, *Taken* (2008) or *2012* (2009) follow this pattern, thus discarding, once again, the 1980s tendency of focusing on a hyper-masculine male body and warrior-like attitudes (Gjelsvik).

In spite of this, the 2000s were also a decade in which the epic genre made its comeback as Santiago Fouz Hernández remarks in his article "Músculos de hoy. La resurrección del género. *Gladiator*[...]; *Troya* [...]y *300*[...]". He comments on the presidency of George W. Bush and the Iraq War as possible influences for the return of this movie genre. Furthermore, he defines *Gladiator* (2000), *Troy* (2004) and *300* (2006) as promoters of a heteronormative masculinity rooted in a conservative Discourse, or, similar to what other authors have defined as neo-conservative. These epic films had the actors undergo a highly demanding physical training, hence their sculpted bodies, which Hernández describes as 'inhuman' in the case of *300*. The body is the center of attention, contrary to the tendency visible in the 1990s. Scopophilia is now being applied to the male body, which is fetishized for the audience, despite the absence of full frontal nakedness. Their sexuality is established as heterosexual from the very beginning to eschew any ambiguity, as in *Troy*: Hernández argues that Achilles's first appearance surrounded by naked women makes clear his heterosexuality. In the case of *300*, the enemy represents absolute Otherness to the Spartans' Oneness by wearing all sorts of jewelry and piercings, in contrast to the Spartans simplicity. In any case, and just as it happens with disaster films, the male protagonist represents a heroic family man, while the woman is left behind as useless.

Nevertheless, the 1990s and the 2000s managed to bring sundry female representations, for which the character of Ellen Ripley in *Alien* (1979) may have served as inspiration. In the article “What’s a Mean Woman Like You Doing in a Movie Like This?”, Neal King and Martha McCaughey discuss various films from the 1990s and early 2000s by addressing the way in which violent women were introduced and represented in action cinema. Their thorough analysis includes the ‘femme fatale’ in *Basic Instinct* (1992) or the ‘emotional woman’ in *The Silence of the Lambs* (2001), among other character types. King and McCaughey aim at explaining the various etiquettes commonly assigned to women whenever these are not represented as feminine in a traditional sense. It is with films like *Terminator 2* (1991) and the character of Sarah Connor, or the eponymous characters in *Thelma and Louise* (1991) that Hollywood finally begins to toy with the idea of subverting traditional femininity. Yet, as contended by King and McCaughey, these portrayals are still controversial, given the harsh criticism they have received for portraying women as too violent and too masculine. Nonetheless, other films from the 2000s and especially from the 2010s have begun to promote female protagonists as the active, self-sufficient hero. For instance, Melenia Arouh discusses the role of the female protagonist, Ann, in the movie *King Kong* (2005). In her review entitled “Kirk Combe and Brenda Boyle, Masculinity and Monstrosity in Contemporary Hollywood Film”, Ann is said to embody action in contrast to Kong, who plays the victim in the movie. Accordingly, Ann would become some sort of hero possessing a few typical masculine traits, such as bravery, yet preserving stereotypical feminine behaviors, at the same time.

By the 2010s, the action genre has managed to issue new films in which the roles of masculinity and femininity have been reversed. *Kick-Ass* (2010), *The Hunger Games* saga (2012-2015), *Hanna* (2011), *Kick-Ass 2* (2013), *Guardians of the Galaxy* (2014), *Star Wars: The Force Awakens* (2015), *Guardians of the Galaxy Vol. 2* (2017) and *Wonder Woman* (2017) might evidence the progress of gender equality in mainstream cinema. Furthermore, as mentioned in the article “Representation of Female Characters in Films Is Improving” by A. O. Scott and Manohla Dargis:

[i]n one study the Geena Davis Institute on Gender in Media looked at 5,554 “distinct speaking characters” in 122 family films rated G, PG or PG-13 that were released between 2006 and 2009. The institute discovered that only 29.2 percent of those roles were female, while a whopping 70.8 percent were male.

All these action films feature strong, independent female leads, who display masculine traits typically associated with males. However, the patriarchal figure makes his appearance once again as the master and teacher of these female characters, such as in *Kick-Ass* (2010), in which the character of Mindy/Hit-Girl was trained by her father; *Guardians of the Galaxy* (2014), in which Gamora has always lived under the rules of her trainer Thanos, an oppressing paternal figure (Bowen); and *Hanna* (2011), who is also trained by her father (Scott and Dargis). Nevertheless, Mindy/Hit-Girl from *Kick-Ass* (2010) is later on seen as the trainer of Dave/Kick-Ass in *Kick-Ass 2* (2013), since the latter has no skills for combat whatsoever. Similarly, the novels from *The Hunger Games* describe the way in which Katniss Everdeen was trained by her father, even though the filmic adaptations make little references to this fact. Nevertheless, both the novel and the movie redeem whatever essentialist bias they may seem to have by delivering a strong, resourceful, intelligent and courageous character. In addition, Peter Quill/Star-Lord, the male lead character from *Guardians of the Galaxy* (2014) and *Guardians of the Galaxy Vol. 2* (2017) is a breath of fresh air in comparison with previous representations of male superheroes in films. His outgoing, chill, humorous personality demonstrates his eagerness to express his emotions without the fear of being judged by his enemies and his friends/co-workers, who do judge him severely. Interestingly enough, his personality contrasts with that of Gamora to a high degree, whose traits are more typical of traditional masculinity, whereas his have been commonly connected with traditional femininity. Resuming the super-hero sub-genre, the movie *Wonder Woman* (2017) has meant “the creation of a female-led superhero film” (Girard 206). Directed by a female, Patty Jenkins, *Wonder Woman* (2017) has succeeded in transgressing the limits of what a female character in a superhero film could do while exposing the hardships a woman must go through in a patriarchal society, as posited by Girard. In fact, the success of *Wonder Woman* might have been due to previous questionable female representations in the genre. This is an issue addressed by Mary Louise DeMarchi in her thesis "Avenging Women: An Analysis of Postfeminist Female Representation in the Cinematic Marvel's Avengers", in which she carries out a thorough analysis of these representations, through which she unravels the underlying sexism. DeMarchi proceeds to explain the difference between the post-feminist academic world and postfeminism in mainstream cinema. She proceeds to clarify how the former devotes itself to the fight for, and study of gender equality, while it does not reject the first and second waves of feminism, whereas the latter appears to be

"sexism disguised as postfeminism" (23). Hence, her analysis exposes how characters such as Jane Foster from *Thor* (2011), Natasha Romanoff/Black Widow from *The Avengers* (2012), Peggy Carter from *Captain America: The First Avenger* (2012) or Pepper Potts from *Iron Man 3* (2013), among others, end up falling into sexist representations of women, despite their seeming attempts to create progressive storylines for them.

3. Analysis

3.1. Alan Grant in Jurassic Park (1993)

It is from the very first appearance of Alan Grant in Steven Spielberg's *Jurassic Park* that the movie lays out his personality and future relevance in the plot. Described by Michael Crichton and David Koepp in the script as "mid-thirties, a ragged-looking guy with intense concentration you wouldn't want to get in the way of" (5.1.312-14), Alan is depicted as a down to earth type of person, reserved and quiet. His dislike for children is initially shown during his first appearance in the film, after a little boy voices his disinterest for Velociraptors in the excavation he works in alongside his colleague and girlfriend, Ellie Sattler. Aggressiveness is not one of his traits and it is only observed when he finds himself out of his comfort zone, as is the case when he confronts John Hammond for irrupting in the excavation with his helicopter. Nevertheless, in spite of his shy and introvert personality, he is not perceived as laid-back, opposite to Ellie, but awkward, instead. As soon as his fascination for Velociraptors is mocked by the excavation child, he does not hesitate to give him a well-deserved lesson according to him. It is here that we can see how he decides to scare the boy by delivering a silent speech constructed with a subtle and concise choice of words: "He slashes you here, or here, or maybe across the belly, expelling your intestines" (00:08:50). We can note, therefore, a hint of cleverness and rationality in the way he acts, also appreciated in his responses to Ellie when discussing children: "Do you wanna have one of those? ... They're noisy, they're messy, they're expensive" (00:09:33). Not only that, but we will see, later in the film that this behavior is deeply embedded in his mind. Even when he is looking after John Hammond's grandchildren in an apocalyptic context, he still, inevitably, lets out his quirky and bizarre personality. This particular aspect of his behavior can be observed in the scene in which Alan, Lex, and Tim are watching several

Gallimimus run across a field and suddenly, a Tyrannosaurus-rex intrudes into the field and starts devouring the Gallimimus. Alan is not alarmed at all by this; the fact that the kids are watching the scene does not seem to bother him at all. On the contrary, he enjoys observing such disturbing spectacle. Ignoring the children's growing disgust, he exclaims fascinated "Look at how he eats" (01:35:37). A behavioral pattern is formed inasmuch as this mischievous side of Alan is perpetuated throughout the film. In the scene by the electrified gate, he plays a mean joke on the children by pretending he has been electrocuted. Yet, when Tim actually gets electrocuted later on, Alan accepts the responsibility of the children's safety. Thus, what it is established about Alan at the beginning of the movie can be used as an omen of what will happen later on. Given the expectations of paternal masculinity set on him by the script and that technology plays a central role in the film, his dislike for both children and computers, constitutes the main challenge he is going to be forced to overcome if he wants to survive.

Conversely, dinosaurs, his greatest passion as a paleontologist, and once the protagonists of his life, will turn into his antagonists, leaving him with no option but to withdraw his sponsorship from the Jurassic Park project. Metaphorically speaking, Alan begins his journey when he finds the claw of a Velociraptor found at the excavation site. This claw is treasured by him as a charm to which he holds, thereby suggesting a possible emotional attachment to it. Moreover, his gradual evolution throughout the film from a cold, distant and, at times, scary man, who actually resembles a Velociraptor, goes on to become a protective, warm and affectionate father-like figure, more similar to those Triceratops that he highly admired when he was a child. The pinnacle of this evolution could be pinpointed in the scene in which Alan, Tim, and Lex are sitting on a tree at night, watching the Brachiosaurus pass by, Alan is standing in the middle, while Tim and Lex cuddle up against him. Such a tender gesture would be overwhelming, as much as surprising, for an emotionally detached person who seems unable to express care and affection physically, as is the case with Alan. In fact, he seems to prefer performing a symbolic action, albeit unconsciously: he throws away the Velociraptor's claw he still had in his pocket. This is also when he laughs for the first time at a joke made by Tim and promises both children he will stay awake all night for the sake of their safety.

Director Steven Spielberg has apparently played a substantial role as far as the development of the characters in *Jurassic Park* is concerned, particularly in Alan's case.

The whole film is designed as a journey of self-discovery, in which Alan initially finds himself unwillingly to be the protagonist only to eventually being left with a task of paramount importance: taking care of Lex and Tim, the grandchildren of John Hammond, the very owner of the park. Spielberg plays, once again, the father-son card, thus perpetuating a formula with which he is well familiarized (Spielberg). As it has already been mentioned, Spielberg often projects aspects of his personal life onto his films, and the void left by an absent father figure is no exception to this rule, as it alludes to the absence of his own father during his childhood. Alan in *Jurassic Park* is then provided with the task of filling this void for Lex and Tim. Despite Ellie's playful attempts to have him spend time with the children, it is mostly because of circumstances that he ends up heading in that direction as if it were destiny itself that wished for it. Therefore, he becomes responsible for the kids even if he is not originally fond of them, only because it is his duty. His instinct triggers his protective, heroic side. For instance, when Lex and Tim are being attacked by the T-rex, he gets out of his car with a sparkler to try and distract the dinosaur. He, unintentionally shows the children that he truly cares for them, sometimes through physical actions, sometimes verbally, as in the scene in which he attempts to console Lex while the camera focuses on Alan's stare:

LEX. He left us, he left us!

ALAN. But that's not what I'm gonna do. (01:14:59)

Not only that, but he is repeatedly taken out of his comfort zone both emotionally and physically, given that he is not an athletic man. Contrary to Ellie, who works her way out of the jungle almost effortlessly, and Ian Malcolm, who is portrayed as 'the fallen hero' after helping Alan distract the T-rex with the sparklers. The scene in which Alan climbs a tree in order to get Tim out of the car before it falls to the ground might be one of the main instances of a physical challenge he must overcome. Here, we can observe his struggle to climb the tree, combined with a lack of self-confidence. Yet, Alan manages to have Lex and Tim admire him, despite not being this his main goal. In fact, given his passion for archeology, Tim was already a great admirer of Alan's work, through which they will later bond.

Interestingly, Alan's paternal feelings are clearly more directed towards Tim, the grandson, rather than Lex. That theirs is a special relationship is highlighted by that Alan seemed initially to dislike Tim, especially because of his exceedingly clingy behavior

towards him. Alan's introverted nature, as well as the fact that he is not used to having followers, might explain his awkward behavior towards Tim. However, Alan's passion for dinosaurs is the only means he has to express his emotions, and Tim does share his passion, thus allowing for a father-son emotional bond to be formed.

Alan finishes his life-changing journey in the scene in which he finds himself holding a gun to protect Ellie and the children, something neither he nor the audience would have ever pictured him doing. The audience is shown a family, with Alan standing next to Ellie, Tim, and Lex, which fulfills what is arguably one of the main objectives of the film. The motto 'Life finds a way', first voiced by Ian concerning the procreation of the dinosaurs, is then repeated by Alan as he is shown having an epiphany while looking at the Brachiosaurus walk alongside Lex and Tim. Life's unstoppable creative energy is again represented allegorically at the end of the movie, when Ellie and Alan look at each other, while the latter is cuddling Lex and Tim, thus hinting at the possibility of having children in the near future.

With respect to Alan's physical representation, his choice of clothes to visit the park could be considered rather informal and comfortable, yet not as much as Ellie's, which for more flexibility and freedom of movement. Instead, Alan decides to wear smarter clothes, including long beige khakis with a belt, a denim flannel, a knotted scarf around his neck, aviator sunglasses, an Indiana Jones-style hat—with which Spielberg is seemingly paying a tribute to himself—and a pair of boots. An outfit of that kind is designed to face the wilderness, the kind of environment in which Alan's clumsiness and awkward nature would find itself exposed. Simple acts, such as fastidiously putting on his belt or avoiding chunks of mud, reveal his nervous personality, which he so desperately tries to disguise under an unfriendly façade. That being so, he is prophesized to face a demanding task from the beginning. Moreover, in agreement with the 1990s trend 'mind over body' (Fernández-Menicucci), his physique never becomes the central part of any scene; conversely, his slim body remains covered throughout the whole film under his baggy clothes, in spite of the clothes getting progressively dirtier and him wounded. This contrasts with the way in which Ian, the object of scopophilia, wears his shirt open after he is rescued from the jungle. The intentionality of the exposure of his virile chest becomes obvious when the camera focuses on it, rather than on the actual conversation that is taking place at that moment. It is then possible to conclude that Alan

is constructed to fit the 1990s standards of masculinity, that is to say, more realistic bodies and an emphasis on the mind. This representation also matches that of the father figure in disaster films.

2.1. Claire Dearing in Jurassic World (2015)

The character of Claire Dearing in *Jurassic World* is introduced in such a way as to make it impossible for the viewer not to notice her. Director Colin Trevorrow resorts to an emphatic close-up of her body. As the camera moves along her body from bottom to top, the viewer is given the chance to analyze her formal attire in detail, while making initial guesses about her personality. An ominous, see-through glass elevator, ominous in that she will gradually become more and more vulnerable throughout the film, showcases her impeccable white outfit consisting of high-heels, a white silk skirt a blouse of the same material with a modesty tank top underneath and a belt on top, and a certification card labelling her as the park operations manager. This scene also highlights her physical characteristics. Her pale skin, whose whiteness rivals with that of her clothes can be read to symbolize purity, innocence, and tidiness. Her hair, is red, a color associated with passion and wilderness, in opposition to the rest of her attire; yet, it has been tamed by straighteners to look perfect. Her body, which is fully covered with the exception of her legs, does not allow the viewer to form an opinion about it, at this stage. Likewise, her symmetrical face appears shadowed by her blunt, neat bangs.

In this short scene, we see Claire rehearsing a speech over and over again, a sign of nervousness conveyed through her tense hands and fingers: she is obviously hiding something underneath her impeccable and controlled surface. In the following scenes, the viewer gets a taste of Claire's behavior while she delivers said speech to a group of important businessmen who are interested in sponsoring the park. Here, we first realize what a great responsibility she has at the park. Claire certainly seems to embody the confidence and control demanded by a job such as this. Nevertheless, her body language is robotic, and her poise appears to be stiff. As the day goes on, Claire is portrayed as a workaholic with little time for personal matters as she obsessively keeps track of all her duties. Even the visit of her nephews, Zach and Gray, is listed as yet another duty. During her first contact with them, she seems to be faking a cheerful attitude, not due to carelessness, as she is seen to care for them as soon as there is any danger in the park, but because she is constantly busy and her work takes precedence over her nephews. Hence,

her coldness and awkward response to Gray's hug and her aloofness when she cannot recall how many years it has been since they last saw each other. "Five", she ventures to which Zach sarcastically responds: "Ah, seven, seven years but you know, close" (00:10:09). A response of this kind leaves a bewildered Claire unsure of how to react since it does not fit her pre-defined daily routine. Therefore, she answers the only way she knows: following her well-established protocol. She proceeds, then, to leave Zach and Gray in charge of her assistant, Zara, and promises she will let them enter the control room the following day. When she, hesitantly, blurts: "That's-that's gonna be cool, right?" (00:10:33), she seems to seek the approval of her young nephews. As if to put the awkwardness of this encounter behind her, Claire enters her quintessential comfort zone: the control room. Here she composes herself by keeping track of everything that is going on at the park. No tiny mishap goes unnoticed, but she seems to be easily annoyed by every little setback. She maintains a serious and commanding attitude when giving orders to the employees, thus conveying a sense of tenacity and determination. Yet, she receives a condescending welcome by her superior and owner of the park, Simon Masrani, who is portrayed as a rather adventurous type, and will not hesitate to lecture her on the meaning of life: "You look tense, Claire ... The key to a happy life is to accept you are never actually in control" (00:14:34). The spectator can see these two opposite personalities clash, leaving Claire torn between suppressing her emotions and showing signs of discomfort. When they both ride the helicopter, her body language reveals remarkable agitation. Ironically, her boss seems to deliberately take away from her the very thing that allows her to do her job so effectively: he needs her to be in control and, at the same time, he enjoys her feeling insecure.

As a matter of fact, her reactions to any kind of help or intrusion on her job upset her, to the point that she is perceived as an emotionally imbalanced person who drastically shifts from controlling to needy. What is more, every time she tries to take control over the hazardous situation going on at the park, other individuals show up and save the day in her stead. One of such individuals is an ex-member of the U.S. Navy who currently researches dinosaurs, Owen Grady. Like Simon, Owen criticizes Claire's behavior from the moment they meet. His meddling with her job, which could be perceived as, once again, patronizing, pushes an already overwrought Claire to a neurotic state of impotence. Still, she forces herself to suppress her emotions so that she can function.

Trevorrow chooses to portray a weak and sensitive Claire through a trail of actions. These include finding a dinosaur hurt by the Indominus-rex (henceforth, I-rex) in a field, while she and Owen are looking for her nephews. This encounter symbolizing the consequences of her poor management of the boys, who are surviving in the park all by themselves because her busy schedule could not accommodate them. Indeed, when chaos explodes, Zach and Gray are no longer under Zara's vigilance. Claire can no longer hold back her tears when she realizes that a great number of dinosaurs had been killed by the I-rex. Claire is the only character besides her youngest nephew, Gray, her sister Karen and a female employee, to cry in the film. Her tears and by extension her sensibility is deliberately captured by the camera. It would then appear that only women and innocent children can be openly emotional.

Much in the same way that Alan's character had an alter ego in the Velociraptor, a link may be perceived to exist between Claire and the I-rex. When Claire brings Simon to the paddock where the I-rex lives, he is surprised by the whiteness of the dinosaur's skin, which clearly reminds the viewer of Claire's attire. It seems as if his comment has come out of nowhere unless it was uttered with the intention of associating the beast with Claire. Likewise, when Claire is talking to the prospective sponsors about the I-rex, she keeps emphasizing the animal's sex through the use of the article 'she'. Furthermore, the I-rex is trapped in a paddock against her will, just in the same way Claire is trapped in this controlling, workaholic, cold and overall robotic artificial persona. When the I-rex finds herself free, she will wreak havoc in the park. The question seems then to be what will happen when Claire finally sets herself free and 'lets go', as she is constantly told what to do.

Claire's attire becomes more and more significant as the plot progresses. She never changes her clothes, not even when they decide to go to the jungle in order to find Zach and Gray, which turns her into an easy butt for jokes:

CLAIRE. Hey, I am not one of your damned animals!

OWEN. You get back, I'll find them.

CLAIRE. No, WE'LL find them.

OWEN. You last two minutes in there. Less in those ridiculous shoes. (01:05:56)

Claire is offended by his comment and, in an attempt to prove her worth, she takes off her jacket and rolls up the sleeves of her blouse. Yet, it is worth noticing that she keeps

on her high-heels as if they were an extension of her body, which ambivalently symbolizes her controlling personality and the powerfulness of a professional woman.

Owen is left slightly confused and dumbfounded and he too tries to stay in control of the situation:

OWEN. Okay, but let's get one thing straight, I'm in charge out here, you do everything I say, exactly as I say it.

CLAIRE. Excuse me? (01:06:23)

Owen, then, responds performing what can be read as a taming gesture on her, the exact same type we have seen him use with the Velociraptors: "Just relax" (01:06:24).

She continues to be ordered around in spite of her efforts to be on the same level as he is. The fact that gender stereotypes are relied upon, rather than being fought off is further highlighted in the scene, in which Trevorrow decides to provide Claire with an opportunity to prove her worth to Owen, her nephews, and the audience. In order to save Owen, who has been attacked by a Pterodactyl, Claire takes a shotgun and shoots the beast down. In the same way that Alan's physical clumsiness is overlooked once he uses his body to physical save the children, Claire's feat finally lights the spark of admiration in her nephews and Owen, who kisses her passionately, while Zach and Gray watch in disbelief. Yet, once reunited, Claire's constant efforts to keep Zach and Gray safe go again unnoticed since the children's praise is always directed at Owen, who has actually done little for them. His flashy masculine actions catch their attention far more than Claire's heroism. Her obviously feminine appearance will grow rougher and rougher, as she acquires more masculine traits throughout the film, such as the habit of swearing.

Owen's dominant masculinity is unequivocally asserted when he is having a chat with Zach and Gray concerning the Velociraptors:

GRAY. Who's the alpha?

OWEN. You're looking at it, kid (referring to himself). (01:28:30)

However, Claire succeeds in starring in one of the most, if not the most emblematic scenes from the movie: the release of the T-rex from its paddock. Such heroic action challenges all previous representations of Claire as controlling, femininely emotional and weak, thus providing her with a sense of reward. What is more, before letting the T-rex loose, she calls out the only remaining male employee of the control room, Lowery, for his lack of masculinity. Lowery is presented to the audience as the

goofy comical relief, who appears to be a fan of the Jurassic Park project with childish enthusiasm, and thereby, becomes Claire's object of criticism when she says: "Damn it, Lowery, be a man and do something for once in your life!" (01:47:53).

The scene in which the T-rex is finally released begins with a fearless Claire standing right in front of the concrete gate with a sparkler in her hand, as Alan did in *Jurassic Park* when he was trying to distract a T-rex. Once the gate is open, Claire starts running in the direction of the I-rex while the camera focuses on her high-heels in slow motion, thus managing to merge femininity and heroism. As it is to be expected, the I-rex is finally defeated and killed, just as Claire's imbalanced behavior is left in the past in order to welcome a new self.

2.1. *Influence of other characters on the construction of Alan's and Claire's gender*

2.1.1. **Ellie Sattler in *Jurassic Park* (1993)**

The role of Ellie Sattler in *Jurassic Park* is open to interpretation. She could be seen as the female co-lead of the film and Alan's partner in crime, whereas others might perceive her as a supporting character whose objective is to help develop both the plot and the lead character's personality.

Concerning her physical appearance, she wears a very casual attire: medium-short trousers with a belt on top, a shirt covered by a plaid flannel t-shirt tied with a knot, boots and a backpack. One can conclude that her style is more comfortable and adventurous than Alan's, which combined with her spunkiness suggests an outgoing personality. Furthermore, her outfit seems to have been designed to expose more skin than his. By the end of *Jurassic World* Claire is showing much more skin than any other character. This suggests that the sensuality of the female body is still the object of cinematic scopophilia, contrary to the 1990s 'mind over body' policy that is applied to Alan (Fernández Menicucci). The script describes her as: "Ellie in her late twenties, athletic-looking. There's an impatience about Ellie, as if nothing in life happens quite fast enough for her" (Crichton 5.1.317-19). Although she will not hesitate to confront Hammond, Ellie's extroverted nature, her body language, and overall conveys a sense of good-naturedness which contrasts with Alan's aloofness. Moreover, it is she who incites Alan to open his mind to the idea of having children and is also willing to make witty jokes about it if the opportunity arises, such as when they maintain a conversation with Hammond around the functionality of the park:

HAMMOND. And there's no doubt our attractions will drive kids out of their minds.

ALAN. What are those?

ELLIE. Small versions of adults, honey. (00:11:41)

She comes across as a balanced, well-adjusted individual who needs no evolution given her composed behavior throughout the film. Furthermore, Spielberg definitely gives Alan more screen time. Therefore, Ellie's duty seems to be limited, to a great degree, to providing Alan with the tools needed for his own evolution: Hammond's nephews, Lex and Tim. Ellie does not need to spend much time with the children since she already likes them. She seems determined to have Alan and the children like each other and so she tries to pull some strings in order to make them spend time together. Nevertheless, her attempts are not successful, as it is because of the extreme events in the plotline that they are united in the end, which leaves Ellie with even less agency than she had at the beginning. Furthermore, it takes her to finally contribute to the plot, as she is not given the chance to do much while she stays in the park's facilities as a silent spectator to several arguments on how to solve the chaotic situation. During most of the film, she is but a device for Alan and Ian to compete lightly against each other. Despite Ian's nonchalant attitude, he knows exactly what he is doing when he flirts innocently with Ellie. Alan takes notice of this but chooses to act indifferently.

In spite of her lack of prominence in the plot at times, Ellie's personality is quite appealing, which is the reason for Ian's interest in her. In fact, she is described by him as tenacious, to which Alan agrees proudly. However, she displays a certain degree of ambiguity: the fact, for instance, that she follows Alan around in the park, might be interpreted as either pure concern for him, given his awkward, clumsy nature, or as a sign of dependence. Yet, Ellie also proves to be ready for an active role, since, despite her confinement to the facilities, she offers herself voluntarily to execute plans. During her excursion into the jungle, she is accompanied by a male worker who brings a shotgun with him and commands her to run back to the facilities when dinosaurs approach. She hesitates at first, but finally leaves, rushing through the woods and thus showing off her physical fitness. Despite being forced to avoid confrontation, she manages to deliver a line in which she mocks the sexist stereotypes implicit in the previous scene:

HAMMOND. It ought to be me, really, going.

ELLIE. Why?

HAMMOND. Well, I'm a-and you're...

ELLIE. Look, we can discuss sexism in survival situations when I get back. (01:37:25)

Ultimately, however, Ellie Sattler seems to play the role of a background character whose mission is to help Alan stand out. Notwithstanding her contributions to the plotline, especially when she returns the electricity to the park, overall, this character lacks a voice as well as a more active role.

3.1.1. Owen Grady in *Jurassic World* (2015)

With regard to the character of Owen Grady in *Jurassic World*, his journey is comparable to that of Ellie in that he, too, does not seem to undergo an evolution. Owen is presented as an authority in his field of expertise, dinosaurs, as it becomes quickly obvious during a taming session with his Velociraptors. As is the case with Claire, he is presented as the camera slowly moves along his body starting at his feet. Only, this time, once the camera stops, the audience sees him from the perspective of the Velociraptors, as if he were a shadow. Before the shadow is gone, it is surrounded by a glimpse of light, almost providing him with a god-like aura that foreshadows his future heroism.

As far as his clothes are concerned, his outfit is composed of tight trousers, a belt, a short-sleeved t-shirt, a sleeveless vest, and boots. It is, overall, a rather comfortable ensemble, but it does not hide his athletic, muscular body. Contrary to Ellie in *Jurassic Park*, Owen will not get rid of any pieces in his outfit throughout the whole film, since Claire has already been chosen as the target of scopophilia. Besides lacking an evolution, Owen is similar to Ellie in that both characters are canonically handsome, blond, and athletic. They also have a witty sense of humor and are energetic, adventurous and driven, which makes them rather relatable. Owen is also endowed with self-confidence, charm and a sense of justice. However, he can also be stubborn and domineering, which seems to be justified by his past as an ex-member of the U.S. Navy, and yet manages to annoy Claire numerous times. His leadership skills are not criticized or undermined by other characters, but admired—by Zach and Gray, for instance—whereas Claire’s are. Owen is also shown to care deeply for his Velociraptors, which instantly confers a gentle and paternal quality to his personality. Likewise, his witty sense of humor is an instrument used by him in order to alleviate the tension in certain situations, for example, when Claire struggles to find the I-rex in her paddock: “Is it in the basement? Or downstairs? Maybe it’s in the rec room” (00:34:27). His jokes are intentional and meant to provide him with confidence and control over a given situation. On the contrary, Claire’s intention never

seems to be that of raising hilarity. Yet, the way in which some of her lines are framed makes them decidedly comical, which once again takes any agency away from her.

As far as his relationship with Zach and Gray is concerned, and as mentioned in Claire's character analysis, it is remarkable how he somehow manages to create an impression on them, mostly thanks to his mere stance. He does not even seem to spend time with them, except at the very end of the movie. This parallels Tim's admiration for Alan in *Jurassic Park*, which precedes their bonding together, and which does not seem to feel for neither Ellie nor to Claire in *Jurassic World*, despite their reputable professions. Even Claire, herself eventually praises him, specifically in two of the scenes near the end. In the first one, she smiles when Gray says that her "boyfriend's a badass" (01:32:01). In the second one, Claire and Owen share the last dialogue in the film:

CLAIRE. So, what do we do now?

OWEN. Probably stick together, for survival. (01:54:43)

Claire is all but overwhelmed, tired and confused, after the incidents which had taken place in the park the previous night. She, therefore, resorts to Owen, whose tidy appearance, except for a few scratches and some dirt, contrasts with the physical transformation undergone by Claire. Owen is still the living picture of masculine confidence and control, whereas Claire only manages to produce a hint of a foolish smile, as she remains still on her spot, as if pondering his last one-liner, while Owen walks nonchalantly, yet triumphant towards the exit of the emergency bunker.

All in all, what Trevorrow might intend to be a companion for Claire on her journey turns out to be a larger-than-life figure that casts a shadow over her character's visibility by disregarding her thoughts and ridiculing her actions. Not only is he a reminder of what she allegedly lacks, but he is the bearer of most merits, particularly from the viewpoint of Zach and Gray, who are attracted to his masculine magnetism.

3.4. High heels and khakis: the hybridization of gender

In *Jurassic Park*, Spielberg establishes the archetype of the incomplete family, heavily influenced by his own childhood experiences, as if he were trying to resurrect and solve his own trauma. In order to do this, he writes specific events into the plot, in order to bring critical events to a head. In particular, the main plotline has Hammond's grandchildren being brought into the island by a character with whom Spielberg identifies (Jandreau) so that they are purposefully put in a dangerous situation from which Alan can

save them. Subsequently, the end of the movie portrays him next to Ellie and the kids, thus fulfilling the goal of recreating the ideal heteronormative family. Likewise, Trevorrow copies this formula, only, this time, the broken family is represented by future divorcees Karen Dearing and her husband, who send Zach and Gray to Jurassic World while they arrange the divorce papers. Once again, the script forces Claire in a situation in which she must find them so as to reunite them with their parents, after a traumatic experience designed to bring the family together again. The script also makes sure that Claire cannot possibly achieve this by herself. Owen, obligingly, comes to the rescue.

In spite of the existence of obvious similarities, Trevorrow's portrayal of Claire differs in many aspects from Spielberg's representation of Alan. As mentioned in previous sections, both characters undergo an evolution throughout the movie, a journey that shapes their personality, thereby resulting in remodeled versions of themselves. Nonetheless, Trevorrow received a great deal of criticism for allegedly sticking to a conservative representation of Claire, to which he responded with the following:

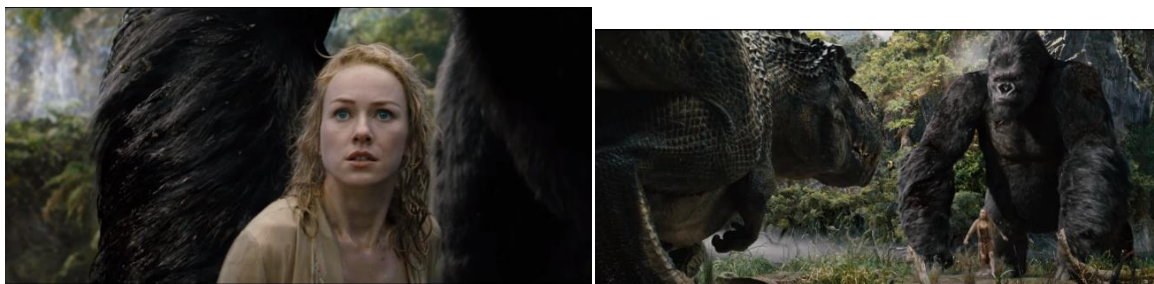
The real protagonist of the movie is Claire and we embrace her femininity in the story's progression. There's no need for a female character that does things like a male character, that's not what makes interesting female characters in my view. (Evry)

Yet, the promotion campaign for the movie chose to advertise Chris Pratt, the actor playing Owen, to a much greater extent, something of which Trevorrow was not aware until after the campaign had been launched. Hence, his reaction while declaring that "I understand why that choice was made and, honestly man, a lot of surprises are taken away from a filmmaker" (Faraci). In addition, the movie credits show first Chris Pratt, followed then by Bryce Dallas Howard, the actress playing Claire, hence the question of whether Claire is the real protagonist of the film or Owen is.

The main difference between Alan and Claire's journeys, this could rely on the triggering forces behind it. In Alan's case, it never seems to be harshly criticized for his behavior, given that Ellie is the only character questioning his dislike for children, which she does in a light-hearted, endearing manner. His evolution, therefore, might be spurred by an internal trigger since he is not as fixed as Claire on acting in a certain way. Claire's personality, on the contrary, is heavily criticized by diverse people, directly by Owen, Simon, Karen, and indirectly by Claire's employee Lowery and her nephews, Zach and Gray. The subsequent personality/role shift imposed upon her then does not originate inside of her, but outside. In any case, their resemblance becomes evident when compared

to their dinosaur *alter egos* in both films, seeing how the affinity of Alan's behavior with that of the Velociraptors mirrors Claire's affinity with the I-rex. Interestingly, the two dinosaurs are placed as impending threats for the children: in a sense, it can be said that Alan and Claire save the children from themselves. Perhaps their childlessness and initial unwillingness to start a family can be said to pose the greatest threat to their own children, for unless they overcome their reluctance, those children *in potential* will literally never exist.

The characters' outfits also seem to be very much relevant, as their appearances both differ from and resemble each other. On the one hand, they both wear more formal attires in comparison with their counterparts, Ellie and Owen. The fact that their clothes are less comfortable and versatile also stresses the fact that both Alan and Claire struggle to cope physically in the jungle, whereas it comes naturally to Ellie and Owen. Nevertheless, the single most obvious difference between Alan and Claire in terms of their outward appearance lies in the sartorial transition Claire strategically undergoes in order for her to expose her body, thus symbolizing the emergence of the wilder side of her personality. After the jacket has gone, the shirt is quick to follow, leaving her in a tight-fitting, revealing tank top. Her skirt, torn and ripped, runs higher on her thighs and her once perfectly straightened hair gradually curls back to its natural wavy texture. As a result, Claire resembles previously Hollywood female characters whose appearance highlights the feebleness of a person out of its element, as it is in the case of Ann Darrow in *King Kong* (2005), whose appearance is an uncanny match to Claire's, as it can be observed in the following pictures taken from each film:



Figs. 1 and 2. Screenshots of a scene in which Ann Darrow stands in front of King Kong, from the film *King Kong*.



Figs. 3 and 4. Screenshots of a scene in which Claire Dearing lies next to the T-rex, from the film *Jurassic World*.

Bruised, dirty, disheveled and lying on the ground (see figs. 3 and 4), she could easily remind the viewer of a victim of rape. Yet, she stoically clings to her high heels, which can be both interpreted as a symbol of feminine empowerment, for their association with the business world, and of submission, for the obvious discomfort they cause. On the contrary, Alan, in his button-down and khakis, is never left in such a vulnerable position.

On the question of the children, the analysis carried out in the previous sections has revealed a notable difference from one movie to the other. *Jurassic Park* rewards Alan with a loving relationship with Lex and Tim, yet *Jurassic World* is not interested in providing Claire with Zach and Gray's affection, nor appreciation, especially when putting her in contrast with Owen. Moreover, Tim never stops praising Alan, in spite of his antipathy for him in the beginning, whereas Gray does seem to have any further interest in Claire after their first meeting in which he hugs her. It appears it is much harder for Claire to win them back. Her lack of interest in children is criticized by her sister, Karen, who insists she will have them someday for sure. Yet, the script does not allow her to form any special bonding with her nephews. Furthermore, Spielberg and Trevorrow both kill the character who was initially looking after the children. Spielberg chooses for Genaro one of the most memorable deaths, as soon as he leaves Tim and Lex, whereas Trevorrow waits longer for the brutal murder of Zara. It could be then argued that this is due to Spielberg's influence on both installments, neglecting or failing children is punishable with a memorable death, regardless of the gender of the caretaker.

With respect to the characters of Owen and Ellie, the primary difference between them, besides Owen's considerable time in the limelight, are their fans: in Owen's case,

Zach and Gray; in Ellie's case, not Tim and Lex, but Ian Malcolm. Consequently, Ellie is sexualized and becomes the object of scopophilia. Furthermore, and regardless of her emotional maturity and stability, Ellie is seen crying, while he is not. Since Claire is also seen shedding tears on screen, yet Alan is not, we might conclude that crying is for women. This is not to say that men are devoid of emotion, as proven by the children's bonding with Alan, and Owen's relationship with his tamed Velociraptors.

4. Conclusion

Ultimately, the analysis shows a hybridization of femininity and masculinity in the character of Claire, as she does not fully conform to either gender. Alternatively, she displays a behavior similar to Alan's in *Jurassic Park*, while still maintaining a feminine side. Hence, one could argue that the franchise has indeed been the subject of alterations, as a result of the reversal of gender roles between the sexes.

Jurassic World's leading duo, a male and a female who have been granted equal screen time, already presents us with a departure from the original format in which a male, Alan, was the obvious protagonist. Furthermore, the resemblances between the development of Alan's and Claire's personalities, together with the similarities in their behavior could hint at the existence of a continuum between masculine and feminine genders, thus opening the potential for the hybridization of said genders into a single person. Owing to this, it would not be fair to disregard Trevorrow's endeavor to create a progressive character such as Claire since he does actually succeed, occasionally, in representing her as driven and effective.

Nonetheless, and despite the fact that Ian's body is showcased in *Jurassic Park*, the women characters in both films are still construed as the objects of scopophilia. *Jurassic World* aims at awarding Ian with the title of 'the fallen hero' in that his body is exhibited in a halo of glory after a courageous act of self-sacrifice. On the contrary, Ellie's and Claire's process of sexual objectification is articulated on both feebleness and ridicule, particularly when they are portrayed as 'damsels in distress', and especially in the case of Claire. The latter becomes the subject of verbal mockery, even when the movie forces her to prove her worth, while Owen's heroic feats are visually designed to win the

audience's admiration. This might arguably turn Claire into one of the diverse manifestations of what DeMarchi refers to as 'mainstream cinematic postfeminism'.

Consequently, it would be too ambitious—and probably, inaccurate—to suggest that Colin Trevorrow's attempt to reconfigure the original representation of gender in *Jurassic Park* according to the latest western gender policies might fully open the way for new gender representations devoid of pre-assigned, stereotypical roles. In spite of this, and as argued above, *Jurassic World* does manage to present the audience with some innovations in accordance with the ambitions for a complete equality of the sexes which the fourth wave of feminism claims to have.

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