

Incompleteness and punishment in the female body: *mad max: fury road*

Abstract

Stemming from the dismantling of the traditional female role in action films, this article studies the movie *Mad Max: Fury Road* as of an investigation of the body of the female figure, which holds the lead role here. Angrily is alien to conventional eroticism usually applied to represent female characters in hegemonic narrative films, even tough, in the end, the movie ends up Reaffirming established cannons.

Keywords: protagonism, Female, incompleteness, body punishment

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Carolina Sanabria

Professor Humanities of the University of Costa Rica, Costa Rica

Correspondence: Carolina Sanabria, Professor of Humanities of the University of Costa Rica, Costa Rica, Email csanabracr@yahoo.com

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Introduction

This essay focuses on a study of the film *Mad Max: Fury Road*.¹ This is the fourth installment of the series starring and popularized by Mel Gibson that started in the late 80s: *Mad Max*,² followed by *Mad Max: The Road Warrior*³ and the third *Mad Max beyond Thunderdome*⁴ with an antagonistic role of Tina Turner. The development of the study is made from an analysis of the devices from which separation occurs over previous series. As they had been developed each film, settling in the filmic imaginary, obtaining presence and thereby increasing its budget from the same narrative set -with a protagonist, a stage and comunes- plot, the last of deliveries bill breaks the inaugural production of the film. The focus of the study focuses specifically on the character female protagonist who is away from the traditional role hegemonic films especially action as an object of display or the status of “be-looking-ness” (to-be-looked-at-ness) coined by Laura Mulvey from the articulation of notions such as lack in his case is underlined with the added component of the machine and about the concept of cyborg. However, despite the distance apparently passive idealized feminine image that usually dominate eroticized Hollywood movies, *Mad Max: Fury Road* maintains and reaffirms the sexual binary. From the argument linking operational concepts, the analysis is primarily qualitative and interdisciplinary type.

Mad furious

A curious case of the last of deliveries is not so much that is not starring Mel Gibson, especially considering times where Harrison Ford, Arnold Schwarzenegger or Sylvester Stallone, star of sagas of contemporary action films, resist refrain from stellar holdings. Usually, these continuations, sagas, prequels or parallel films, awaken a strange sense of timelessness. Not only that Mel Gibson does not appear as the legendary Max Rockatansky the title played by Tom Hardy -here a character who has questioned the identity of their role¹ but because the spotlight moves. So it is thus evident that compared to previous films here the story just focuses on Max and limited rather to be a companion. Therefore, in *Mad Max: Fury Road* few traces remain of madness, rage and despair that had moved to avenge the murder of his wife and son and defined as a lone warrior, dragging her trauma in the sudden appearances of his ghosts. If the first intervened only and

¹Sudden appearances confuse the girl presumably hers daughter, who berates Max not saving when in previous stories whom he could not save his son was.

the second had his dog and occasionally eccentric Captain Gyro as helpers in the third group of children joined, bringing their opposition to the tyranny of the system came to be updated in a new context. And from here collaborative work is shone through with minorities, with marginal power levels, according to the speeches of inclusivity that consolidates the present time. Thus, displacement of the role of a male character in an action film, consolidated in the 80s and resurrected as many blockbusters, was only possible in another context.

What is remarkable at first sight is that lone warrior has been announced in all the previous films is displaced because the role of such a masculine role, associate professor in the skin of Mel Gibson, is carried out by another younger actor (Tom Hardy) and shared with a female character. So, the latest installment introduces another nonexistent character in earlier films, *Imperator Furiosa* (Charlize Theron), which since its name is announced as the equivalent or female counterpart and venática *Madness Max*. Indeed, it displays a narratológica complexity of the same level or nearly greater than the protagonist himself, to the point of eclipse to interpretive level, despite the virtual absence of dialogue in favor of exploring the possibilities of digital image.⁵ This shared leadership announced from the opening credits and even in the same promotional poster which lists the names and faces of both one right next to each other. According to the division of heterosexual job controlled by the male figure in the narrative structure of the hegemonic film in which *Mad Max: Fury Road* fits this profile heroic character in an action film traditionally it would be played by a male, but Miller, who was not only the Australian director but also the co-writer, had in mind that it was female before the film production, as the anime character, indeed emerged a comic book, which seems in its currently there was sufficient support for execution.

Angrily the first appearance of the frames in a plane set, back to the viewer, with Joe Inmortan mark on his neck that bears his hair almost shaven, while walking, mingling among other soldiers to go to *War-Rig*-a plane is very different from the camera aligned with the male gaze of classical Hollywood cinema or Mannerist Hitchcock. So, in the trip *Furious* takes the lead in gasoline truck defection armored -and action- and deviates from the route, marking the beginning of the rest of the film: a very long and exciting chase-in referral to the western genre and specifically to a classic film of Hollywood, *Stagecoach*⁶ John Ford whose persecutors are the same Inmortan Joe

and deadly War-Boys.² This persecution will not end until the end, amid a succession of battles which fiercer than the other. On its way, Angry acts as a soldier and demonstrates its capabilities, near the prototype virility hitherto came incarnated in more or less muscular and athletic males which she is, starting with the physically present. Although Angrily does not like the Max- has no superpowers beyond their fighting ability and physical strength, women's role in an action movie is not really something so new in the mainstream cinema of Hollywood style action, though itself is overwhelmingly marginal quantitatively, given the few players as superheroes who still seem to come from the rib of the male hero: Wonder woman is the female counterpart of Superman or later Elektra is derived from the story of Daredevil.

A situation similar nature remains with the protagonists of other films of this century postapocalyptic also cut: hence do not have the same force and media as Aeon Flux popularity films⁷ starring-also the same actress Theron- or Resident Evil sagas in debt turn of the universe from which the video game. Always then be facing a situation of marginality in action movies with female role. Without ignoring the fact that Imperator Angrily also comes from Mad Max, the character is far from perfect and consistency of the corresponding heroines of the past century is literally unfinished, incomplete, and trauma or lack, unlike other similar heroines as a traumatized Jessica Jones (Marvel) - is known: In the story, Furious, like the other female characters, serves to highlight one of the many injustices of the tyrannical regime in its eugenic search for perpetuation, ie the selection of mothers raising children of the wicked Immortan Joe. Therefore it is significant the time to protect Infuriated the tyrant who has it in the sight of his gun and ready to shoot his pregnant wife Splendid Angharad (Rosie Huntington-Whiteley) is interposed with its prominent (and more pronounced than in any another plane) belly seven weeks. That sudden appearance takes Joe to hold immediately. Not to surrender to a respect for life, but actually what it represents, that is, that the only guarantee of its legacy of injustice and totalitarianism is still alive through its descendants.⁸ In this sense, the film raises an essential opposition from genres: life, represented in the female figures, literal hotbeds of decrepit Immortan Joe (Hugh Keays-Byrne), and death, embodied in the War-Boys. It is before the antithesis of seeds and bullets, as claimed by Angharad own: the first plant life, the other, death. The War-Boys work as human and invariably are undifferentiated bullets, isomorphic: dressed alike, elastic bodies and white (Visual metaphor of hegemony-the dominant patriarchy), bald and beardless, like the rase and cold surface of balas.

That precisely individual act contrasts with the proposal of the film, probably the most feminine of all previous in the series (and in this sense very much in keeping with the inclusive discourse of our times), which leads Max to discover that it is not possible survival in that environment hostile doubly-the desolate landscape and mortal enemies if not in community. In this case it works in cooperation needed with the heterogeneous group are the wives who certainly go out of their passive role (explicit in their performance of sexual slavery) no longer assume a role of collaboration, but always far from being comparable with the remarkable leadership furious. The group also end up composing Nux (Nicholas Hoult), the warrior deserter, and Vuvalini, the female guerrilla group whose epithet refers to the generation of life while at the same time paradoxically contrasts with an average age exceeded the reproductive phase. This heterogeneous group that adds Max works allegorically as a hopeful model that is

²The film also had been scheduled to be screened in 3D format, which, once again, the alliance between the way indebted to the content storytelling reaffirmed.

built in what Sandoval has proposed as oppositional consciousness.⁹ So emphasizes the guardian of the seeds of the wives: "Plant a life for every one that you arrebrates". The wisdom of these is transferred to the group of younger and education: striking that constitute postapocalyptic wasteland in the middle of an update of a sort of older Amazons This heterogeneous group that adds Max works allegorically as a hopeful model that is built in what Sandoval has proposed as oppositional consciousness.⁹ So emphasizes the guardian of the seeds of the wives: "Plant a life for every one that you arrebrates". The wisdom of these is transferred to the group of younger and education: striking that constitute postapocalyptic wasteland in the middle of an update of a sort of older Amazons This heterogeneous group that adds Max works allegorically as a hopeful model that is built in what Sandoval has proposed as oppositional consciousness.⁹ So emphasizes the guardian of the seeds of the wives: "Plant a life for every one that you arrebrates". The wisdom of these is transferred to the group of younger and education: striking that constitute postapocalyptic wasteland in the middle of an update of a sort of older Amazons³ dedicated, as an organized group, to their own survival.

Max, therefore, is no longer the lone avenger in the initial three films ran the still existing highways, here and absent, as if they had become blurred gradually in each saga, as if the world were wearing out in accordance with the passage of time. The project involves overthrow tyranny, oppressive patriarchy and build from there lay a more just and egalitarian coexistence bases. As he pointed Noel Ceballos about the film, the most radical leap from the latest installment of Mad Max has been that this does not seem to be a movie road warrior. "Everything revolves around his political awakening, which leads her to help wives and drive to their ancient tribe... The fairer society that amount Enraged and his comrades is his, not Max. Of course he is invited but can not accept "(2015, para. 13). At the end of the day no longer a man who has dedicated his life (this, by the tradition of his name) to death, while the new panorama opts for reconstruction, as always in the outcome of the structure narrative of each saga. Therefore, at the end before ascending to the citadel, to popular acclaim, Max decides to get off the elevator. Enraged interchanged with a look and then disappear into the crowd to go his way alone on the moors of apocalyptic landscape that spawned and where it belongs, leaving open the possibility of reappearing once again, even with another face, another story.

Female deserotización

The role furious in this film saga has to be seen in the light of a sacrifice the traditional female role in mainstream cinema, which in his famous essay "Visual Pleasure and Narrative Cinema" (1975), Laura Mulvey argues that woman has been characterized by taking a passive role, the subject of the male gaze, either encoded in the dominant patriarchal order which organizes the narrative fiction: In their traditional exhibitionist role women are simultaneously displayed looks and with its strongly coded to cause a strong visual and erotic impact so it can be said to connote ostensibly a 'be-looking-ness' (to-be-looked- at-ness). Woman displayed as sexual object is the leit-motif of erotic spectacle [...] the woman holds her gaze, represents and signifies male desire (emphasis added).¹⁰ Obviously, Furious does not work from this paradigm: their own characterological elements creak with this encoding end profiling masculinization already mentioned in

³As the Amazons of Greek mythology, Vuvalini govern themselves, without male intercession (Grimal, 2008: 24), who considered barbaric cultures. The difference is that the propensity of the Amazons to war find that explanation is a people descended from Ares, not by choice, since the Vuvalini are more favorable to life show and participate in the showdown for survival.

a more similar to the bald members of the Army War-Boys consonant stamp climate fight - that before a direct confrontation a dark substance in the skull does resemble a helmet smeared. In general his outfit is part of a not only visual but functional aspect, since a style that enhances the coercive sexual binarism¹¹ if leans masculinization and therefore to the desertización. Ultimately becomes the outcome or the price you have to pay for displacing the role of Max history.

Just the fact that Angrily can not at least fully on the condition of “be-looking-ness” does not mean the film lacks these representations: in the end it is recalled that this constitutes a product of action Industrial maintaining the basic canons of female visual representation. This does not preclude that also is the film that the whole saga where sustained erotic representation is displayed in women. The key difference is given on the display of other characters, Joe Immortan wives. His harem is represented as a set of young nymphets, virginal, delicate, most with long hair and costume highly eroticized -tops, shorts, ethereal dresses and long robes and soft tones that show elastic abdomens and slender legs in an effort to emphasize the feminine sexuality. Sexual difference is thus marked with the dress and the costumes but also with the bodies under discipline of thinness, beauty and youth⁴: It is not free, without exception, all models or performers are recognized supermodels. Representation in decision set when the wives of Immortan Joe get off the truck wash in the desert is portrayed from a total complicity with each other, which refers to issues traditionally linked to eroticism, such as bathing and bathers pictorial representation (Renoir, Cézanne, Picasso). This scene plays once again the persistence of female visual representation encoded in patriarchal society. The photo camera as if they were naked. Even in action scenes, drawings that depict focus on their long legs, his bare midriffs. But his presence remains that women often display elaborate on the hegemonic cinema. They are less abundant in comparison with the plans that are devoted to each other, the (older) Vuvalini, even though one of them, Valkyrie not in vain the young man, appears naked in her initial presentation, but the film portrays from an open plane because in the contemporary world visibility is “always occurs and when the lines of the star silhouettes that are perfectly smooth, straight and well-defined”.¹² That is, the innovative proposal of the film, in vindicating principle of other minorities (longevity), called into question in the media exposure of bodies is one, the same universe: the cinema and advertising, surrounded by the aura of glamor and exhibitiva sensuality part, but not in this product, the same Theron, also known as the image of the advertising campaign of the French line of perfumes J’adore Dior (2005-). Valkyrie not in vain the young man, appears naked in her initial presentation, but the film portrays from an open plane because in the contemporary world visibility is “always occurs when the lines and silhouettes that are perfectly star smooth, straight and well-defined”.¹² That is, the innovative proposal of the film, in vindicating principle of other minorities (longevity), called into question in the media exposure of bodies is one, the same universe: the cinema and advertising, surrounded by the aura of glamor and exhibitiva sensuality part, but not in this product, the same Theron, also known as the image of the advertising campaign of the French line of perfumes J’adore Dior (2005-). Valkyrie not in vain the young man, appears naked in her initial presentation, but the film portrays from an open plane because in the contemporary world visibility is “always occurs when the lines and silhouettes that are perfectly star smooth, straight and well-defined”.¹² That is, the innovative proposal

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In any case, vestimentary outfits and the same corporeality of young wives are used as one of the devices that not only represent but reproduce the establishment and performative reproduction.¹³ What is in question is the canons of visual representation, which is based on cutting patriarchal bases. On that budget, Mulvey raised the idea that the story and the camera focus from the male point of view in the hegemonic narrative cinema -although female visual representation back to a visual tradition established visual codes (such as pictorial) previous ones. And that, based on the dynamics of the male protagonist is the one that articulates the look and creates the action, the female figure works from his exhibitiva condition, but their lack of a penis is always a threat of castration of the male unconscious seeks to escape through two paths: the devaluation, punishment, the salvation of the guilty object or overvaluation, the cult of the female star (1998, p. 14). As an industrial narrative film, Mad Max: Fury Road integrates two ways: -in the female overvaluation history itself in the abundant shots in which the camera glides like inadvertently by the bodies of the wives and punishment - the lack of angry.

⁴As, for example, the Report on the Status of Women and Girls in California in 2014 at the University of Los Angeles, at 100 Hollywood blockbusters, 26% of female performers appear full nude or partially against 9 % of men (the Vanguard 06/04/2016, para. 3).

To some extent the activity-and thus defeminization (although relative or qualified) - Infuriated come to correspond to those of his former companions, the Vuvulini that as Amazons of Greco-Roman culture, they kept threatening to combine with bullying oppositional role of marginality. A Enraged individual level also evokes the recent imagery of other contemporary character in a story of action TV Game of Thrones:¹⁴ Brienne of Tarth -the faithful bodyguard who dresses as knight, also blonde and short hair and exceptional height albeit in a decidedly androgynous stamp.⁵ From this dimorphism which also shared with the only chest of grecolatinas, angry and Brienne of Tarth Amazons are part of a style that tries to expose the arbitrary nature of sexual dimorphism, that is, where the presentation and appearance are used, saying Retana as instances of overcoming anatomy (2015, p. 368). Angrily it is tall, not as much as Gwendoline Christie, but for its beauty can not help but be less feminine, unless they intentionally intended that effect on the viewer, in a similar way as had been sought on purpose with same actress in a previous dramatic film, Monster.¹⁵ Theron portrayed him a lesbian decadent former prostitute sentenced to death for killing several men and that represented as a subject lacking ostensible femininity and repulsion in their physical appearance. For that role actress had to fatten 15 kilos and prosthesis used in face and body, as well as a denture that left unrecognizable. Monster but if the main character is added to the body incorporated to promote certain dimorphism which ultimately reduced femininity in Mad Max: Fury Road opposite happens: you are suppressed, but the purpose is to the same end. And a denture that left unrecognizable. Monster but if the main character is added to the body incorporated to promote certain dimorphism which ultimately reduced femininity in Mad Max: Fury Road opposite happens: you are suppressed, but the purpose is to the same end.

Incompleteness body

Therefore, in Angrily what is striking input is the additional difficulty that further contributes to its own deserotización from the point of view of bodily harmony understood inherited as ideal from the plastic culture Greek even though the aesthetic ideal not solieran show incomplete bodies, with the notable exception of the Venus de Milo at the time of its discovery in 1820, was praised as a paradigm of universal beauty.¹⁶ Angrily shares with the famous statue lack of his left forearm. Somehow it explained the role as heredity, where body evolution comes from Max, in the 1979 film had been subjected to forcings and violence which culminated in a shot towards the outcome, on the leg that had practically unutilized -Situation, incidentally, own filmic fiction science fiction of the 80s and 90s¹⁷ takes on new bodies-. And 35 years later this wound moves, even more visibly, the body Furious, literally torn to pieces.

First of all, this particular opera in favor of the role of character built as a hero, as if that were not enough being a woman-his lack of Phallus, say Mulvey-, there is an inferiority condition between his body and the other characters complete. Narratológicamente the fact decimate your fitness input operates according to its own aggrandizement because the proposed, before the confrontation with his opponent at a disadvantage. Unexplained mutilation-though one can speculate that had proceeded a combat elided, what emparentaria again with virilizante- role leads to the summit of the dispossession of female eroticism⁶ and this can not be unavoidable in a genre that

⁵That when subjected to the vagaries of fashion, androgyny has been a cyclical style (Soley-Beltran 2015: 174), not, as one might suppose these characters in recent boga-

⁶Which it is impossible to associate with the actress who plays difficult in the case of Theron recognized for its beauty. It is therefore sought to contrast his character the fact of having been elected in 2012 one of the ten most beautiful women in the world People magazine.

is part of a massive industry. Diegetically body incompleteness does not match eugenic ideals implicit in the community of Immortan Joe- which would have ruled de facto Enraged its harem- nor, therefore, with erotización as a classical ideal. Rather, this absence does not prevent body play a more active (male) paper and therefore not resort to sexualized attire also other young women of the citadel. On the contrary, his physiognomy (sartorial and body) is marked by the sign of ambivalence: penalizing in terms of the rules governing its entry -subjected punishment- gender but also liberating for the privileges that allow you to others uses, as the integration of the technology component.

Conceivably their own body absence depending on the costumes because it shares the nature of these: the addition. Al masculinized finery, Furious adds a supplement which replaces the missing. It is usually placed prosthesis to help in some specific maneuvers that require special motor skills, such as driving and shooting. For this, the concept of the garment comes as “technical device capable of providing new functions” to the body¹³ closer to the star the creature Echavarren had called androgynous-mutant,¹⁸ which itself contained a search for transcendence, integration of biological body with technology, under the sole condition that the film leadership and therefore the amount of planes, recharge in young female characters. The concept is similar to that widely developed Donna Haraway from the term coined in 1960 by Clynes and Kline to refer to a human being could survive in environments alien -although it is not, but as dystopia Mad Max: Fury Road builds a postapocalyptic landscape approaches the interplanetaria- representation through the combination of organic and cybernetic elements: cyborg. As the biomedical uses in the body, Fury Road constructs a postapocalyptic landscape approaches the interplanetaria- representation through the combination of organic and cybernetic elements: cyborg. As the biomedical uses in the body, Fury Road constructs a postapocalyptic landscape approaches the interplanetaria- representation through the combination of organic and cybernetic elements: cyborg. As the biomedical uses in the body, The application of cybernetic technologies in biology and medicine, developments in biotechnology, genetic engineering, the emergence of information and communications technology, have created a world in which the distinctive boundaries that characterized modernity unraveled and capsizing.¹⁹

It is the only prosthesis makes Angrily a cyborg, understood as a hybrid creature, a mixture of man and machine in a capitalist alternative, dominant, masculine and white world, as suggested by Haraway.⁹ Other male characters share characteristics from biological needs for survival, as Immortan Joe, depending on the connection to a breathing machine, as in his fearsome mask visibiliza.⁷ It is well before a (political, technological) panorama that fiction is allegorized by a creature that condenses the hybrid nature of Enraged, mixing organism and machine, “human or other inorganic creatures behind the disguise not chosen the ‘high-technology’, while ergonomically controlled information systems.⁹ Science fiction, which is the field where more this imaginary appreciated, strengthens the man-machine (Arnold Sharwenegger) Terminator (1984, James Cameron), but also with the exact copy of the human in the replicant Rachel (Sean Young) of Blade Runner,²⁰ which, as Angrily is a marginal and oppositional force.

Thus an inherent link with it ends up being part of their own body, added is generated, as claimed MerleauPonty, with which happens to

⁷But in the case of Enraged, the feminine nature is directly involved with the machine and when faced against the imposition of a control system on the planet, is emerging as cyborg. But overall, it is a social and physical reality in which no character looks like strange kinship with machines nor partial or contradictory identities (Haraway, 1995, p. 263) are conceived.

have a relationship with this object unit.²¹ So the prosthetic forearm is not acting as a vestimentary device, it has a more complex while replacing a body member from the use of modern medicine, so full of these couplings between organism and machine⁹ which would lead to desertización or better, to overcome gender differences. Given the nature of these new features, the prosthesis serves not only for those uses, typically male. In fact, it becomes a device ultimately producer of masculinity. It is this of the same nature of those types of devices intended strictly for disciplinary visibility like crinoline, wig and corset exerted on the female body,¹³ but the functionality male, here it is equated with the exercise of violence. A shares on the body pointing Bastardes and Ventosa -to extend, lengthen, shape, uncover and reduce-we must add a new hue to the last action. While reduction, traditionally decreases physically natural forms of the body-especially chest and waist devices as corsets, doublets, fasteners and belts- (2014, p. 23), here is performed categorically, with the respective simulated mutilation and substitution, addition, also a prosthesis sham-. This lack-punishment of the female character is replaced by the fetish object (prosthesis) that plays a role in the plot threatening to the male. The status of women is inherent in the dominant cinema because it works like other visual practices, from the escoptofilia, which according Mulvey is presented as such to transfer the threat of castration. English theoretical suggested that the absence of a penis in the visual tradition invokes the fear of castration for the traditionally privileged male spectator and thus the axis of action and the gaze that conjures, as already said, through sexualization of bodies (the wives) or punishment (Angrily). Also connotes something around which revolves constantly look even reject it: her lack of a penis, implying a threat of castration and hence unpleasure. Ultimately, the meaning of woman is sexual difference, the absence of visually verifiable penis, the material evidence on which the complex of essential castration is based for organizing the entry into the symbolic order and the Law of the Father (1998, pp. 13-14).

That horrific effect of the latency of castration, the fearsome contraption that evidence void of absent flesh metaphorizes in the absence of prominent -and forearm prosthesis does nothing but further induce the horror of this lack, underline his body incompleteness. Therefore, even if the hegemonic industry had come to admit the absence of a limb in a female protagonist, it would have been without the slightest concession loss of physical attractiveness, he is even promoting the eroticism of the actress from this lack - as so obviously it happened with the leg-machine gun in a hypersexualized Rose McGowan in Planet Terror²² which in this case came to emphasize menacing character, the character- deadly. If the prosthesis comes to be shocking to the average viewer it is that it separates from the traditional paradigm of human nature where mechanical variants on the body are conceived as an abnormal mutation and a beautiful woman is violated an indelible violence. It is a new flesh which also has tunes with other visual and filmic specific proposals such as David Cronenberg also eliminates the boundaries between the mechanical and the organic and Crash (1996). So all this is possible to derive this latent fear could be doubly incarnated in Furious and in the absence of forearm: generic condition makes it not the same in his case than in the other characters (albeit male) of other fantastic universes like Luke Skywalker or Jaime Lannister whose members (hands) are severed during the development of history and filched a more discreet artifice. It's not just a matter of size or organ size but, unlike these, mutilation in Mad Max: Fury Road is inherent, a constituent part, given prior, generic condition. This absence is what defines the character (Angrily is no forearm a constituent part, given prior, generic condition. This absence is what defines the character (Angrily is no forearm a

constituent part, given prior, generic condition. This absence is what defines the character (Angrily is no forearm⁸) -Just as what defines women is that they are subjects without pene- in a story where not even need any explanation or reference engages on limb loss because, to paraphrase Bud Boetticher, in the dominant narrative fiction women do not have the slightest importance.¹⁰ And if Enraged acquires such an active role -protagónico- is because their desertización leads her to not look nor act as what is expected of her, as a woman.

Furthermore, in Infuriated the absence of the body in the same way is not made visible in the aforementioned protagonists of Star Wars and Game of Thrones, where the absence is not only hidden by a pudoroso glove covering the missing, since the complex mechanism prosthetic left partially see, in the forearm area absent, a section that transpires the hollow structure, horror vacuum meat and replacement by cold machine. For such absence is strengthened further, occasionally it emerges from contraption even in situations of physical combat, as with the Max- own is bare stump and still is able to master it. It is then possible that the deletion of previous unexplained in the frame member of that body had become a form of punishment, a punishment, as the Adamic, Advance registration by gender. And maybe in the diégesis -given the film leaves open possibilities of meaning than it might seem, among other things because there is much that is said, not that punishment is related to the redemption that are looking for.

Final

Previously he had mentioned that this abundance of female characters made of Mad Max: Fury Road more inclusive of all the films that make up the saga, which however does not mean the most feminist. It is because even though with Angrily an alternative form of traditional display of the female body is proposed, is not the case with the wives of Inmmortan Joe. On the one hand intervenes more women to participate actively in the diégesis, a leading level and as various helpers (as members of other minorities, such as ethnic⁹ and adulthood/aging). The presence is not only quantitative but also qualitative: unlike a lethal Tina Turner of a previous film in the series, here the female characters are directly related to positive (motherhood, life, harmonious coexistence) values leading to the metaphorical construction of seeds and contrasting with the dominant male tyranny arbitrary power. It would, however, to qualify the previous statement that the dichotomy is not quite so marked, since exercise also involved the war as the only possible way to confront the tyrannical and oppressive power.

But this approach is not enough or is not as simple to decentralize this visual construction related to the dominant fiction film. In fact, Mad Max: Fury Road maintains the forms of representation related to the dominant patriarchal order in fiction films, as blockbuster it is. Because even in the case of Enraged, away from the traditional paradigm, is a character who does not stop working as symbolic power of the male threat so he is punished with mutilation (and the accompanying silence, that is, the diegética total absence of any reference or of any kind regarding the loss of the limb). So it underlined in his prosthesis, making it primarily a hybrid character,

⁸As the three-legged dog Allan Marriot, one of the characters of All Souls (1993) of Javier Marias, Angrily no longer contain itself the effect of what one calls the appalling couples: the horrors arise from the association concepts, the ability to integrate, as in this case, conditions (not unveiled) for the second element, a beautiful woman, had lost his forearm.

⁹The film unobvious viewing other female representations as desirable beyond white, by the tone intended inclusivity with one cuff mulatto Afrodescendent or phenotype, as highlighted by the name or nickname that sent direct to the tone skin: Toast.

a mixture of biological organism and machine. In this sense, Mad Max: Fury Road could function as the elaborate setting budgets Emancipated, heteromorphic unlimited cyborg of Haraway, which corresponds to a particular way of viewing the representation of women in the mainstream cinema of Mulvey: desertizada, emphatic lack in under its hybrid status. However, far from adhering here to the idea of a shared or tilted toward the female character role and it is not coincidence that criticism in general match in repeating ad nauseam that the film is furious, what the film leaves evidence is a story building where the story is the overcoming of the genus. It is the symbolic death of the man-of Max, the affirmation of a complex and heteromorphic human condition which shares with the female body its marginal status under the character- hybridization, ie, where the permeability of the characterological category flaunted since the title is fuzzy, unstable and what the ultimately less importing ends. As the same condition of the protagonist, turned into allegorical world always conceived from terms of the possibility (and success) of rebellion.²³⁻³²

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Conflicts of interest

The author declares that there is no conflict of interest.

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