Natalia Jaworańska
Nicolaus Copernicus University

DEPARTING FROM THE ARCHETYPE OF "MANLY" MAN: A PORTRAIT OF A MAN IN *SCENES FROM A MARRIAGE* (2021)

Introduction

While the crisis of masculinity has been the recurring topic of critical debates, this article argues that it is more accurate to talk about a transition, or perhaps even a revolution in the prevailing masculinity model. Numerous contemporary cultural texts depart from the patriarchal portrayal of a man and present other types of masculinity. That is the case in *Scenes From A Marriage*[1]*,* a miniseries released by HBO in 2021, which presents inclusive masculinity, analysed in this article. In order to demonstrate the changes masculinity has undergone, the successive sections of this article will comment on the notions of hegemonic masculinity, culturally imposed gender norms, as well as inclusive masculinity. The article will conclude with an analysis of Jonathan Levy, the protagonist of the television miniseries, as an example of inclusive masculinity.

Hegemonic masculinity

Patriarchal or hegemonic masculinity is a cultural construct that for centuries has been the only accepted model of masculinity. Formulated in the 1980s, the notion of hegemonic masculinity has its beginning in research concerning social inequalities, men's bodily experiences, and labour in Australia (Connell and

Messerschmidt 830). In their article tracing the development of the concept, Connell and Messerschmidt point to the existence of multiple hegemonic masculinities and argue that

> hegemonic masculinities can be constructed that do not correspond closely to the lives of any actual men. Yet these models do, in various ways, express widespread ideals, fantasies, and desires. They provide models of relations with women and solutions to problems of gender relations. Furthermore, they articulate loosely with the practical constitution of masculinities as ways of living in everyday local circumstances. (Connell and Messerschmidt 838)

Hegemonic masculinity constitutes the notion of an ideal man that is simply a cultural stereotype, probably never to be achieved. Indeed, it is poorly reflected in reality – the men who benefit from patriarchy but do not display excessively dominant behaviour associated with an exemplary hegemonic man represent a model of "complicit masculinity" (Connell and Messerschmidt 832). Next to the "complicit" model of masculinity, there are "subordinate" and "marginalized" ones (Connell and Messerschmidt 844; Howson and Hearn 45). Notably, hegemonic masculinity excludes men based on their sexuality, race, and class (Connell and Messerschmidt), and homophobia and misogyny have played a key role in the creation of this model of manhood (Anderson 2009: 7).

The ideal of hegemonic masculinity, being unattainable, adversely affects men's well-being, self-esteem, as well as mental and physical health. Will H. Courtenay illustrates some problems with this model of masculinity in the context of boys and men's health. In *Dying to be Men. Psychosocial, Environmental, and Biobehavioral Directions in Promoting the Health of Men and Boys*, Courtenay shows that research connects society's expectations with greater pressure on boys and men than on girls and women. According to the psychologist, social pressure requires men and boys not to express their emotions or seek help but to engage in hazardous situations (Courtenay 32–33). Courtenay depicts hegemonic masculinity as "the socially dominant gender construction that subordinates femininities and other forms of masculinity, and reflects and shapes men's social relationships with women and other men; it

represents power and authority" (145). Referring to American manhood, he states that "hegemonic masculinity is embodied in heterosexual, highly educated, European American men of upper-class economic status" (145). Clearly, this model of masculinity excludes a significant number of identities: gay, bisexual, asexual, trans men, and non-binary persons; men of colour; and uneducated lower-class men. In her article about (un)manly man, Małgorzata Herudzińska elaborates on the definition of hegemonic masculinity by adding that this model has been preserved through the institutions of family, school, the Church, economy, and politics (Herudzińska 295). The fact that multiple cultural factors are responsible for the development and promotion of hegemonic masculinity points to its intricate character. Hence, improving the situation of men enduring physical and psychological hardships caused by the model of masculinity enforced on them requires both time and fundamental reform of cultural, social, political, religious, and economic structures.

Furthermore, patriarchal masculinity is strongly associated with "the denial of weakness or vulnerability, emotional and physical control, the appearance of being strong and robust, dismissal of any need for help, a ceaseless interest in sex, the display of aggressive behaviour, and physical dominance" (Courtenay 145). As a consequence of privileging this model of manhood, men rarely ask for help, repress their true needs, refrain from displaying emotions, and schedule doctor's appointments with resistance. Furthermore, in "'Try to be a man': the Rabbinic construction of masculinity," Michael Satlow claims that masculinity can never be taken for granted, since one needs to constantly prove that one is a man (19), which exposes men to even more intense pressure. One of the factors that solidify this representation of an ideal man is the power of media. In the paper discussing the image of man in contemporary press advertisements, Iwona Chmura-Rutkowska elaborates on the pressure put on men when it comes to their appearance and psychological traits. According to research, desirable men in press advertising are presented as young, fit, athletic, and handsome, displaying features such as high self-esteem, determination,

ambition, and pursuit of success (Chmura-Rutkowska). This false representation prompts men to repress their desires and adopt the model of a "manly" man promoted and reinforced by patriarchy.

The above description of hegemonic masculinity undeniably demonstrates its discriminative features and detrimental effect on men as well as points to the complexity of problems experienced by men living in patriarchal societies. Hegemonic masculinity excludes and stigmatizes numerous groups of people on several levels: social, economic, political, and cultural. Men are excluded from the hegemonic model due to their sexuality (Connell and Messerschmidt; Anderson), race, and class (Connell and Messerschmidt), and manifestation of traditionally feminine traits such as care, expressing emotions, crying, and helplessness. In other words, hegemonic masculinity's objective is to "bring together elements of gender to work together to persuade the popular consciousness of the legitimacy of its hegemonic principles as well as the exclusion and marginalization of anything that might jeopardize or not represent the these principles" (Howson and Hearn 49). Hegemonic masculinity does not accept nonconformity and otherness, legitimizing the application of coercion, where required, to exclude and/or marginalize others.

Man-woman binary opposition

In the introduction to *The Gendered Society*, Michael Kimmel ponders upon the relationship between men and women in order to explain why they differ so greatly. In doing so, he refers among others to the common saying that men and women "come from different planets" (Kimmel 1). Nevertheless, the scholar points out that men and women perform the same activities, for instance, watching the same TV programmes and reading the same books (Kimmel 1–2). More importantly, he emphasises that "[w]hen we speak about gender we also speak about hierarchy, power, and inequality, not simply difference" (Kimmel 2). In other words, it should be acknowledged that there is a connection between

performing a particular gender and one's social status. Arguably, the less manly a person is, the more discriminatory behaviour they encounter.

The significance of gender performativity should be brought to attention; the term was used for the first time in Judith Butler's *Gender Trouble* (1990). Gender performativity assumes that one's sex does not determine one's behaviour and that gender is an act one performs in order to fulfil society's expectations. The philosopher says that

> if gender is instituted through acts which are internally discontinuous, then the *appearance of substance* is precisely that, a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief. (Butler 141)

Gender is not innate and stable but artificially created by the repetitious performance of acts compliant with society's vision of a specific gender standard; these norms are reproduced, consolidated, and legitimised through performativity.

Traditionally, men's traits stand in opposition to that of women's; in fact, practices of gendering vary depending on time and place: in different cultures, societies, and periods, various traits have been attributed to men and women. Michael Satlow elaborates on the "typically" manly features, pointing to the fact that in Greek, Roman, and Jewish societies a man was characterised by self-restraint, spirituality, reason, discipline, and wisdom, while a woman was presented as weak, nondeliberate, passionate, and lustful (Satlow). As a matter of fact, every person regardless of their gender can possess the abovementioned traits in varying degrees, and a growing number of scholars claim that having both masculine and feminine traits, androgyny, is of the utmost importance to maintain a balanced life. In her article concerning matriarchy and patriarchy, Aldona Musiał-Kidawa points to androgyny as a means to a harmonious life and mental health. Based on her findings, she claims that it is highly probable for androgynous people to have a better-developed self-esteem, intelligence, the repertoire of behaviour (departure from imposed gender-specific behaviour),

spatial imagination, creativity, and the ability to act constructively because they are not restricted by the categories society wants to force upon them (Musiał-Kidawa 336). The scholar argues that the traditional roles of women and men are not so much reversing, but rather being combined, which results in the extension of cultural competences, and benefits society (Musiał-Kidawa 338). On the other hand, Marta Doroba-Sawa argues that the changes in cultural perception of gender roles, e.g. changing models of femininity, are the source of confusion for men. In her study of the complexities of male identity, the author points to the inability of men to determine their masculinity, brought about by the redefinition of femininity. While women are encouraged to express their womanhood in numerous ways, men do not know how to create a consistent model of masculinity, which, in fact, leads to some sort of crisis (Doroba-Sawa 61–63). It seems that men require more assistance or guidance in exploration of their masculinities so that every man will be able to construct a satisfactory male identity of his own.

Inclusive masculinity

The second half of the twentieth century was marked by the development of men's studies, including Joseph Pleck's criticism of traditional manhood (1981), the publication of R.W. Connell's *Masculinities* (1993), and Jeff Hearn's work that offered a critique of the connection between hegemonic masculinity and violence and analysed the construction of public men and patriarchies (1998). The evolution of men's studies led to numerous revisions of the concept of masculinity, including the development of the notion of inclusive masculinity, proposed by Eric Anderson at the beginning of the 21st century. Anderson points to the importance of homophobia to the definition of masculinity and claims that the prominence of the hegemonic model of masculinity is connected to the prominence of homophobia in society, due to men's need to defend their heterosexuality and masculinity. The decrease of homophobia allows multiple models of masculinity to appear together. These new models neither claim to be

more significant than other forms of manhood nor stigmatise them (Anderson 2015: 434–438; Anderson 2009). Anderson argues that (especially in sports) men's display of homophobic behaviour frequently is no more than an act: that is, men pretend they do not accept gay men in order not to be rejected by their (supposedly) homophobic heterosexual colleagues (Anderson 2009: 1). Such behaviour is induced, among others, by "compulsory heterosexuality" (Anderson 2009: 3). Reduction of homophobia, appreciation of physical and emotional intimacy, and engagement in previously stigmatised feminine behaviours lead to the construction of inclusive masculinity (Anderson 2015: 434–438).

The intertwinement of male and female gender roles has been studied by scholars like Agnieszka Dudak. According to her research, the transformation of masculinity can be seen in the growing role of a father in a child's upbringing and the satisfaction it gives men (Dudak). Furthermore, the inclusive model of manhood allows men to derive deep satisfaction from care, which is stereotypically considered feminine and thus unmanly. To illustrate, Katarzyna Suwada analyses the experiences of fathers who resigned from professional work to take care of their children. After interviews with a Polish and a Swedish father, Suwada puts forward the following conclusions: when men are not professionally active and instead have traditionally womanly obligations and childcare duties, they acknowledge the difficulties of staying at home and being dependent, appreciate unpaid domestic and care work that needs to be done, and even grow to enjoy it. Moreover, men acknowledge that being a father is not just about providing financial aid but building emotional closeness to their children (Suwada 82–88). The conclusion is that a universal model of caring masculinity (which can be treated as a sub-type of the inclusive one) does not exist yet but has to be individually created by men in accordance with their needs (Suwada 89). As the research shows, there is a strong need to depart from hegemonic masculinity, to build man's identity not strictly around what is "non-

womanly," and to turn towards more androgynous and inclusive models of masculinity.

The portrait of a man in *Scenes From A Marriage*

Scenes From A Marriage addresses the problem encountered by a man who needs to redefine himself in response to the changing positions and relations between men and women. Directed by Hagai Levi, an Israeli writer, director, and producer, the miniseries was released in 2021 by HBO. The protagonists, Jonathan Levy, a Jewish university professor, and Mira Philips, a successful corporation manager, are portrayed by Oscar Isaac and Jessica Chastain. Interestingly, at the beginning of each episode, Isaac and Chastain are shown on their way to the set, which clearly dissociates actors from characters and highlights the show's fictional nature. Jonathan and Mira have been married for more than 10 years and have a young daughter. Since Jonathan's work hours are rather flexible, he does household chores and takes care of the child, while Mira is the main breadwinner and often travels. The husband is a calm, deliberate and caring person, willing to prioritise the needs of others over his own, but at the same time, he is often absent-minded. The wife's strong personality is accompanied by secrecy and a considerable need for physical closeness.

Prior to the analysis, let me recall the most crucial events of the series. In the first episode, "Innocence and Panic," Mira and Jonathan participate in a survey conducted by a young woman for her PhD about evolving gender norms. Later in the episode, Mira tells Jonathan that she is pregnant. They discuss this pregnancy, trying to express their feelings about this unexpected news. Mira chooses to have an abortion and Jonathan takes her to the hospital, where she undergoes the procedure. In the hospital, Jonathan seems anxious because, as a matter of fact, he wants to have another child. In episode two, after she returns from a business trip, Mira confesses that she has been having an affair with a man named Poli, who also works in a corporation and is younger than her, and that she is going to live with him for a while because she needs the passion

Jonathan has never really given her. Jonathan suggests couples therapy because he thinks that their marriage is worth saving. When Mira expresses her disbelief that therapy would help and decides to leave, Jonathan assists in packing her things since he does not wish her to feel trapped in what she describes as a predictable, passionless life ("Poli"). Devastated by Mira's leaving, Jonathan decides to see a therapist. One year later, Mira visits Jonathan and tries to seduce him; however, Jonathan resists. He tells his wife that when she left, he had no idea how to live and that taking care of their daughter Ava saved him ("The Vale of Tears" Ep. 3). In the fourth episode, Jonathan admits he cherishes care work and housework, and he would love for his daughter to have a sibling ("The Illiterates"). Jonathan informs Mira about what he found out during his therapy, namely that he considers it more important to have another child than to have another partner (Ep. 4). In the last episode, Jonathan and Mira are not married anymore, though the very scene of finalising the divorce is absent in the series. They renew their relationship several months after the divorce ("In the Middle of the Night, in a Dark House, Somewhere in the World"). They live separate lives but meet secretly – the romance continues, even though Jonathan has married another woman, with whom he has a son. Intriguingly, the protagonist admits that he has had several affairs, including the current one with Mira (Ep. 5).

Taking into consideration the entirety of Jonathan's actions and features, it can be argued that he does not represent the hegemonic model of manhood and that his behaviour reflects the tenets of inclusive masculinity. The protagonist does not attempt to convince anybody that he is invulnerable, as a traditional man should be. Quite the contrary, he acknowledges his weaknesses and seeks help when needed. To illustrate, when Jonathan realises how devastated he is by Mira's leaving, he decides to undergo therapy, which he greatly benefits from. Going to therapy is a seemingly simple step but, in fact, one that requires considerable courage, especially for men, who are usually encouraged not to admit that they experience anxiety, depression, or trauma. The protagonist confesses that due to therapy, he is able to recognise the anxiety present in his

life since childhood and acknowledges that his frequent mental absence could have been one reason for his wife leaving him. While Mira is tempting Jonathan with promises of being together again, he is able to resist her because he acknowledges the harm it would cause by undoing the progress he achieved during therapy. In the scene, Mira and Jonathan sit in the living room of their old house. It is night, the lights are dim, and the atmosphere is conducive to sharing the most intimate moments. Jonathan reads his journal to Mira so as to make her understand the pain he experiences. Suddenly, the woman approaches the protagonist and starts kissing him; they lay on the floor. When Mira lands on top of Jonathan, his face expresses doubt, his eyes open and full of hesitation as he says that he does not want to make love to Mira because it is not good for him, it would cause him only pain. Mira takes her body off Jonathan's and lays down behind his back, hugging him and asking him to tell her what it was really like after she left. The close-up is on the former couple's faces as Jonathan depicts the torment he felt in the first moments of separation (Ep. 3). This scene is quite powerful: a man allows himself to be vulnerable, shares the most intimate memories with the person who hurt him, lets someone hear him out and embrace him with tenderness.

Furthermore, Jonathan manifests his inclusive masculinity through putting aside the hegemonic need to dominate others or exercise physical and emotional control and leaving space for other people to express their feelings. He learns how to express his emotions, which contrasts with his behaviour on hearing about Mira's pregnancy when his inability to talk about his feelings creates the false impression that he does not want another child. The married couple are in bed, getting ready to sleep when Mira sits down stiffly and signs heavily, clearly wanting to share something with her husband. Jonathan carefully observes Mira and patiently waits for her to open up. She admits to being pregnant and Jonathan's response is rather reserved, but he seems surprised when Mira tells him that she does not know what to do about the pregnancy. The husband asks his wife about her feeling regarding pregnancy and Mira admits that she does

not know. Jonathan wonders whether it was simply "meant to be," for the couple originally planned to have more children, which makes Mira argue that the reality of giving birth was harsh. The whole situation causes an asthma attack in Jonathan. When it is over, they hug and talk about the time Ava was born and how terrible it was for Mira. The woman cries as she and her husband imagine what it would be like to have a second child, but eventually, they decide to terminate this pregnancy (Ep. 1.). Being a considerate and deliberate man and a real partner to his wife, Jonathan accepts and supports her decision to have an abortion. As a husband, he treats Mira with the utmost respect and believes in gender equality. He always takes into consideration what his wife thinks, feels, and needs. Jonathan assures his wife that he is going to support every decision she makes about the pregnancy, which shows that he is undoubtedly a caring husband and man. When Mira's affair is revealed (Ep. 2), he calmly asks questions about the details, even though he feels offended and hurt. Jonathan does not want to manifest those negative feelings through shouting or verbal and physical violence. Moreover, he does not consider women to be merely sexual objects and treats them with the utmost respect to the extent that Mira thinks he lacks passion and sexual initiative. After divorcing his wife, Jonathan undergoes sexual liberation, which positively affects his life. While lesser restraint helps the man celebrate his sexuality and enjoy physical intimacy with women, it does not indicate that he does not respect women anymore.

The significance of changing gender roles is stressed at the very beginning of the series. Jonathan and Mira participate in a survey by a PhD student who researches evolving gender roles and their influence on monogamous marriages, which points to the importance of this topic also in academia. The questions asked by the student demonstrate the growing importance of care to men and point to transformations in the roles of husbands and wives. Care for a partner's well-being, sensitivity to another person's needs and satisfying them before addressing one's own desires, and the importance of having children seem to reflect features traditionally ascribed to women. Care, associated with

effeminacy, is crucial for the transition from hegemonic towards inclusive manhood. It blurs the boundaries between traditional masculinity and femininity and enables a more unrestrained expression of a person's gender. In a patriarchal world, it is the man who provides for the family and is often physically and emotionally distanced from his children. On the other hand, the woman's domain is the home, as she is constantly occupied by housework and care work. In *Scenes From A Marriage*, the gender roles are reversed: the husband stays at home and provides his child with care, while the wife is the main breadwinner, usually absent. Commenting on the changes to gender roles and swapping the duties of the wife and the husband, the director of the series stated that such a transformation "changes everything" (Levi in Tallerico). Indeed, the reversal of gender roles allows Jonathan and Mira's relationship to reflect more accurately contemporary models of marriages or partnerships in general. What is more, despite possessing certain "feminine" characteristics, Jonathan remains masculine. The protagonist seems to have a better predisposition to care work than his wife and admits to enjoying maintaining the house and nursing his daughter Ava. He confesses that he would love to have more children and his dream is fulfilled after he divorces Mira: a son is born to him and his new wife. With respect to Ava, Jonathan often expresses his deep concern about the influence of Mira's visits and romance with Poli on her well-being, which worsened during separation. It is not to say that Mira does not care about her daughter but to emphasise this kind of fatherly tenderness which is rarely seen on screen.

Arguably, such a portrayal of a masculinity model significantly differing from the hegemonic one positively affects the viewers struggling with expressing masculinities other than the dominant ideal of manhood. Significantly, Jonathan is not merely a fictional character as in the interview for *The Times of Israel*, Hagai Levi admitted that he drew from personal experience while creating Jonathan: "The morning pages Jonathan reads [to his wife][2], I took from my own diaries, kind of. And I've been through a divorce. I know the price that kids pay"

(Levi in Rosen). Possibly, this confession may deepen Jonathan's significance for the viewers, for he is not simply an imaginary person and his problems mirror real-life struggles.

Importantly, the portrayal of a reserved professor by such a masculine actor as Oscar Isaac seems to be significant in relation to the supposed (danger of) effeminacy associated with inclusive masculinity; Hagai Levi considers Oscar Isaac quite masculine, even "a male sex symbol" (Levi in Tallerico). This might be perceived as an illustration of gender performativity. Arguably, three levels of performativity can be noticed in the show: 1) Jonathan performing his masculinity; 2) Oscar Isaac portraying Jonathan's masculinity; 3) Isaac acting out his gender in real life. This notion of identity as performance is reinforced by the self-referentiality of the show: each episode begins with the actors arriving on the set and adopting the personas they play. While Jonathan is portrayed as more feminine, Mira displays several traditionally masculine features: financially and emotionally she is more independent than Jonathan. The transition in gender roles, the institution of marriage, and the relationship between spouses is accompanied by a change of attitude towards divorce. People, especially women, feel more free to dissolve marriage if it is not satisfactory instead of saving it whatever the cost may be. Levi's drama indicates that terminating a marriage does not necessarily mean losing something or someone, e.g. spouse, house, or children, but gaining freedom, just like Mira. Divorce does not always indicate the end of a relationship. Mira and Jonathan still meet, though secretly, and they even seem to discuss their relationship more openly than during their marriage.

As a concluding remark, one could suggest that Hagai Levi's miniseries provides the audience with a perceptive and comprehensive portrayal of modern marriage. According to Mangan , the show ponders on the negotiation of a long-term relationship, the possible inevitability of marriage struggles, and the meaning of passion between spouses. Questions are also asked about the consequences the pursuit of individual well-being has on a relationship,

expectations connected with gender roles, and "the ways in which we judge women who leave. Especially – as Mira inescapably does, despite her best endeavours at mitigating the effects – those who leave children" (Mangan). Undoubtedly, *Scenes From A Marriage* depicts a complex relationship between two quite different people. The drama's purpose is not to moralise or present ideals of femininity/a wife or masculinity/a husband but to examine human imperfections (spouses' imperfections) in detail. Most importantly, it portrays changing gender roles in contemporary society and the challenges related to this.

Towards inclusive masculinity

To conclude, the hegemonic model of masculinity excludes numerous people while favouring quite a narrow group of men. Hegemonic masculinity is connected with patriarchy, homophobia, misogyny, and social and racial inequalities. On the other hand, the fact that it is increasingly possible to hear and read about inclusive masculinity, encourages men to engage in behaviours previously stigmatised as feminine. Bergman's original miniseries reflected the changes in gender roles in the 1970s and arguably contributed to the number of divorces (Mangan); Levi's show may hopefully bring about a gradual, yet radical change in the prevailing model of masculinity. *Scenes From A Marriage* documents the changing gender roles particularly with regard to attitudes towards care: men express their need to care for others, while women acknowledge their desire to focus on their individual needs and to take care of themselves, as shown by the protagonists of the series.

The show presents a new model of masculinity, more adjusted to the contemporary society. The example of Jonathan's character and behaviour in *Scenes From A Marriage* suggests that a man partially dependent on his wife can be content with taking care of the house and children; he can devote himself to a woman and treat her as his partner. A man can also express his feelings and ask for help when he needs it. It implies that a man should not be ashamed of behaving in ways stigmatised as feminine. Jonathan's masculinity is

characterised by the display of traditionally masculine and feminine traits – it includes reason, strength, care, feelings, empathy, and respect for other people, and excludes violence, emotional restraint, and urge to dominate others. The main character represents the model of caring man that is increasingly more frequently encountered in real life. Such an image of masculinity should be more widely represented in the media to demonstrate the existence of various masculinities, not only the unattainable ideal of hegemonic masculinity.

Endnotes

1. The series is a remake of Ingmar Bergman's series of the same title released in 1973, which depicts the process of the dissolution of Marianne and Johan's marriage. Marianne is a divorce lawyer and Johan works at university as a psychology professor. The spouses are not happy with their marriage, especially Johan, who admits to an affair with Paula, a woman younger than him. The couple separates and later divorces. During the separation, Marianne undergoes therapy, which helps her understand herself better. Moreover, she has a new partner and starts enjoying sex. Both protagonists remarry other people but secretly have an affair (*Scenes from a Marriage* 1973).

2. A reference to the task Jonathan was given by his therapist. The protagonist was supposed to write every morning a three-page-long text regarding his feelings.

References

Anderson, E. 2009. *Inclusive Masculinity: The Changing Nature of Masculinities*. New York & London: Routlege.

Anderson, E. 2015. "Teoria męskości inkluzywnej." ["Theory of Inclusive Masculinity"]. *Teksty Drugie* 2, 431–444.

Butler, J. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York & London: Routledge.

Chmura-Rutkowska, I. 2000. "Męskość w pigułce, czyli wizerunek mężczyzny w reklamie prasowej: komunikaty z badań." ["Masculinity in a Nutshell, or the Portrayal of a Man in Press Advertisements: Announcements of Research"]. *Acta Universitatis Nicolai Copernici* 14: 339, 273–288.

Connell, R. W. 1993. *Masculinities*. Berkeley and Los Angeles: University of California Press.

Connell, R. W. and James W. Messerschmidt. 2005. "Hegemonic Masculinity: Rethinking the Concept." *Gender and Society*, 19: 6, 829–859

Courtenay, W. H. 2011. *Dying to be Men: Psychosocial, Environmental, and Biobehavioral Directions in Promoting the Health of Men and Boys*. New York & London: Routlege.

Doroba-Sawa, M. 2008. "W labiryncie męskiej tożsamości: hipermaskulinizacja versus feminizacja ciała i sublimacja osobowości." ["In the Labirynth of Male Identity: Hypermasculinization Versus Feminization of the Body and Sublimation of Personality"]. *Przegląd pedagogiczny* 2, 61–71.

Dudak, A. 2016. "Wybrane aspekty funkcjonowania mężczyzn w zawodach sfeminizowanych." ["Selected Aspects of Men's Functioning in Feminized Professions"]. *Problemy Profesjologii* 2, 23–32.

Gottzén, L., U. Mellström, & T. Shefer. (Eds.). 2020. *Routledge International Handbook of Masculinity Studies*. New York & London: Routlege.

Hearn, J. 1998. *The Violences of Men*. London: SAGE Publications Ltd.

Herudzińska, M. 2015. "Męskość na manowcach? (Nie)męski mężczyzna w opiniach mężczyzn." ["Manhood Astray? (Un)Manly Man in Men's Opinions"]. *Dyskursy Młodych Andragogów/Adult Education Discourses* 16, 293–309.

Howson, R and J. Hearn. 2020. "Hegemony, Hegemonic Masculinity, and Beyond", in L. Gottzén, U. Mellström, & T. Shefer, (Eds.), 41–51.

Kimmel, M. 2011. *The Gendered Society*. New York: Oxford University Press.

Mangan, L. 2021. "Scenes from a Marriage Review: Jessica Chastain and Oscar Isaac's Uncoupling Is All Killer, No Filler." *The Guardian*. http://www.theguardian.com/tv-and-radio/2021/oct/11/scenes-from-a-marriage-review-jessica-chastain-oscar-isaac, DOA 13.04.2023.

Musiał-Kidawa, A. 2017. "Od matriarchatu do patriarchatu". ["From Matriarchy to Patriarchy"]. *Zeszyty Naukowe. Organizacja i Zarządzanie/Politechnika Śląska* 100, 327–338.

Pleck, J. H. 1981. *The Myth of Masculinity*. Cambridge, Massachusetts: MIT Press.

Rosen, S. 2021. "'Scenes from a Marriage' is Hagai Levi's Most Personal HBO Series Yet." *Times of Israel*. http://www.timesofisrael.com/scenes-from-a-marriage-is-hagai-levis-most-personal-hbo-series-yet/, DOA 23.03.2023.

Satlow, M. L. 1996. "'Try to be a Man': The Rabbinic Construction of Masculinity". *Harvard Theological Review* 89: 1, 19–40.

Suwada, K. 2017. "Męskości opiekuńcze: Zaangażowanie w ojcostwo a rekonstrukcja modeli męskości". ["Caring Masculinities: Involvement in Fatherhood and the Reconstruction of Models of Masculinity"]. *Miscellanea Anthropologica et Sociologica* 18: 2, 77–90.

Tallerico, B. 2021. "A Sort of Frankenstein Experiment: Hagai Levi on Remaking *Scenes from a Marriage*." *Roger Ebert*. http://www.rogerebert.com/interviews/a-sort-of-frankenstein-experiment-hagai-levi-on-remaking-scenes-from-a-marriage, DOA 22.03.2023.

Videography

Scenes from a Marriage. 1973. Created by I. Bergman.

Scenes from a Marriage. 2021. Created by H. Levi.

– 1.1: Innocence and Panic; 1.2: Poli; 1.3: The Vale of Tears; 1.4: The Illiterates; 1.5: In the Middle of the Night, in a Dark House, Somewhere in the World.

Abstract

The aim of the article is to discuss the portrayal of masculinities in *Scenes from a Marriage* (2021) in which the departure from the archetype of a "manly" man is presented and inclusive masculinity is introduced. The article explores notions of patriarchal, that is, hegemonic masculinity, traditional manhood, and inclusive masculinity. Furthermore, it discusses the concept of gender and the manner in which masculinity and femininity are socially constructed as binary oppositions. Moreover, the article points to the significance of changing models of masculinity in creating a society based on equality. It contains a practical analysis of the figure of Jonathan from *Scenes from a Marriage*. It demonstrates

the high value of inclusive masculinity, which should be more widely represented in media.

Celem niniejszego artykułu jest omówienie modelu męskości ukazanego w serialu *Sceny z życia małżeńskiego* (2021), w którym następuje odejście od archetypu męskiego mężczyzny w stronę mężczyzny opiekuńczego. W pierwszej części zgłębiane są pojęcia męskości patriarchalnej, tj. hegemonicznej, mężczyzny tradycyjnego oraz męskości inkluzywnej. Dyskusji zostaje również poddany podział binarny mężczyzna-kobieta oraz sposób, w jaki płeć kulturowa jest narzucana przez społeczeństwo. Artykuł przybliża obraz mężczyzn w sfeminizowanych rolach oraz wskazuje na kluczową rolę androgynii w tworzeniu społeczeństwa opartego na równości. Drugą część artykułu stanowi praktyczna analiza postaci Jonathana z serialu *Sceny z życia małżeńskiego*, która demonstruje, że mężczyzna może być szczęśliwy opiekując się domem i dziećmi, może poświęcić się dla kobiety oraz przyznawać się do uczuć. Taki obraz męskości powinien być w mediach szerzej reprezentowany, aby pokazać, że istnieje wiele rodzajów męskości oprócz szkodliwego ideału, jakim jest model hegemoniczny.

Natalia Jaworańska is a Master's Student of English Philology at Nicolaus Copernicus University in Toruń and a member of Student Feminist Society, NCU. She wrote her BA thesis on selected elements of postmodern ontological dominant in *Rick and Morty*. Natalia is currently working on her MA thesis which analyses the figure of Harley Quinn from *Birds of Prey* (2020) in the context of third- and fourth-wave feminism. Her academic interests include theory of literature, theory of culture, feminism, posthumanism, and ecocriticism.
https://orcid.org/0000-0003-2993-5929