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Icelandic Male Identity in Hilmar Oddsson's Filmography

Ritgerð til BA prófs

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Foreword

This study is a BA project for Film Studies at the School of Humanities at the University of Iceland. The project consists of decoding Hilmar Oddsson's perspective towards the Icelandic male identity by analysing his most remembered films, which are considered both as realistic and representative for Icelanders. Additionally, it will discuss the history of Icelandic films, their background and Hilmar Oddsson's adherence to the industry as well as ideologies behind the Icelandic film industry, its relation to the European market and the significance of identity for Icelandic culture and filmmakers.

Identity, its representations and the experience of the Icelandic male reflected in Oddsson's films, is the main subject analysed in this paper. In order to analyse Oddsson's representation of identity different reference materials and sources are used with special reference to Enrique del Acebo Ibáñez's sociological theories. This allows for a better understanding of the basic concept of identity and cultural theory, which expose the *anomie* of the subject, and its integration and socialisation processes. The result allows understanding Hilmar Oddsson's male representations and sociocultural conceptions of the Icelandic male identity. Furthermore, methodical observations are essential to recognise the plot, environment, setting and theme presented in Oddsson's filmography.

Finally, the analysis of films, authorship, Icelandic culture, history and theory are applied systematically to separate fiction from reality and likewise to understand Hilmar Oddsson's interpretation of the male identity in Icelandic society.

1. Introduction to Icelandic film history

Analysing the Icelandic film history and industry offers a key to understand the Icelandic filmmakers' trajectory, hard work, and growth thanks in part to governmental support. After initial struggles, Iceland managed to promote its film industry internationally and Icelandic contemporary filmmakers have made space to compete with other national film industries.

1.1 Beginning of the Icelandic film industry

The Icelandic film industry emerged from the fields of literature and art. Its origin might be traced to when, in 1920, the novel *Borgslægtens historie* (e. *Sons of the Soil*), by Icelandic writer Gunnar Gunnarsson, was adapted to a film directed by Danish director Gunnar Sommerfeldt (Sundholm, 2012). The film *Borgslægtens historie*, (e. *Sons of the Soil*) (1920), which presents Icelandic nature, life and culture to the world, represents the cornerstone of Icelandic film history. The 1923 film *Ævintýri Jóns og Gvendar* (e. *The Adventures of Jón and Gvendur*) directed by Loftur Guðmundsson is recognised as the first Icelandic fictional film (Sundholm, 2012). Iceland was under Danish regime until 1944 and while local intellectuals had the desire that it be considered as a separate nation films delivered before their independence were normally considered as Danish. It is therefore the fifties that mark the formal beginning of the Icelandic film industry with filmmakers like Loftur Guðmundsson and his production *Milli fjalls og fjöru* (e. *Between Mountain and Shore*) in 1949.

Agnes Schindler, in her article “State-Funded Icelandic Film: National and/or Transnational Cinema?” (Schindler, 2014), discusses that in order to reach their domestic market the Icelandic filmmakers from the 70's produced films that concerned the Icelandic natives, reflected the Icelandic social life and perpetuated their environment and historical events. Unfortunately, these types of films were not profitable (Schindler, 2014). Schindler identifies the well-known “Vor” (e. Spring), which determines a phase and breaking point for local filmmaking in the Icelandic film industry (Schindler, 2014). Icelandic filmmakers prior to 1979 did not have financial or commercial support for their production but that changed when the Icelandic Film Fund (IFF) was established in 1978. The same institution is now recognised as the Icelandic Film Centre after the name was changed in 2003 (Møller, 2013).

The role of the Icelandic Film Fund is to promote Icelandic filmmaking by providing financial support, and to support the production of films with an Icelandic cultural perspective.[...] the Icelandic Film Fund must have an Icelandic cultural perspective, unless otherwise decided for specific cultural reasons. (Ministry of Education Science and Culture, 2003).

1.2 Icelandic filmmakers internationally

At the early stages, filmmakers on the island did not have technology on their side. Regardless of financial limitations, they fought to portray their lives, culture, and history through film. In *The Cinema of Small Nations* (2007), edited by Mette Hjort and Duncan Petrie's, Björn Norðfjörð indicates that even when Icelandic audiences prefer local films, the need for financial support led filmmakers to move towards a transnational approach to filmmaking. From the thirties until the seventies the history of Icelandic films is insignificant due to the limitations of budget and material support, while after the eighties the Icelandic filmmakers had made their way to produce professional films. With the support of IFF, filmmakers started promoting their films internationally with films like *Land og synir* (e. *Land and Sons*) (Guðmundsson, 1980), *Óðal feðranna* (e. *Father's Estate*) (Gunnlaugsson, 1980) and *Hrafninn flýgur* (e. *When the Raven Flies*) (Gunnlaugsson, 1984).

Furthermore, a noteworthy transition takes place from the eighties to the nineties when Icelandic filmmakers receive broader international recognition. This transition can be observed with Hilmar Oddsson's film *Tár úr steini* (e. *Tears of Stone*), from 1995, that will be analysed in further detail later in this study. The Icelandic newspaper "DV" (DV, 1988) categorized Oddsson's film as the most expensive film made in Iceland at that time. Agnes Schindler (2014) coincides with Björn Norðfjörð (2007) that the director Friðrik Þór Friðriksson also marked a difference with the film *Börn náttúrunnar* (e. *Children of Nature*) in 1991. Friðriksson got an Oscar nomination in the category of best foreign film that promoted him as a filmmaker internationally, leading to the production of *Á köldum klaka* (e. *Cold Fever*) in 1995 which was not financed by the Icelandic film fund and was filmed in English. Friðriksson also filmed *Bíó dagar* (e. *Movie Days*) in 1994 and *Djöflaeyjan* (e. *Devil's Island*) in 1996.

Icelandic film industry is still in the process of building its self-perception within

the international industry. New Icelandic filmmakers have emerged on the scene such as Robert I. Douglas with films like *Íslenski draumurinn* (e. *Dream*), from 2000, as well as Ragnar Bragason with *Flaskó* (e. *Fiasco*), from 2000, and Baltasar Kormákur. Kormákur is recognised as a changemaker who brings the transition from cinema as local art into more “marketing purpose” films where sex, fashion and youth culture interact, such as in *101 Reykjavík* from 2000. Kormákur not only focused on marketing for international audiences, he has also created attractive films for national attention based on popular crime fiction like *Mýrin* (e. *Jar City*), from 2006, which also got international attention with critics referring to him as “almost perfect and very Icelandic” (Schindler, 2014: 81).

Schindler uses in her analysis Björn Norðfjörð’s point of view on Icelandic film industry to highlight that Icelandic filmmakers reached international recognition first and foremost thanks to the “national financial support” (Schindler, 2014: 83), therefore they can maintain their national characteristics, promote their identity and local literature, and give it the recognition it deserves. “While Iceland is still in the heart of the narrative, it is framed in a global context that makes it readily accessible to foreign audiences” (Norðfjörð, 2007: 48).

1.3 The Icelandic film industry at the present

Icelandic filmmakers have somehow acquired a neorealist undertone in their films to attract their audience. Amédée Ayfre, in his article “Neo-realism and phenomenology” (1985: 182), highlights how neorealism is the revolutionary starting point to what is considered being the truth in films and the representation of abstract art in the past. One great example is Baltasar’s film *Mýrin* (e. *Jar City*) where the past affects the present. The film portrays an image of Icelandic society and other small societies where problems are hidden for a long period of time until the truth emerges and the criminals never pay for their crimes.

For filmmakers of today, be they Icelandic or international, the fact that technology has not stopped developing makes the film industry find new and exciting ways to represent reality. Italian neorealist artists select socio-realism to document factual consequences and survival of people. In Icelandic films the predominant subject matter revolves around rural people’s lives, outside towns and their survival in an

isolated environment with a few people, where the houses are far apart and the neighbourhood is segregated. National filmmaking, therefore, plays an important role in Icelandic society because it mirrors the social issues that are part of the inhabitants' day-to-day life.

Films not only show social issues as they are but rather use special effects and exaggerations to get the attention of viewers. Christian Metz (1974), in his work *Film Language: A Semiotics of the Cinema*, discusses that films are not just signs or forms but rather a language that talks the truth. "Film speak[s] to us with the accent of true evidence" (1974: 4). Metz believes that the viewer's experience of reality depends on adding tricks and using psychological manipulation of the language. This facilitates a direct assimilation of the spectator's impression of reality (1974: 5). In *Early Cinema: Space, Frame, Narrative*, Gunning's article refers specifically to the visual effects, while in his article "*Cinema of Attractions*" (1990) he appoints that the spectator is guided or attracted by the curiosity of the novelty, reinforcing that the narrative directs the spectator to understand what is being shown according to contemporary time, space or just something illusionist or fantastic (1990: 59). Films, Icelandic ones included, are therefore understood as the mirrors of a society, hence documenting a reality that affects the present and will influence future generations. When a film presents audiences with references to documents, photographs or videos and is edited as one story with real names or personifications then the film becomes a reliable source for the audiences. "Sources of information can be people, letters, books, files, films, tapes - in fact, anything that journalists use to put a news story together. Sources are important if you want to report on events or issues and explain the world to your audience" (Ingram, 2008).

Theoretically speaking and according to *Auteurs and Authorship: A Film Reader*, edited by Grant Barry in 2008, there are contradictory ideas about who should be rewarded and recognised for the cinematic work. Barry presents the interesting controversy between Sarris and Kael, as Sarris, in 1962, introduced, in his article "Notes On The Auteur Theory", the Auteur theory model that is formed of three circles. Sarris emphasized "the outer circle as technique, the middle circle as personal style and the inner circle as interior meaning" (Sarris, 1962: 563) while Kael, in his article "Circle and Squares", debates that a good director has to break the rules. Furthermore, Kael

argues that the style can be misunderstood and disturb the viewers by making them think about the director's personal style. Kael observes that directors are not seen as important as the writers and producers. In *Signs and Meaning in the Cinema*, published in 1972, Wollen, in his chapter "The Auteur Theory", points out that the auteur theory is not meant to declare the film director as the main author of a film and that the author theory is used to determine the style of films and categorise them (Wollen, 1972: 74).

The theoretical reflections presented above empower the idea and the need for theoretical education and analysis about films to better understand the industry and, furthermore, to stop viewing films as a monetary product but rather look at it in a more critical and artistic way. The idea of what a film entails in Iceland is expanding on one hand with study programs like Film Studies at the University of Iceland, which teaches the theoretical analysis of films, and on the other hand with an institution like Kvikmyndaskóli Íslands (The Icelandic Film School), directed by Hilmar Oddsson, where students are instructed on the technical side of film production and cooperate with filmmakers and production companies. Furthermore, festivals like Reykjavík International Film Festival (RIFF) and Northern Wave (IFF), are organised annually uniting the industry by presenting a range of foreign as well as national new films and opening the doors for Icelandic short films to be presented to the public. This interesting scene is contributing to increased studies and prolific new filmmakers and institutions joining forces to enhance the image of the Icelandic film industry within the nation as well as overseas.

2. Socio-cultural analysis of film: *homosociologicals* daily life and family

The films by Hilmar Oddsson, analyzed in this study, are selected to conduct a research on the theme of identity and self-representation focusing on the male gender, life experiences as a male, and media depictions of the male in Icelandic society.

2.1 The male (gendered identity)

The study of the Icelandic male as a subject is brought up for dialogue through Hilmar Oddsson's films, i.e. *Eins og skepnan deyr* (e. *The Beast*) (1986), *Tár úr steini* (e. *Tears of Stone*) (1995), *Sporlaust* (e. *No trace*) (1998), *Kaldaljós* (e. *Cold Light*) (2004) and *Desember* (e. *December*) (2009). To conduct the study, the theorizing on identity and gender as presented by del Acebo Ibáñez, in his book *Mundo Sociocultural y Mundo del Sujeto* (e. *Sociocultural World and the Subject's World*) (2015), on interaction of humans, their reaction and behaviour as individuals or as masses is analysed. Moreover, his formulations regarding the sociology of the media and how it is used to analyse and frame the identity of the subject becomes relevant.

Self-identity formation of men has through centuries been influenced by the view that the male subject feels superior to women. Daniel Dayan (2009), in his article "The Tutor-Code Of Classical Cinema", analyses the medium films have at their disposal for communication. Dayan bases his analysis on Lacan's idea of the imaginary identity of the subject. Lacan argues that the identity of a subject is based on self-reflection along with its own perspective. In other words, the subject makes its own representation of identity by looking at its surroundings and the assimilation of what it reflects. For Lacan "[...] the 'subject' is no more than a unifying reflection" and identity is imaginary, "the 'I', the 'ego', the 'subject' are nothing but images, reflections" (Dayan, 2009: 109). If the male identity is just an image created by the male perspective then the male embodies superiority towards the opposite gender. Del Acebo proposes that the male is a subject that sees himself as a different creature than the female. "To be male as Badinter (1993: 15) argues becomes an expression mostly used in imperative rather than in indicative" (2015: 63). Del Acebo observes that now a day the male is forced to prove his virility to society every single day (2015: 63).

Del Acebo observes that if the male subject shows vulnerability to his surroundings then he will be exposed and risks being compared to the female subject

(2015: 64). Del Acebo borrows his formulations on Foucault's idea of superiority when he proposes that to become important and superior all that is needed is to behave as a male to the female or a father to his children or the master to his slaves (2015: 66).

Del Acebo states that humans interact in groups. Within the social entity, the primary group identified in society is the family, then the friends or companions of life (del Acebo, 2015: 88). Humans also belong to secondary groups where the interaction is less personal and the relationships are more temporary. When emphasising on the male seeking acceptance and recognition the primary group, the family, is the most influential group in the identity development and acceptance. The male has many responsibilities as a member of these primary groups. For instance, in the family, the male moves from being the son to become the father or the leader of the family who procreates, provides and protects its members. Another example of his interaction within primary groups is that within them the male acts as an instrument to connect individuals to other individuals while in other groups the male socializes and builds up a character and behavior for himself.

Del Acebo observes that by analysing society, male's main role in these groups is to be a unifier by playing the dominant role (2015: 90). This dominant role played by the Icelandic male became secondary when women revolutionised the household during the 70's, not the least when women went on a general strike known as "Kvennafri" on October 24th 1975 (Brewer, 2015). The outcome of the women's revolution gave Iceland the honour of becoming the first country in the world to elect a female president in 1980 (Britannica, web).



(Image 1)

Furthermore, del Acebo argues that the cultural identity of a population is bound to the everyday practices and the conservation of their own language (del Acebo, 2015: 40). In del Acebo's study the identity of a subject is detected through the values a group

develops toward issues, behaviour, manners, etc. (2015: 98). Each subject becomes a part of a social group that represents the cultural identity of the individuals in society. When more than one subject agrees on the way things are supposed to be within a society the individual or subject is not singled out any longer. Instead, he or she finds his or her values being validated. Del Acebo also specifies that the subject learn through socialisation all of these values that make him become a member of this culture or society (2015: 99). Furthermore, del Acebo argues that the socialisation and culturalization, which teaches subjects how to behave, is also responsible for shaping the self or the personality of the subject (2015: 100). This reflects the “nature-nurture” phenomenon where nature represents the biological heritage and nurture represents both the socio-cultural contents and the process of socialisation. By analysing the behaviours, values and roles of the male within his society, the development of self-identity becomes tangible.

2.2 The male (gendered experiences)

As mentioned above the male is differentiated from female. When the male recognises himself and who he is, his identity becomes stable. On the one hand his manhood reflects the identity of the male and on the other hand masculinity reflects how the culture has moulded the personal representations of identity. Del Acebo points out that men’s studies refuse the idea of male exclusivity and that race, age, social status and era factors influence masculinity (2015: 64). The author observes that men’s experience of the self depends on cultural influences and that even when white and black manhood is similar their masculinity is experienced differently. Even when men are identified as being protective or as leaders of a group, their masculinity is first based on their race, beliefs and traditions and secondly it is associated with physical looks, sexuality and economic power. For example, if a masculine subject lacks the elements in the second group then, regardless of his race, beliefs and traditions, the masculinity of the subject will be considered a failure and the subject will experience his masculinity as a failure (del Acebo, 2015: 92).

Furthermore, the virility of the male subject is foremost reflected by his sexual life. The sexuality of the male contributes to the way men experience their masculinity and therefore it becomes the evidence of who the male is and how the male knows he is

a male. Del Acebo states that man's sexual life is used in the male construction as an affirmation of becoming a man (2015: 64). Furthermore, del Acebo discusses the "symbolic death" which refers to a stage in man's life where he experiences *anomie* or the losing of self (2015: 71), for example when a man loses his job due to his age. Retirement, as a new stage in man's life, separates him from society and he experiences depressive moments or "the retirement syndrome" as del Acebo cites in his research. The identity of that particular male is lost, society disregards the old male making his value become invisible and he increasingly becomes a social problem (del Acebo, 2015: 70).

2.3 The male (gendered representations)

To develop an independent identity individuals continually explore who they are, their relation to the opposite sex and what they represent in society. The image of the male gender depends not only on how men expose themselves but also on the expectations established towards them. The media plays a great role in influencing how our society creates and uses stereotypes. Masculinity and manhood are therefore constructions presented to the male and acquired from the male collective. Role models portray manhood and males are expected to follow, just as women are. Moreover, the image of manhood is passed down within the family from parents and grandparents.

Del Acebo observes that the male has been misrepresented for decades and that this misrepresentation can create contempt from the female and can lead society to promote the feeling of *anomie* in men through "culpability", making the hero figure disappear (del Acebo, 2015). Another topic is male's enhanced sexuality by objectifying the female subject. However, the primary objective of the male is not to objectify the female subject but rather it is a subjective idea of how men see women. Men are focused on finding their own self and fulfilling their masculinity (del Acebo, 2015: 61). The male is fighting against the struggles of manhood.

Female theoreticians, in their formulations, expose their understanding of male, manhood and masculinity along with gendered roles in society and in order to show inequality the theoreticians expose the negative sides of manhood and, as to del Acebo, the misinterpretations of masculinity. Haskell states, in *From reverence to rape: The treatment of women in the movies*, that women's bodies in films are serving as an object

of fetishism for the spectator. The eye becomes a vehicle to evoke the inner desires of the spectator. This desire is known as the “love of looking” and “the cinema satisfies a primordial wish for pleasurable looking” (Haskell, 1987). The gender war is one of the most repetitive topics regarding patriarchal power, which del Acebo sees as no different than matriarchy since in both cases one gender has power over the other. In the fifties Hollywood represented new models of strong and feminine woman that put the male into the shadow. They represented and promoted nonviolence towards the female subject and promoted a renewed interest amongst female audiences. Jackie Stacey discusses, in *Star Gazing: Hollywood Cinema and Female Spectatorship* from 1994, that while in the 70’s feminist film critics debated on the male gaze, the focus turned during the 80’s to the female spectatorship (Stacey, 1994: 22). To this Mary Ann Doane states that ‘female spectatorship’ is a concept and does not literally refer to females watching movies (Stacey, 1994: 23).

Returning to del Acebo’s theorizing he observes that society is constructed through the behaviour of its members and that the expected behaviour is part of the socialisation process (2015: 88). The subject follows what he observes being accepted as normal in order to fit into majority and integrate into society. Rodowick, in her article “The Difficulty of Difference” in *Feminism and Film*, explores the female image and who she considers being the bearer of the look. The look, she argues, is presented not only in terms of pleasure but is also determined by power and control through the narrative form (Rodowick, 2000: 185). Furthermore, “Politics of race and gender were inscribed into the mainstream cinematic narrative from *The Birth of a Nation*” (Hooks, 1992: 119). Initial filmmakers were all white males and the film industry was developed from male’s point of view; hence they shaped the cinematic representations of gender. Valgerður Jóhannsdóttir and Þorgerður Einarsdóttir analyse female representations in media in “Gender Bias in the Media: The Case of Iceland” (2015). They argue that media is the most influential source of information by moulding worldwide opinions and therefore media’s portrayal of gender matters (Jóhannsdóttir, 2015: 211). Their research shows that according to the World Economic Forum 2015 the “Nordic countries rank high on most, if not all, international measurements of gender equality” and at the same time they highlight that “According to the 2005 report commissioned by the Ministry of Education and Culture, the portrayals of women and men are extremely

unbalanced in all media content in entertainment, news, current affairs programmes, talk shows and advertising message” (Jóhannsdóttir, 2015: 211).

When analysing films as a medium, which mirror society, gender roles are generalised and often follow established patterns. In *The Film Experience* (2012), Corrigan and White, in the chapter on “Framing what we see”, analyse how the viewer is constantly caught in one-directional perspectives. The camera, which is not controlled by the viewer, causes the spectator to respond emotionally or with reactions that are connected to what the viewer previously knows, recognises or has experienced in the real world. The viewer, therefore, becomes an active part in the interpretation of the film. Furthermore, film genres serve to categorize the type of movie presented according to expectations and similarities that audiences expect to see. For example, the western film tradition holds the male as not only heroic but also the powerful gender where men are represented as having fun while behaving as animals. These attitudes can, for example, be seen in western films like *Django Unchained* (Tarantino, 2012) as well as in gangster films like *Goodfellas* (Scorsese, 1990) where the male is portrayed as exceptionally violent. The image of the male character and its masculinity is represented by media and recognised by society through three perceptual stages, firstly as differentiated from reality, secondly as ambiguous multiple interpretations of the same image and thirdly as the imaginary. Keeping western film traditions in mind, the ambiguous representations of the male character have already been analysed. Richard J. Gerrig talks about the perceptual ambiguities in *Psychology and life* (2007), where he points out that these affect viewer’s experience and interpretation of images and objects. Gerrig emphasises that psychologically speaking the human mind can only assimilate one of many perspectives at any one time. The rabbit-duck illusion is a well-known example where many people perceive a duck while others perceive a rabbit.



(Image 2)

As a matter of fact Gerrig’s theory on perception may be applied to Mulvey’s thought on the male gaze. Laura Mulvey has stressed that films are made to fulfil human pleasures and that the male gaze reinforces the objectification of the female body.

Mulvey's formulations reflect one point of view, i.e. the stereotypical representations of women and their sexuality emphasising that the male is the bearer of the look. In contrast to feminist theory about objectifying the female body, the spectatorship theory asks why women are the majority and most enthusiastic viewers of these images that misrepresent women. Corrigan, in the chapter "Reading about the film: Critical Theories and Methods" of his book *The Film Experience* (2012), explains that the images portrayed by films can be ambiguous. Therefore, even when filmmakers attempt to portray an identity pattern, viewer's different points of view force the representation and meaning to differ.

The characteristics of men have become known to viewers in characters like James Bond, which represents perhaps a stereotypical representation of the male sexuality and masculinity. He does not hold any particular affection for the females he has sex with, except physical attraction, and he is never committed to any relationship. Another example is presented in the film *Taken*, directed by Pierre Morel (2008), which represents a male character that is retired from his job as a spy. He is independent and lives separated from his family until his daughter is kidnapped. Bryan Mills (Liam Neeson) exposes his temper and attitudes while talking to the attacker through the phone. This dialogue reveals the essential speech that makes the plot of the movie explosive and creates expectations for the viewers and shows the way the male subject is represented when it re-establishes itself as the hero of the family.

I don't know who you are. I don't know what you want. If you are looking for ransom I can tell you I don't have money, but what I do have are a very particular set of skills. Skills I have acquired over a very long career. Skills that make me a nightmare for people like you. If you let my daughter go now that'll be the end of it. I will not look for you, I will not pursue you, but if you don't, I will look for you, I will find you and I will kill you (Pierre Morel, 2008, min. 28:30).

This one-way dialogue reflects on the male attitude towards family issues. The male character is not just his aggressiveness or sexuality but instead again and again he is portrayed as the hero, the intelligent and the macho. Knowing that the film industry aims to portray reality, these visualisations seem to reflect real life and not merely impossible imaginations. In order to close the triangle of analysis, Gerrig and Zimbardo

mention the element of illusion and state that: “Illusions are also a basic part of your everyday life” and, furthermore, that people can control illusions to achieve desired effects (Gerrig, 2007: 99). The human brain not only manages to distinguish ambiguous representations but it can simultaneously, through the element of illusion, create and choose from what is understood as real or as part of reality.

Now, before turning to the analyses of Icelandic cinema the inevitable question arises if more egalitarian societies of contemporary times perceive a man staying at home while the woman works, as is represented in films like *The Intern* (Nancy Meyers, 2015), as realistic or illusive. The entrepreneur female has become a common representation during the last two decades but it may be an illusion portraying not what life really offers, but what women hope or desire. Staying at home dads are, as to stereotypes, not a representation of manhood. Furthermore, representations like the comic film *Spy* (Paul Feig, 2015) introduce that women cannot overtake male identities. Susan Cooper (Melissa McCarthy) is a “desk spy” that is sent to the field when a case goes out of hand for the main character, Bradley Fine (Jude Law), who at the same time is exposed as the stereotyped male that reinforces the classical belief that the hero is always a male subject or character. Susan Cooper is shown as awkward, comical and a failure in the field. In contrast, the film *Salt* (Philippe Noyce, 2010) offers female spectators the illusion of becoming the unimaginable, the hero who can do anything she wants with no social obligations such as children dragging her down. Virility and exaggerated manhood are being ridiculed through those kinds of films while the list of films that expose illusive representations of the male subject is innumerable.

Considering Acebo’s proposition of developmental stages that influence how the male is represented it appears that representations that were suitable in the 60’s may not be right in 2015 or vice versa. At each given time, society might be open to new propositions but not necessarily to change established gender roles. “Masculinity associates sexual performances to virility and masculine identity” (del Acebo, 2015: 64). Manhood and masculinity are reflected in society and therefore are exposed as stereotypes in media. Meanwhile, media introduces new ideas about male identity to maintain the audiences actively participating in the interpretation of reality.

3. Hilmar Oddsson's authorship: content analysis of five films

In his filmography, Hilmar Oddsson (1957) has become known for his representation of Icelandic environment as unique. Oddsson's films show Icelandic landscape, traditions and culture, as well as mirroring Icelandic identity, through clothing, fishing practices, urban poverty, desperation and uncertainties due to environmental conditions and the climate. Oddsson repeatedly portrays the topic of family structure, friendship, partnership and community from a male perspective. Through Oddsson's perspective of life, the spectator is invited to immerse into the male character's personal journey, as well as his deepest fears, desires, needs, memories, and aspirations. Oddsson, as a filmmaker, has been directly influenced by national cinematic advances thanks to the support of IFF and noticed for tackling national subject matters such as the conflict of gender equality in Icelandic society.

The images of women in Oddsson's films reflect strong social subjects serving as fundamentals pillars for family, community and partnership. The female subject functions to analyse and better understand male personal and human development. The female subject forms the central image in Oddsson's films, while simultaneously he seems to encourage the male character to continue going forward while keeping true to reality. The female characters move male emotions and imagination to liberate them as represented in the character of the old lady in Grímur's childhood in *Kaldaljós* (*Cold Light*, 2004). The spectator observes the female, depicted through Oddsson's eyes, as a less complex human being, as well as more open minded than the male characters. Oddsson's idealization of the female character is exposed through the personification of Grímur's mother who says to have the "God given faces" (Oddsson, 2004, min. 11:20). Simultaneously, while the male character worries about his masculinity and how he is represented in society, he hides these complications behind armour of stereotypical male images.

Many consider Oddsson's films outstanding due to their well-structured plots, variety of shots and images that represent true to life topics of cultural significance like poverty, in Icelandic society. Bazin, in his article "The Ontology of the Photographic Image", emphasises that illusion is a necessity for the arts as well as for reality, and its representations are united as one (Bazin, 2005: 10-16). Oddsson manages to simultaneously present illusion and reality within the same story, fertilising the film as

Icelandic, permeating his style by presenting reality with an artistic frame through shots like the clouded sky, the falling rain, or portraying the male eye through a close-up. According to Metz's theory, a film in itself is a language because it uses five elements of information: images, forms, spoken language, music, and sounds. These elements are co-joined in one object that besides entertaining a spectator serves to narrate (Metz, 1974: 13).

Oddsson's films narrate stories that portray themes and topics such as childhood moments of happiness and sorrow, while simultaneously moving the viewer's deepest emotions. Oddsson's films highlight that life is a combination of experiences that together make up the pattern of self formation and that the small things in life present themselves in a multiplicity of ways, hence for Oddsson life is remembered by recalling the small instances that make a human at ease in life. Oddsson describes the meaning of films as "like a band-aid. They don't actually heal, but they can make us feel better, by making us laugh and cry. That is one of the main tasks of art, generally, to make us face ourselves, for good or worse..." (Nafus, web). The five films analysed in this study are understood to expose three main themes on the perspective of male representation: destruction, segregation and new beginnings.

3.1 *Eins og skepnan deyr* (e. *The Beast*) (1986)

Oddsson's first film, *Eins og skepnan deyr* (e. *The Beast*) (1986), starring Þröstur Leó Gunnarsson and Edda Heiðrún Backman, presents the story of a young male character that strives to become a writer. However, writing does not come easy and hunting overtakes his time while he is in the countryside. The film portrays the protagonist's search for an identity as an adult man. The search is reflected as a priority topic particularly when Helgi (Gunnarsson) moves to his place of origin in order to develop his writings and recollect his thoughts. However, his project seems impossible. An instrumental element seems to be that Helgi grew up without a mother, a condition that could be interpreted as if Helgi's perception of self was never fully developed, as a part of his manhood is incomplete. Helgi's representation does not comply with what Julia T. Wood, in "Gendered Media: The Influence of Media on Views of Gender", observes as being traditional for the male character in mainstream media. Quite the contrary, "men are presented as hard, tough, independent, sexually aggressive, unafraid, violent,

totally in control of all emotions, and-above all-in no way feminine” (Wood, 1994: 32).

In this film, as has become one of Oddsson’s narrative elements; the importance of dreaming appears, as an instrument to reveal the boundaries between reality and fiction. Helgi’s character exposes his temperament, anger, obsessiveness, and frustration and feels neglected. His feeling of anomy is interiorised. Del Acebo explains that anomy as a concept well known in sociology, as well as in psychology, reveals the subject’s alienation from social norms and ethics (2015: 53). Therefore, when the subject perceives a lack of rules and norms in its existence it moulds unacceptable behaviours and in Oddsson’s film, the wild animal, the reindeer, is therefore understood to represent Helgi’s insecurity. The protagonist has never really discovered his true identity, hence ending as the animal that haunts him, or dead inside. In the film the male point of view is therefore understood to expose the Icelandic male attitude towards his environment and towards his personal life. The main theme therefore becomes the self-destruction led by inconstancy and rejection of commonly accepted social reality.

3.2 *Tár úr steini* (e. *Tears of Stone*) (1995)

Oddsson’s film *Tár úr steini* (e. *Tears of Stone*) (1995) exposes drama, music and fantasy. It stars Þröstur Leó Gunnarsson as musician and composer Jón Leifs and Ruth Ólafsdóttir as Leifs’s wife. It is based on a real life story of an Icelandic-German family of musicians that lived in Germany during Hitler’s government. The spectator is confronted with a game of shadows and is led by the interaction between sound and image. The film plays with the emotions of sorrow, despair, and kindness while Oddsson uses children to create an environment of adventure. *Tár úr steini* is inspired by the true story of Jón Leifs Oddsson and it documents real events that represent the thematic issue of identity quest where the main character has reached adulthood, has a family and a special love for his children. Jón Leifs is a successful composer and passionately engages in his work but unfortunately there is a sense of rootlessness in the protagonist’s life. The main character, the male subject, experiences segregation when separated from mainstream society due to Leifs’s family having to live in jeopardy and discomfort and with an uncertain future. Leifs has moved from his homeland, Iceland, to pursue his ambition in music but when he returns many years later and attempts to promote his music in Iceland he is deceived, while simultaneously is acclaimed in

Germany for the same musical genre.

In the film, Leifs's compositions are accepted abroad but rejected at home as the Icelandic society of the thirties was reluctant to incorporate new trends into its culture. The film represents Icelandic social community as an old fashion society. At the same time Oddsson manages to accentuate that this reality was not just true for Icelandic society but a part of a segregated European cultural system. To better illustrate these conditions, this film reflects on the war against Jewish descendants by recognising Leifs's wife who was a Jewish musician. The scene when Leifs arrives home and his wife has the windows closed shows that the male disagrees with being in the house like a prisoner but he is exposed as impotent of helping his depressed and afflicted wife. Simultaneously, Leifs finds himself in Germany where he is beholding Icelandic cultural practices. Leifs's masculinity is not in doubt but his strength as a male social subject and his identity are. Leifs represents the Icelandic male as a heterosexual, heroic, passionate and hard worker. Leifs is portrayed as a man with values and morals.

The protagonist and central figure in Oddsson's film *Tár úr steini* therefore represents that the male subject needs to be rooted to keep itself going. The representations of Jón Leifs encloses a direct representation of an Icelandic male who is responsible for the economy and general well being of the family. However, the father and head of household figure is provoked when Leifs is forced to send his family to Sweden in order to save them from Nazi's regime. Segregation and separation challenge the protagonist rootedness while Oddsson's film places the male subject as the hero that saves his family, theorizing the idea about the male subject being forced to grow independently to obtain rootedness.

3.3 Sporlaust (e. *No trace*) (1998)

The film *Sporlaust* (e. *No trace*) (1998) stars Guðmundur Þorvaldsson as Gulli that reflects on the life of a young sportsman that is accused of a crime he did not commit. He does not remember anything from the time of the incident because he was under the influence of drugs when it happened, and the real criminals are making him suffer and believe that he committed a crime that they did. Other important characters are Agla Egilsdóttir as Ásta, a spoiled overprotected Reykjavík girl, Dofri Hermannsson as Beggi, Nanna Kristín Magnúsdóttir as Dís, an unorganised young mother that makes

wrong choices in life and is repeatedly involved in vandalism, and Ingvar E. Sigurðsson as Óli that is always incriminated in dubious crimes because of his dirty past even when he is innocent. In the well known newspaper “Dagblaðið” Hilmar Oddsson, on the day the film was released, announced that *Sporlaust* was not comparable to his earlier film *Tears of stone* (1995) and that it was made targeting younger audiences and aimed to recreate a thriller with dramatic overtones and a comic twist (HK, 1998). Oddsson’s film portrays the fun, crazy and childish activity of five young adults and their adventures in nightlife Reykjavík. Del Acebo (2015) discusses that bad behaviour is often imitated and serves like a virus that infects society. He discusses that within certain groups the criminal behaviour is commonly learned through socialisation. This is certainly the situation with Ásta. She seems to be a good girl but takes part in hiding a secret and interacts with killers and murders belonging to the group she hangs out with. The film show-cases how friendship works in Icelandic culture and how, regardless of background, the townsfolk are united as one big family. The film presents an open ended narrative that offers itself to a continuation. It demonstrates that regardless of the troubles young adults get involved with they are still inexperienced and have not learned life lessons, hence will continue adventuring and doing crazy things.

This film reflects the sorted interaction between men and their behaviour when they are in male-only company and when they are in mixed groups with the opposite gender. When the men are alone they act strategically, while around the opposite gender they act as heroes. The female character Dís is reflected as weak to the extent that she cannot even help herself. She is a single mother who cannot rely on her own family. Her mother is an alcoholic and her father is absent. In this case, to comply with traditions and in tune with del Acebo’s theorizing, a male is needed and Óli assumes that role and proposes a changed life for them both. In the context of this study it becomes necessary to explain that even if Oddsson’s female characters are predominantly independent, in *Sporlaust* Dís becomes an exception. This is in line with del Acebo’s observation that in society the main role of the male within the primary group is to act as the leader (2015: 90).

In *Sporlaust* Oddsson introduces leadership in the characterisation of the young sportsman, Gulli, the male with a foreseen and planned future. The behaviours presented in the film presumably reflect on the social divisions that exist within the

Icelandic culture, even though these divisions do not segregate the groups and that people most often gather by friendship or kinship rather than by social status. The violence and corruption portrayed in *Sporlaust* are influenced by the characters' social status. Oddsson exposes scenes of Gulli, a successful male character, while Óli is young and at an inferior status to Gulli. Óli desires to change his disordered life but detectives point to him as the criminal. Gulli's father, a man with recognized social standing, is in charge of contraband and due to his status he is hard to incriminate. If a male subject is successful then it is hard to incriminate him because his appearance impresses his surroundings. These attitudes reflect a firm patriarchal structure conducting the way men's appearance influences the respect and trust they enjoy from society.

Oddsson's film *Sporlaust* assimilates the archetype from action movies like *Die hard* (John McTiernan, 1988) and *Taken* (Pierre Morel, 2008) that depict malish violence and crime. "These conventions and iconography can sometimes acquire larger meanings and connotation that align them with other social and cultural archetypes-that is spiritual, psychological, or cultural models expressing certain virtues, values or timeless realities" (Corrigan and White, 322). The film therefore frames that the heroic representations of the male subject are more valuable than status and class.

3.4 *Kaldaljós* (e. *Cold Light*) (2004)

Oddsson's most recognized film *Kaldaljós*¹ is a drama from 2004 starring Ingvar Eggert Sigurðsson as Grímur the grown-up man, Áslákur Ingvarsson as Grímur the kid and Ruth Ólafsdóttir as Linda.

The film portrays the becoming of age life story from one of the fishing villages on the east coast of the island. The film reflects on the life of a child that passes from having a family to becoming alone after losing his father at sea and his mother and sister in an avalanche. In his teenage years Grímur moves to the capital Reykjavík to attend school, to find his inner self, and to follow his believes and strengthen his passion to paint. During the period when Grímur was a child his drawings are shown to reveal his

¹ The film won the title for best film of the year, best actor of the year (Ingvar Eggert Sigurðsson), best supporting actress (Kristbjörg Kjeld), as well as the director of the year and best cinematographer (Sigurður Sverrir Pálsson) in the Edda Awards, Iceland 2004. It won the Prize of the City of Setúbal in Festróia - Tróia International Film Festival 2004, the SIGNIS Award at Mar del Plata Film Festival 2004 (Hilmar Oddsson), and best film and the Audience Award in Verona Love Screens Film Festival 2005 (Imdb, web).

dreams and the future and when he, as an adult man, returns to his childhood pictures he rediscovers the truth.

Hilmar Oddsson, [...] describes the production of his fourth film as the “greatest challenge of my career as a film director.” He explains that the subject of the film, “life in the aftermath of a catastrophe, is a sensitive one and must be handled with respect” (Nafus, web).

One of Oddsson’s techniques used in the film *Kaldaljós* is the blurry glass reflection that is supposed to alert the viewer of the flashbacks that represent childhood influences on Grímur’s manhood and his choices in life. Oddsson’s film reflects on the Icelandic shy and introvert rural male. A complex human is presenting multiple characteristics and aspects of life experiences from childhood to manhood and all the way to fatherhood. Even when Grímur’s character experiences intimate interactions, his masculinity is not merely based on his virility. The formation of his identity is based on emotional conflict and family loss. Oddsson presents the image of a man, which is alone in the world and is offered a new opportunity in life, and finds love and develops friendships.

Oddsson’s film symbolises diverse male personalities like Indriði (Björn Hlynur Haraldsson), who also lost his family in the avalanche while he was away, and, just as Grímur, is left alone and unhappy. In the film the death of Indriði’s wife and child, marks the life of Grímur. These scenes reflect on the idea that the male is away while the female, the mother, constitutes the main pillar in charge of home and children. Grímur’s adulthood seems to avoid all of the role models he was confronted with during childhood. Grímur’s imagination is represented as surreal while he himself sees things as they really are. Grímur’s personality follows the patterns of the “pluralistic ignorance”, a phenomenon del Acebo borrows from G. Allport, from 1924, where he exposes that a subject can reject social norms and in its private life does not follow the behaviours that society recognizes as acceptable, and as a result the subject identifies itself as unique and nonconformist (del Acebo, 2015: 57). The film reviews Grímur’s life from when he is separated from his family by natural disaster, hence his anger, to the time when he accepts his reason for being, procreates and builds a family. Oddsson’s main idea may disclose that our environment is uncontrollable, and that all

things that happen in life, good or bad, are part of the nature of things.

Grímur's younger sister, Gottína (Snæfríður Ingvarsdóttir), is the first female he feels a responsibility towards and takes care of. Oddsson reveals his caring masculinity by portraying him as protective and alert. His friend Álfrún (Kristbjörg Kjeld), the old lady other people in the village perceive as a witch but Grímur sees as his protector, represents the local myths and legends, and her name specifically mimics the legendary elves, or hidden people, that are representative of the Icelandic myth tradition. His mother becomes his role model because his father, the fisherman, is an absent father figure. Grímur's mother urges "imagination is necessary but it can be dangerous to confuse it with real life" (Oddsson, 2004, min. 11:46) and Álfrún foresees that; "Fear lives in this place" (Oddsson, 2004, min. 39:35).

In *Kaldaljós* as in other films, Oddsson underlines that life is composed of positive and negative experiences and that humans do better focusing on good and happy moments and memories. Oddsson encourages people through his representation to avoid complaining about the place where they live, as represented when Gottína complains about rural life Grímur, the child, tells his little sister that: "One can't blame the land if the earth revolves and the sun can't reach us" (Oddsson, 2004, min. 73:25). For Oddsson the subjects "[...] must learn to let go of the haunting visions of [the] past and accept all the good things that life has to offer" (Nafus, Web). Grímur's confusion and anxiety are resolved when he meets the love of his life at the art school academy that becomes pregnant, something that surprises Grímur because that experience had not been revealed to him in a dream even if he believed his dreams to be representative of his existence. Grímur experiences his world tumbling and he no longer enjoys the freedom he cherishes so dearly. Oddsson's way of portraying the protagonist's turmoil reflects the male subject's experiences of becoming a man and confronting expected responsibilities throughout his life journey.

3.5 *Desember* (e. *December*) (2009)²

Desember is a 2009 drama starring Tómas Lemarquis³ as Jonni, a man surrounded by three main influential characters in his life: his mother that dies in front of his eyes, his

² "Fyrsta íslenska jólamyndin" (e. first Icelandic Christmas movie), (*Dagblaðið*, 2009:28).

³ Tómas Lemarquis, known for his protagonist role in the film *Nói albinói* as Núi, directed by Dagur Kári (2003).

sister, which is a neglecting mother of two, and his ex-girlfriend that he still loves. Oddsson, in an article in *Morgunblaðið*, discusses that the purpose of this film was to create a “feel good” movie, which reflects on the topic of family, love and music (*Morgunblaðið*, 2009). In this film Oddsson exposes the influences of the Icelandic women’s movement from the eighties on society and emphasizes how the female presence is important for the Icelandic male. Jonni is a musician well known in Argentina but struggles in his home country. He discovers that his family is dysfunctional and has failed due to the absence of the mother. By the end of the film Jonni attempts to unite and reconstruct what is socially recognized as a family for a Christmas night.

The film mirrors the artistic life of a young male adult with a dream of becoming famous. However, Jonni’s world falls apart and once again Oddsson introduces sorrow by the loss of a family member. Jonni, like Grímur from *Kaldaljós* (e. *Coldlight*), has a sister to take responsibility for and that sister echoes the classical single mom story that is unable to take care of herself and her children. Simultaneously Jonni’s father represents the weak male, sick and dependent, contrasting Grímur’s father, the hardworking fishermen. These two protagonists, Grímur and Jonni, have the prototype mother image in common. The mother in *December* is described as: “a very honest and straightforward woman, a housewife that kept things in order and who always put her family first” (Oddsson, 2009, min. 24:02). Meanwhile, in *Coldlight* Grímur’s mother image is shown doing housewife activities like sewing, cleaning and cooking. The influential factor for Jonni’s personal development is the experience of rejection from his sister and ex-partner. Furthermore, when he tries to go back into his Icelandic music band he also experiences rejection from his friends. Jonni’s character therefore becomes representative of a male when left out of the important social groups he is supposed to lead or protect. He is not trusted because he showed careless attitudes toward responsibilities in the past and when the male subject is unstable its surrounding rejects him. To experience his masculinity the male needs recognition, an acceptance that assures the subject about his potential and confirms his standing in life.

Oddsson recognizes that accepting poverty or financial limitations is not a popular Icelandic male portrayal so he proposes that the male be known as a problem solver. Jonni is ignorant of the family finances and when he is looking for a funeral

service after his mother's death his manhood is challenged when he has no Icelandic credit card or any other mean to demonstrate that he is trustworthy. This standing is questioned and once again the film reflects on social attitudes toward status and class division in society. The film emphasizes that Jonni's masculinity as well as his role as a male social subject is questioned due to his economic status and his alleged lack of responsibility. On the contrary, and in tune with the representation of Dís in *Sporlaust* (e. *No trace*), the stability of woman depends solely on the stability of the relationship she has. If her male partner is successful the female can have a secure life and time to accomplish her dreams as can be seen with Ásta, Jonni's ex girlfriend, being in love with Jonni, but she is going to marry somebody else. She appreciates financial security but Jonni owe the rent to the recording studio and his life is in turmoil.

Through Jonni's character the film is understood to mirror the construction of a male identity and the ways masculine emotions and confidences, are influenced by the female character around him. The end of the film presents the reconciliation between Ásta and Jonni. The 24th of December Christmas dinner table becomes the symbolic unifier in Oddsson's film, which reflects that Icelandic society is based on values and affections exposed and shared, especially during celebrations like Christmas. The film reflects that the male character can be successful abroad but struggle in his own home culture and even when the representation of Jonni's masculinity is endangered by the attitude his ex-girlfriend takes towards him during the beginning of the film, Jonni manages to control the segregation of the family and involve himself in every difficult situation and take the patriarchal place in his family. Jonni's character becomes a representative of del Acebo's observations discussed earlier about the male role as a unifier by becoming the central subject within the primary group, the family.

4. Conclusion

The opportunity to make and promote Icelandic films, nationally and internationally, became more realistic after the Icelandic Film Fund was founded in the mid eighties. It was a time that marked a new era for Icelandic cinema and filmmakers like Friðrik Þór Friðriksson, Baltasar Kormákur, Robert Douglas and others. It was also instrumental for the emergence and flourishing of Hilmar Oddsson's filmmaking. These filmmakers became mediators of social representations, awakening viewer's attention regarding themes of existence, environment and social principles.

However, Oddsson's additional contribution is perceived to be reflecting the male perception of Icelandic culture and society. The films analysed in this study: *Eins og skepnan deyr* (e. *The Beast*) (1986), *Tár úr steini* (e. *Tears of Stone*) (1995), *Sporlaust* (e. *No trace*) (1998), *Kaldaljós* (e. *Cold Light*) (2004) and *Desember* (e. *December*) (2009) all represent the reality of male social subjects, while simultaneously exposing its formation of identity, life experiences and representations of Icelandic society. Director Hilmar Oddsson offers a representation of the male point of view of society and how the male character, most often the protagonist in his films, experiences itself in society. The films chosen are led by the male characters: Helgi, Jón, Gulli, Grímur and Jonni, all of whom serve to illustrate and represent the Icelandic male and its representation in Icelandic media. These characters are placed in diverse situations but are at the same time led by a common denominator, which is to explore its role in society. Oddsson's films are therefore seen to project the conflicting theme of masculine roles in society. The films present a male that suffers segregation, experiences destructive environments and has to deal with the complications that involve belonging to social groups and community.

Based on sociological references borrowed from del Acebo's theoretical formulations this paper exposes that male identity is fundamentally based on issues such as social acceptance and recognition. Del Acebo accentuates Lacan's theory and exposes that identity is constructed through human experience. Similarly, del Acebo argues that as a subject the male experiences pressure from his society to prove its virility and masculinity. Furthermore, del Acebo explains that the diverse media representations influence and affect the subject as these mediums establish stereotypes

that serve to influence the male subject's behaviour. The projected images therefore influence and have effect on self-identification. The analysis proposes that male identity is based on archetypal representations of the male in media. Moreover, Corrigan discusses what he calls "ambiguous perception", that this paper uses as a departing point for understanding gender representations. The films analysed in this study are seen to portray an Icelandic male identity exteriorized as a strong and reliable decision-making character with a positive attitude towards new beginnings.

When it comes to gender representations Oddsson's films manage to separate the image of the female subjects from the male. The female gender is represented as an important agent for the construction of an Icelandic social identity. Oddsson is influenced by the women's movements of the eighties and his films do not sexualize the female image. If the female is absent the household is represented as a failure, such as in the film *Desember* (2009). Likewise, the male subject in society is represented by a constructed character that is heroic and in some circumstances violent. According to del Acebo, society expects a masculine representation of the male body to avoid misunderstandings about the masculinity of the male subject. Oddsson's films illustrate simultaneously the usage of illusion and reality to deliver Bazin's idea of art to portray reality. While Julia T. Woods mentions that mainstream media portrays a tough and violent character Oddsson presents phases in the life of the Icelandic male characters where they are reflected as weak before reaching adulthood.

Del Acebo observes that men's experience of the self depends on cultural influences and social acceptance. When the male experiences emotional conflict he is likely to consider his masculinity as a failure. However, when the male recognises his masculinity, his identity becomes stable.

Oddsson's characters, therefore, externalize the mental, physical and social changes the Icelandic male experiences throughout life - from childhood to adulthood. Oddsson's films are understood to project realistic male representations where insecurity and thoughtful contemplations result in the construction of a sense of belonging and consolidated identity.

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5.2. Filmography

Desember. Dir. Hilmar Oddsson. Perf. Tómas Lemarquis, Lovísa Elísabet Sigrúnardóttir, Anna María Karlsdóttir and Hrönn Kristinsdóttir, 2009. Film.

Django Unchained. Dir. Quentin Tarantino. Perf. Jamie Foxx, Leonardo Dicaprio. Sony Pictures Releasing, 2012. Film.

Eins og skepnan deyr. Dir. Hilmar Oddsson. Perf. Þröstur Leó Gunnarsson, Edda Heiðrún Backmann, Jóhann Sigurðarson. Jón Ólafsson, 1986. Film.

For a Few Dollars More. Dir. Sergio Leone. Perf. Clint Eastwood, 1965. PEA. Film.

Kaldaljós. Dir. Hilmar Oddsson. Perf. Ingvar E. Sigurðsson, Áslákur Ingvarsson, Rut Ólafsdóttir, 2004. Film.

Salt. Dir. Noyce, Phillip. Perf. Angelina Jolie. Columbia Pictures, 2010. Film.

Sporlaust. Dir. Hilmar Oddsson. Perf. Guðmundur Ingi Þorvaldsson, Þrúður Vilhjálmsdóttir, Dofri Hermannsson, Nanna Kristin Magnúsdóttir, Ingvar E. Sigurðsson. Jóna Finnsdóttir, Ægir Guðmundsson and Torsten Leschly, 1998. Film.

Spy. Dir. Paul Feig. Perf. Jude Law, Melissa Mc. Carthy, Rose Byrne. 20th Century Fox, 2015. Film.

Taken. Dir. Pierre Morel. Perf. Liam Neeson. 20th Century Fox, 2008. Film.

Tár úr steini. Dir. Hilmar Oddsson. Perf. Þröstur Leó Gunnarsson, Rut Ólafsdóttir, Cíla Marianne Úlfisdóttir. Tónabíó and Peter Rommel Productions, 1995. Film.

The Intern. Dir. Nancy Meyers. Perf. Robert De Niro, Anne Hathaway. Warner Bros Pictures, 2015. Film.