Masculine Representation and Identity Construction in Filmic and Media Narratives within the Contextualisation of Postcoloniality and Globalised Processes in East African Societies (WT)

The core motivation for this doctorial research is to establish what substantial reciprocities are between postcolonial cultural perceptions and the issue of current masculinities that are projected and maintained by film and media within East African societies of Uganda, Kenya and Tanzania. Thereby I attempt to locate some of the urgent questions of masculinity within globalised processes in East Africa; questions of identity, belonging, gender power relations, hegemony and marginalisation.

Masculinities have rather progressively become something that denotes to the globalising order of modern culture, where traditional forms of expression as confirmation of masculine identities have not been readily accessible to or recognisable by men any longer. East Africa, as part of an increasing globalised culture, is certainly not exempt from these alterations, acknowledging that numerous men have grown up with entirely different interpretation schemes of masculinity and now ought to re-conceptualise their original positions. The complexity of that matter may become even more distinctive by scrutinising it through the lens of postcoloniality, inasmuch as the key elements in the postcolonial discourse have always implicated a focus on identity and analysing present and past dynamics between subject and culture. This vast development may have been particularly perceived and reflected in filmic and media narratives in East Africa. Nonetheless, albeit sundry scholars have left a copious description of men's appearance and performance in film and media in Sub-Saharan Africa, hardly anyone have put these into an intentional gender frame and further incorporated into postcolonial and global contextual relationships, particularly in the East African societies. The fact, thus that merely negligible analytical sources of current masculine identity constructions in East African filmic and media narratives exist, signifies a tremendous need for further elaboration. As the implications of masculinities continuously progress, there is a primary requirement to both understand the current pattern of the latter, and to look back over the period in which these patterns have come into being.