

MISOGYNIST HOSTILITIES REPRESENTATION OF THE MAIN CHARACTER IN “MARY QUEEN OF SCOTS” SCREENPLAY

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Abstract

This study aims to find out the kinds of misogynist hostility that happened to the main character and the factors that influence the misogynist hostility directed at the main character. The objective of this study is to find out: 1) To analyze the misogynist hostilities that occur to the main character; and 2) To explain the factors that are the cause of the misogynist hostilities that happened to the main character. The data on this study was the written narrative and dialogue text taken from “Mary Queen of Scots” screenplay. The findings show that: 1) There are three kinds of categorized misogynist hostilities consist of fifth-teen kinds of hostilities there are Infantilizing and Belittling (ridiculing, humiliating, mocking, slurring, vilifying, and demonizing), Sexualization and Desexualization (silencing, shunning, shaming, blaming, patronizing, and condescending), and Aggression (physical violence, intimate partner violence (IPV), and rape). 2) There are three kinds of misogynist hostilities factor that are the main factors that influence the misogynist hostilities that occurred to the main character in the screenplay. Which consist of eleventh kinds of the reasons behind the misogynist hostilities; there are anxieties, fears, and desire to preserve the patriarchal order (Threatened, cornered, thwarted, let down, wounded, undermined, ousted, surpassed, disappointed, humiliated, chastened). In conclusion, the misogynist hostilities happened to the main character because their subordinate felt anxious and feared being overpowered. Thus, they turn hostile to punish the main character for preserving the patriarchal order.

Keywords: *Misogyny, Misogynist Hostilities, Mary Queen of Scots Screenplay*

INTRODUCTION

Misogyny is known as hostility such as disgust, intolerance, or prejudice towards women or girls and tends to use as a tool to justify the subordination of women. The misogyny conception is reinforced with the way women at the intersection of gender and race that exposed to violence. Aside from that, misogyny also refers to the complexities of women's experiences under patriarchy, where misogyny becomes the method to normalize and legitimate the woman's subordination in patriarchy (Savigny, 2020; Ussher, 2016).

Kate Manne then claims that misogyny can be interpreted as a method where women's subordination is enforced and sustained with men's dominance in the patriarchy. As a result, women are forced to be positioned as subordinates in their workplace or in any relationship with other men even when they have done more work than them. This subordination then becomes a social pressure on women, which cancels or sustains them to be more successful than their male counterparts. Furthermore, to keep women in their place or keep them as subordinated as possible, males prefer to punish or force women with hostile treatment as a warning for betraying if she does, as she is attempting to or has exceeded him in any way. The punishment is carried out via hostile treatment, which the patriarchy performed as a natural phenomenon. The hostile treatment manifests itself in many ways, beginning with the feeling of disgust, violence when being ignored, or other punishment to the women or girls who insult the patriarchy. Because of this, women were often targeted to misogynist hostilities, who perceived women as the enemy or a threat to the patriarchy. Misogynist hostilities are something with a punitive, preventive, or even a warning function. It will feel unpleasant for the people in general or particular women when they experience those hostilities. Misogynist hostilities may be described as insulting adults in comparison with children, animals, or even objects (Manne, 2017).

Beau Willimon portrays this condition above in the main character of his screenplay entitled *Mary Queen of Scots*. This screenplay has been made into a film and also one of the historical drama films aired in December 2018 in the US. The significance of Beau Willimon's screenplay for this research is that it serves as an example of what exactly misogynist hostilities are, which is why the researcher chose the *Mary Queen of Scots* Screenplay as the data resource for the analysis in this study.

Screenplay is one of the most common types of scripts used in the entertainment industry. In this context, a screenplay refers to a script that has been written specifically for film or serial television drama. As a blueprint for filmmaking that includes an essential plan, elements, and the structure, or simply the concept of a film itself, a screenplay is used to tell a story through a well-written narrative and powerful dialogue, which is what the term "screenplay" refers to (Davies, 2019; Harvey, 2021; Pediaa, 2015; Russin & Downs, 2012)

Mary Stuart and Elizabeth are the focused objects that experienced the misogynist hostilities. As for Mary Stuart is being shamed, demonized, silenced, sexually harassed, and the worst is being aggressed. In the case of Elizabeth, she desexualized herself to prevent her male subordinate from becoming hostile to her. As a result of her hostility toward Mary Stuart, she is also subjected to misogynist hostilities from Mary Stuart.

Considering the phenomenon above, the researcher believes that it is essential to study misogynist hostilities. Thus, in this present study, the researcher will focus on misogynist hostilities also the factors behind the misogynist hostilities that happened to the main character in the "Mary Queen of Scots" screenplay. This study will analyze both narrative and dialogue representing the misogynist hostilities; also, discussing the factors that

make the misogynist hostilities occur to the main character in the screenplay

Based on the background above, the problems that are discussed in this study are as follows: (1) What kind of misogynist hostilities are the main character experienced in the screenplay? (2) Why did misogynist hostilities happen to the main character?

REVIEW OF LITERATURE

1. Misogyny

Misogyny is acknowledged as hostility towards women or girls, like disgust, intolerance, or prejudice, and tends to justify the subordination of women. Misogyny can also be understood as a more aggressive expression of sexism, whereby the concept of misogyny is reinforced with the way women at the intersection of gender and race are exposed to violence. Aside from that, misogyny also refers to the complexities of women's experiences under patriarchy, where misogyny becomes the normalization method and legitimization in patriarchy. On the other hand, women can develop misogynistic beliefs through hatred or objectification of themselves or others. This condition is referred to as internalized misogyny. It refers to the results of patriarchal cultural views that make women feel ashamed, doubted, and undervalue themselves and others of their gender. The complexity of women's experiences of misogyny happened because of hierarchical enforcement processes in response to patriarchal values and standards in their rule's social structures. This process has a wide variety of effects on women, ranging from life-threatening aggression to indirect societal signs of rejection. On the other side, Kate Manne says that misogyny is defined as a tool to police and maintain women's subordination and uphold male dominance in the patriarchal social order. (Manne, 2017; Savigny, 2020; Ussher, 2016; Weiss, 2015).

1.1 Misogynist Hostility

Misogyny has previously been defined as the mechanism that works inside the patriarchal social order to enforce and police women's subordination while maintaining male dominance or attempting to force women or punish them for betrayal. As a result, to keep women in their place or keep them as subordinated as possible, males prefer to punish or force women with hostile treatment as a warning for betraying if she does as she is attempting to or has exceeded him in any way. The punishment is carried out via hostile treatment, which the patriarchy performed as a natural phenomenon. The hostile treatment manifests itself in many ways, beginning with a sense of disgust and progressing to physical violence when ignored or other forms of punishment for women or girls who are insulting the patriarchy. Because of this, men often targeted women, whom the man perceived as the enemy or threat to the patriarchy (Manne, 2017). These misogynist hostilities actions can be referred to as:

1.1.1 Infantilizing and Belittling

Infantilizing is the act of treating, interacting with, and reacting to an adult as if they were a child. And belittling is the act of making another person feel insignificant, unappreciated, and insignificant. To put it another way, infantilizing and belittling are actions that are performed with the intention of making someone else feel like a child or insignificant such as ridiculing, humiliating, or mocking someone else. These behaviors would be used to attack the personalities

or actions of other people. It causes individuals to have doubts about that person's integrity (Brown, 2013; Marson & Powell, 2014).

Infantilizing and belittling are among the three classifications of misogynist hostilities representation of the main character found in the screenplay: ridiculing, humiliating, mocking, slurring, vilifying, and demonizing

1.1.2 Sexualization and Desexualization

Sexualization is an action of valuing a person solely through their sexual attractiveness. They are also regarded as sexual objects for sexual enjoyment or when sexuality is appropriately imposed onto them. And desexualization is an action where someone removes all kinds of sexuality to prevent the likelihood of sexual harassment. In other words, sexualization is valuing someone through their appearance and regarding them as an object of sexual enjoyment. Meanwhile, desexualization is when sexuality is removed from a person or group of people (Bigler et al., 2019; Giuffre & Caviness, 2016; Pacilli et al., 2016).

Thus, the sexualization and desexualization acts found in the screenplay are: silencing, shunning, shaming, blaming, patronizing, and condescending

1.1.3 Aggression

Aggression is aggressive behavior when someone intends to cause harm to another person through violence, physically or emotionally. In other words, aggression can also be defined as physical violence where someone punches or hurling an item at somebody to harm them (Manne, 2017; Olson, 2015).

1.2 Factors of Misogynist Hostility

Misogynist hostilities are strongly influenced by anxieties, fears, and desires to preserve the patriarchal order, as well as a dedication to reestablish the patriarchal order after it is disturbed or destabilized. These misogynist hostilities arise when someone cause somebody to feel threatened, cornered, thwarted, put down, let down, dressed down, wounded, defeated, bested, corrected, surpassed, usurped, displaced, disappointed, humiliated, chastened, undermined, or ousted with women's presence in their lives or their workplaces. However, all else being equal, she may or may not be exposed to these potentially hostile, based on how she behaves (Manne, 2017)

2. "Mary Queen of Scots" Screenplay

"Mary Queen of Scots" screenplay is written by Beau Willimon. It is based on John Guy's biographical book *Queen of Scots: The True Life of Mary Stuart*. This screenplay has been made into a film and one of the historical drama films aired in December 2018 in the US. "Mary Queen of Scots" had depicted some misogynist hostilities to the main character. For instance, John Knox's misogynistic rhetoric shamed Mary Stuart in front of her court, as he says: "*If a Prince strays from God's will, it is not in doubt that they may be resisted. And in your case, as with all women: their sight is but blindness; their strength, weakness; their counsel, foolishness; their judgment, frenzy. Are we to abide a papist and a woman both?*" (Willimon, 2018)

2.1 Mary Stuart

As the first main character of this screenplay, Mary Stuart is the focused object that experienced the misogynist hostilities. She is being shamed, demonized, silenced, and the worst is being aggressed. Mary Stuart is seen as the bad woman who violates patriarchal societal norms. She is also a threat to the patriarchy, where most of her subject is men sees her challenging them with her position as a female monarch. Mary Stuart, a woman who should be innocent, playful, and well-behaved, has the audacity to become a monarch, a strong woman who has a higher social status than any of the males in Scotland, igniting their hostility and leads to schemes of punishment for her violation of the patriarchal social norm.

2.2 Queen Elizabeth

Queen Elizabeth is the second main character in this screenplay, and she, too, is the target of misogynist hostilities. However, the hostility she has suffered has not come from her male subordinate but rather from Mary Stuart herself, which resulted from Elizabeth's hostility toward Mary. On the other hand, Elizabeth has desexualized herself because she considered herself a man rather than a woman to avoid making her male subordinates resentful to her since she is a woman with a higher position than they do.

3. Script

A “script” is a written document version of a visual art form that may be utilized across many media. Scripts may be used for everything from a screenplay, teleplay, stage play, video games, radio programs, computer programming scripts, etc. A script, especially a drama script, is divided into acts and scenes. In each scene, the location, background, and movements are described. In simple words, a script can be described as a series of written instructions that specify what dialogues should be said, at which instance (Harvey, 2021; Pediaa, 2015).

3.1 Screenplay

The terms script and screenplay generally imply the same thing and are interchangeable. However, the two words have distinct meanings. All screenplays are scripts, but not all scripts are screenplays. At the same time, a “screenplay” is a script designed solely for film or television production. A screenplay is a script written to be played on a screen. Therefore, the word screenplay may be used in the context of both films and television. Since a screenplay is created for a visual medium, it includes visual elements and procedures. A screenplay outlines every auditory, visual, behavioral, and linguistic aspect needed to convey a narrative. Based on this outline, the filmmakers, actors, and other staff will interpret the film. A screenplay is an original version or an adaptation of an existing work of literature (Harvey, 2021; Pediaa, 2015)

RESEARCH METHODOLOGY

This study was conducted via qualitative research. Qualitative research relies on text and visual data to explore people and groups’ meanings to social and human problems (Creswell & Creswell, 2018). As a means of gathering data, ethnography is used in this study. The researcher then observes the language and actions of both narrative and dialogue from the screenplay to this study. To identify the misogynist hostilities and the factor which caused the phenomenon to happen to the main character. In this case, this study is focusing on the “Mary Queen

of Scots” screenplay to examine and analyze the misogynist hostilities and its factor from the text using the concept theory of Misogyny by Kate Manne.

This study’s data consist of all the written narrative and dialogue text from the “Mary Queen of Scots” screenplay. The source of data for this study is the “Mary Queen of Scots” screenplay retrieved from www.scriptsug.com.

The data collecting technique of this study is by doing an observation, where the instrument of this study is the researcher itself. Meanwhile, the researcher’s role in this study is as a complete observer as the researcher is observe the data without a participant or to be a participant in this study. The type of data used in this study is a public document, the “Mary Queen of Scots” screenplay that is retrieved from a website named Scriptsug.

FINDINGS AND DISCUSSION

Findings

The data findings indicate that the three classifications of misogynist hostilities and the three factors that Kate Manne proposed represented the Mary Queen of Scots’s main character. The findings show 230 total numbers of data represent misogynist hostilities and their factors in Mary Queen of Scots Screenplay. The findings also show 38 data of Infantilizing and Belittling, 70 data of Sexualization and Desexualization, 5 data of Aggression, and 117 data of the factors of misogynist hostilities. Each of the findings of the misogynist hostilities representation and factors is explained in the following analysis.

1. The Kind of Misogynist Hostilities that are the main character experienced in the screenplay.

The kinds of misogynist hostilities representation of the main character found in the “Mary Queen of Scots” screenplay are present within the table below.

No	Categorization of Misogynist Hostilities	Kinds of Misogynist Hostilities	Data	Total Data
1.	Infantilizing and Belittling	a. Ridiculing	8	38
		b. Humiliating	7	
		c. Mocking	10	
		d. Slurring	3	
		e. Vilifying	8	
		f. Demonizing	2	
2.	Sexualization and Desexualization	a. Silencing	7	70
		b. Shunning	6	
		c. Shaming	7	
		d. Blaming	3	
		e. Patronizing	32	
		f. Condescending	15	
3.	Aggression	a. Physical Violence	3	5
		b. Intimate Partner Violence	1	
		c. Rape	1	
Sum of the Total Data				113

Table 1.1 Classification of Misogynist

2. The Reasons why the Misogynist Hostilities happened to the main character.

The misogynist hostilities factor found in the “Mary Queen of Scots” screenplay are present within the table below:

No	Categorization of The Misogynist Hostilities Factor	Kinds of Reason Behinds Misogynist Hostilities	Data	Sum of the Total Data
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1.	Anxiety	a. Threatened	17	117
		b. Cornered	14	
		c. Thwarted	13	
		d. Let down	2	
		e. Wounded	2	
		f. Undermined	19	
		g. Ousted	12	
		h. Surpassed	7	
		i. Disappointed	9	
		j. Humiliated	16	
		k. Chastened	6	

Table 1.2 Classification of Misogynist Hostilities Factor

Anxieties, fears, and desire to preserve the patriarchal order are the main influence of the misogynist hostilities representation that happened to the main character in the screenplay. These feelings arise because someone makes somebody feel threatened, cornered, put down, and so on. Here are the several examples of the data found in the screenplay for both of the data findings of questions 1 and 2 that find in “Mary Queen of Scots Screenplay” are displayed in the following table:

No.	Kinds of Misogynist Hostilities	No.	Kinds of Reason Behinds Misogynist Hostilities
1	<ul style="list-style-type: none"> Ridiculing <p><i>KNOX: Any realm that is ruled by the Pope is not tolerant, Madam. It is enslaved—</i> (MH/08)</p> <p>The statement in the data MH/08 happened when Mary Stuart proclaimed that she would remain tolerant of her subjects' religious beliefs, regardless of whether they are Catholic or Protestant. John Knox, when hearing Mary's statement, found her idea of tolerance is foolish. As Protestant clergy, John Knox ridicules her proclamation while portraying the Catholic as what he says in the statement above that there is no tolerance from the Catholic but enslaved. This is demonstrated by what he says in the statement above</p>	1	<ul style="list-style-type: none"> Threatened <p><i>ELIZABETH (to Randolph): You may tell Scotland that we wish to love the Stuarts as our kin, but they should love us in return.</i> <i>CECIL: Madam - if I may speak... All eyes on Cecil.</i> <i>CECIL (CONT'D): While she is on this island, she must bow to you, not to Rome. Our Catholics must know that a papist will never again sit on the English throne.</i> <i>ELIZABETH: She has offered to recognise my rightful claim.</i> <i>CECIL: Only if you make her heir. We owe her no such consolation.</i> (MH/04)</p> <p>Dialogue between the Elizabeth and Cecil in data MH/04 shows that they felt threatened by the return of Mary Stuart to Scotland. As a result, to ease their distress, they must prevent the possibility of Mary Stuart attempting to overthrow Elizabeth's reign and the outbreak of another war between the protestant and catholic congregations. So, in order to prevent any possible harm from Mary's return, Elizabeth and the English lord sent their order to Scotland, which tells them that the English will do not harm the Stuarts if they didn't try to harm the English too. As a result, the dialogues described above took place.</p>
2	<ul style="list-style-type: none"> Humiliating <p><i>RANDOLPH (CONT'D): Surely there can be no greater honour than to match yourself with a Nobleman by whom you inherit such a kingdom as England. Moray perks up at this, as does Mary. MARY: I have such inheritance by blood, regardless of who I marry or do not marry.</i></p>	2	<ul style="list-style-type: none"> Cornered <p><i>ELIZABETH: What would you suggest?</i> <i>CECIL (to Randolph): Is it fair to say that Moray would rather remain Regent?</i> <i>RANDOLPH: His discomfort would imply so.</i> <i>CECIL (back to Elizabeth): Let his discomfort feed hers. Kill her hope. And hopeless she may return to the comfort of the continent. Cecil switches tones.</i></p>

	<p><i>A provocation. Moray is anxious. Randolph remains cool</i></p> <p>(MH/13)</p> <p>The dialogue on data MH/13 above occurred when England tried to push Mary to wed one of their lords to watch her every move and action. Randolph attempted to provoke Mary into agreeing to marry the lord that they had picked for her. In this way, Randolph humiliates Mary's right to the throne, as the sentence above implied she should wed a lord of English descent, and she requires to feel honoured in this manner. This is a big insult to her because Mary has the right to the throne through her bloodline and does not because of the man she will marry. Randolph knows this fact, yet he still humiliated her.</p>		<p>CECIL (CONT'D): <i>Of course, if you should offer love, perhaps your love will sway her. But I do not know what mortal would choose a Prince's love over a Prince's crown.</i></p> <p><i>It's enough to convince her. She turns to Randolph--</i></p> <p>ELIZABETH: <i>Speak to her brother. Make our demands clear.</i></p> <p>(MH/05)</p> <p>The Dialogues on data MH/05 above show that Elizabeth and the English lords are felt being cornered as they can't turn a blind eye to Mary Stuart's return and the possible threats she will do to them. Therefore, the dialogues on the data above happened as the characters felt cornered; they needed to do something to prevent something bad. Therefore, England must make Scotland follow their demands so that Scotland can rule the kingdom without Mary Stuart.</p>
3	<ul style="list-style-type: none"> ▪ Vilifying <p><i>We CUT TO the face of the commoners, rapt by the sermon, a bubbling anger in their eyes.</i></p> <p>KNOX (CONT'D): <i>She had her husband killed so she could wed his rival. Would we worship a murderous harlot? Would we kneel before a polecat who bedded an Italian? An agent of Rome? David Rizzio was slain for such adultery, and now Queen Strumpet marries another man whom she bedded out of wedlock. How do we know her son is not a bastard? Our Kingdom has become a disgrace - to God and all the world...</i></p> <p>COMMONER (yelling out): <i>Death to the whore!</i></p> <p><i>The crowd, whipped into a fervor, yells in approval. Others start chanting "Death to the whore!" We hear their yells and chants continue</i></p> <p>(MH/45)</p> <p>Data MH/45 above happened when John Knox slandered Mary Stuart in front of his congregation by vilifying Mary for the crime they've done to gain people's trust so they could throw Mary out of her throne. The dialogue above implies the act of vilifying as John Knox Vilified Mary Stuart of the crime she did not do. As the dialogue above says, she's murdered her husband, she bedded her secretary, and she also bedded her protector out of wedlock which is not true. The reality is her husband was strangled to die by her lord as Mary refused to divorce her husband. She never bedded her secretary; her husband did. And she's not wed out of wedlock, but she was raped.</p>	3	<ul style="list-style-type: none"> ▪ Wounded <p><i>Elizabeth brings a hand to her wig--</i></p> <p>ELIZABETH: <i>I had this made because I wanted to present the best version of myself.</i></p> <p><i>She takes off the wig and stares at it as--</i></p> <p>ELIZABETH (CONT'D) <i>I was jealous. Your beauty. Your bravery. Your motherhood... She looks up at Mary--</i></p> <p>ELIZABETH (CONT'D): <i>You seemed to surpass me in every way. (a beat, then coldly) But now I see there was no cause for envy. (c) Your gifts are your downfall.</i></p> <p>(MH/51)</p> <p>The dialogues in the data MH/51 above show how Mary's words wounded Elizabeth that Mary doesn't trust her and thus makes her remember the past that Elizabeth never once did what she has promised to Mary Stuart, such as for meeting her to discuss the heir appointment. As a result, Elizabeth confronted Mary Stuart in the manner described above.</p>
4	<ul style="list-style-type: none"> ▪ Silencing <p>MARY: <i>Leave me. Now.</i></p> <p>BOTHWELL: <i>Madam...calm yourself...</i></p>	4	<ul style="list-style-type: none"> ▪ Ousted <p>KNOX: <i>May I sit, Madam?</i></p> <p>MARY: <i>No. You may remove yourself from this council and my court.</i></p>

	<p><i>He moves toward her. She skirts around him and heads for the door, but he grabs her by the wrist. He pushes her onto the bed and holds her down.</i> MARY: Murderer. BOTHWELL: Did I not come to your aid when your Lords rebelled? <i>Mary resists.</i> BOTHWELL (CONT'D): Refuse and I will not come to your aid when they rebel again. MARY: Please...</p> <p>(MH/42)</p> <p>The Dialogues on data MH/42 above show the act of silencing as Bothwell attempts to do to Mary Stuart. He intimidated Mary Stuart by threatening not to assist her if her lords revolted again, thus silencing her. This situation occurred as Bothwell attempted to bed Mary Stuart for him to be able to wed Mary Stuart. As well as to become the king of Scotland. Thus, to achieve his goals, he threatened Mary for her to be silent and made her do whatever he asked her to do.</p>		<p><i>A gasp of unease from the other Lords. Knox, with all the pride he can muster--</i> KNOX: My council is among the faithful disciples I serve. We have as little need of this court as it has of us. I pray for your soul, Madam. <i>Knox slowly makes for the door, milking his exit.</i></p> <p>(MH/09)</p> <p>The dialogues on data MH/09 above show that Mary has ousted John Knox due to what John Knox did to Mary in her privy council. Such as humiliating and shaming Mary Stuart at her privy council meeting for saying that her idea of tolerance is foolish and as a woman, she doesn't suit for sitting on the throne. Therefore, Mary ousts John Knox out of her privy council, which resulted in the dialogues mentioned above taking place in the screenplay.</p>
<p>5</p>	<p>▪ Shaming KNOX: Any realm that is ruled by the Pope is not tolerant, Madam. It is enslaved- KNOX: There is one true God. And therefore one true religion. MARY: Such rhetoric incites revolt. KNOX: If a Prince strays from God's will, it is not in doubt that they may be resisted. And in your case, as with all women: their sight is but blindness; their strength, weakness; their counsel, foolishness; their judgment, frenzy. Are we to abide a papist and a woman both?</p> <p>(MH/08)</p> <p>Dialogues on data MH/08 above shows the act of shaming where John Knox shamed Mary Stuart in front of her Lords at the council meeting. This situation happened after Mary Stuart stated that she would remain tolerant of her subject's religion. As shown in the dialogue above, John Knox doesn't believe her statement. He shamed Mary's religion by stating that there is only one God and one religion. And then he continued to shame her further as he says that Mary was like all women who are blind, weak, foolish, and frenzy—and ending with asking all of the lords in the meeting if they would be willing to serve under the leadership of a woman and a Catholic of Rome.</p>	<p>5</p>	<p>▪ Disappointed ELIZABETH (CONT'D): But I have no enmity with you. MARY: (a) Except to seed rebellion and deceive me time and time again. ELIZABETH: You would do well to watch your words. MARY: (f) I will not be scolded by my inferior. Elizabeth is stunned by the comment. ELIZABETH: Your inferior... MARY: (f) I am a Stuart, which gives me greater claim to England than you possess</p> <p>(MH/50)</p> <p>Following on from the dialogues in data MH/50 above, it is clear that Mary Stuart is feeling disappointed in Elizabeth for what she has done to her in the past, such as helping Scotland lords to rebel her and Elizabeth deceives Mary times to times about the meeting for discussing the appointment of the English heir. Elizabeth thus scolds her to watch her words, yet Mary says that she doesn't need Elizabeth to scold her as Mary, in terms of the bloodline, has a high claim to the throne, which makes her Elizabeth's superior. As a result, she speaks in the manner mentioned above to Elizabeth.</p>
<p>6</p>	<p>▪ Intimate Partner Violence MARY: Think of Rizzio. He opens his eyes, furious. Slaps her hard in the face. She reels, placing a hand to her cheek. He gets up and grabs her by the wrist. Pulls her over to the bed and bends her over, pressing her face down into the sheets. Mary does not struggle. She wants a child, whatever she must endure to produce one.</p> <p>(MH/28)</p>	<p>6</p>	<p>▪ Let down ELIZABETH: As long as you do not provoke my enemies, you have nothing to fear. Your fate is in your own hands. MARY: If I seek to help your enemies, tis only because you pushed me to their arms. And should you murder me, remember that you murder your sister...and you murder your Queen.</p> <p>(MH/53)</p>

	<p>Based on the data MH/28 provided above, it is clear that IPV occurred in the script, with Mary Stuart experiencing it due to her husband's refusal to engage in sexual intercourse with her. Thus, Mary Stuart provokes her husband to imagine herself as David Rizzio, her male secretary who was slept with her husband and makes him do the same thing he does to her male secretary to her. Because Darnley feels Mary has insulted himself and his sexual orientation, he resorts to violence against her.</p>		<p>Dialogue on the data MH/53 above shows how Mary Stuart felt for Elizabeth, who had let her down because of what Elizabeth had done to her, such as planting the seeds of a rebellion in Scotland and shunning Mary in the past for not wanting to have a meeting with her. As a result, Mary says such dialogues as those mentioned above because Mary doesn't trust Elizabeth's words anymore.</p>
<p>7</p>	<p>▪ Rape <i>He lets go. She sits up, overcome with sobs. Bothwell goes to the door and opens it. To the three Marys in the hall--</i> BOTHWELL: Come. <i>They enter, bewildered and concerned to see Mary in tears.</i> BOTHWELL (CONT'D): Undress your lady. They look to Mary. She is wiping her tears away now. TIME CUT TO-- Bothwell grunting over her. Perfunctory. Mary expressionless, trying to block out what is happening. A POP to the three Marys outside the draped bed, fighting back their own tears as they hear Bothwell within, forcing himself upon their mistress. (MH/43)</p> <p>According to the dialogues on data MH/43 above, Mary Stuart was raped because Bothwell forced her into having sexual intercourse with him, which resulted in rape. This event happened to Mary because Bothwell is attempting to become the king of Scotland, and for that to happen, he must wed Mary Stuart. Thus, he will force Mary Stuart to have sexual intercourse with him to get that position. And if Mary refuses, Bothwell will not assist her if there is another rebellion in Scotland.</p>	<p>7</p>	<p>▪ Humiliated LENNOX (impatient): What matter if it be true? DARNLEY: I am not a cuckold. LENNOX: Would you rather the honest truth be told? That you are a sodomite? <i>Darnley pales at the accusation. Lennox goes in for the kill, his impatience giving force to his voice--</i> LENNOX (CONT'D): We must erase your sins, and either you are the adulterer or it is she. (MH/34)</p> <p>The dialogues on data MH/34 show that Darnley has been felt humiliated by the fact that people are aware of his sexual orientation as a homosexual, as stated by his father in the dialogues above. Therefore, he must slander Mary Stuart as instructed by his father to make Mary Stuart an adulterer who slept with her own secretary to conceal the fact that he is homosexual and the one who actually was slept with her male secretary.</p>

Discussions

Based on the findings presented above, it was determined that some points need to be discussed. This phenomenon of Misogynist Hostilities is a manifestation of misogyny. As a tool in misogyny, these hostilities are employed in order to punish women who have attempted to betray or challenge the patriarchal order. In many cases, hostile treatment presents itself in various ways, starting with a sense of disgust and progressing to physical violence. In this case, “Mary Queen of Scots” Screenplay has depicted kinds of misogynist hostilities action to the main character and the factors behind why the hostilities occur. There are three categorized kinds of misogynist hostilities: Infantilizing and Belittling, Sexualization and Desexualization, and Aggression. Also, there are three categorized factors behind why the misogynist hostility is likely to occur to the main character: Anxieties, Fear, and Desire to Preserve the Patriarchal Order.

As Manne said, a woman's intellect may have had the opposite effect. She will be perceived as a polarizing figure in society. Women will be seen as challenging the patriarchal order and resulting in women facing

disciplinary action. Men grow resentful of women because they achieve greater social advancement than men in some sectors, hence fuelling misogynist hostility. As a result, men are motivated to bring women down and set them back in their proper place. So, as women rise, they are more likely to be pushed down (Manne, 2017). As for this case, the screenplay depicted these actions where:

1. The misogynist hostilities that happened in the “Mary Queen of Scots” screenplay begin due to Elizabeth's anxiety and fears over Mary's return to Scotland. She is threatened and afraid of usurpation, and she is also anxious about the possibility of war in response to Mary Stuart's return. For these reasons, to prevent Mary from usurping Elizabeth's crown and preventing war from erupting, Elizabeth shuns Mary as her privy council patron permitted her to deliver an order demanding that Scotland remain loyal and if at all possible, to send Mary away from the kingdom. In exchange for Mary's stepbrother, Moray should remain in charge of Scotland, not Mary herself. Both of these events occurred simultaneously in this instance, as evidenced shown in the screenplay.
2. Furthermore, Internalized Misogyny occurs between Mary Stuart and Elizabeth due to Elizabeth's hostility against Mary upon her homecoming. Elizabeth was also subjected to these misogynistic behaviors since her privy council patronized and condescendingly told her what she should do rather than relying on her own judgment to make the decision to do so. In contrast to Mary Stuart, the misogynistic behaviors committed against Elizabeth by her privy council were not met with animosity since Elizabeth obeyed what her male subordinate ordered her to do.
3. Beginning with the English's rejection of Mary, to her stepbrother Moray's rejection of her, and his attempt to remove her as ruler of Scotland, Mary Stuart has been constantly exposed to misogynist hostilities. Following this, Mary's husband, Lord Dudley, fearful of being exposed as a homosexual, slandered Mary by alleging that she had had sexual relations with her secretary, David Rizzio, and afterward plotted to murder Rizzio. John Knox, a member of the Protestant clergy who loathed Mary Stuart as a woman and as a Catholic at the time of her becoming Sovereign of Scotland, repeatedly spoke about her in negative ways, vilifying, demonizing, shaming, and humiliating her in front of his congregation. When her lords murdered her husband, Lord Dudley, due to her refusal to divorce her husband, Mary Stuart was branded a murderer by the public. Not satisfied with the assassination of Lord Dudley. The other lord then devised a plan to force Mary to abdicate by framing her as a murdering harlot who had murdered her husband to marry another man with whom she had had an extramarital affair. She is then exiled, and her crown is usurped by her step-brother, who is now the ruler of the kingdom. In the end, she was executed because she plotted treason against Elizabeth with the Catholic Church as Mary sought assistance from the Vatican. in this sense, Mary Stuart has elicited the hostilities of her male subordinate innumerable times since she does not surrender to their bridle, nor does she listen to them, which causes these male subordinates to feel exceeded and degraded. Thus, to maintain control over Mary Stuart, these lords constantly punished her with misogynist hostility to push her down and make her feel vulnerable. It is clear from the screenplay that Elizabeth, feeling threatened and cornered by Mary's presence, decides to shun Mary and lend her support to the rebellion occurring in Scotland, as she needs to feel secure and protected while ruling the country. John Knox feels humiliated as a result of

his removal from Mary's council. As a response, he punishes Mary by preaching to his congregation, telling them that she is a wicked queen. After being ousted, Moray felt humiliated and surpassed by her sister. Moray thus continues to rebel, with the assistance of Mary's Lord, in an attempt to depose Mary from the throne of Scotland.

4. As for Elizabeth, she is mostly being patronized and condescending by her lords. In addition, her decision to desexualize herself as a man and submit to her lords' bridle allows her to survive as a woman who holds the greatest position in England since she is terrified that her Lords will do to her what they did to Mary in the same manner. Also, the misogynist hostilities she has experienced result from what she has done to Mary Stuart, a phenomenon known as Internalized misogyny. Mary Stuart turned hostile to Elizabeth as the result of Mary was being let down, disappointed, humiliated by Elizabeth and England. Differ from Mary, Elizabeth Lords doesn't turn hostile to Elizabeth as Elizabeth submits to their bridle. Elizabeth even desexualized herself as a man to protect her throne. Because she did not wed nor has a child, the English lords are afraid of Scotland having an heir, and as a result, they are opposed to Mary Stuart.

As Kate Manne says, "misogyny" is a tool used to police and preserve women's subordination while maintaining male authority in a patriarchal social order. Even if women have a greater social position than men in contexts where men dominate, most women in these situations will be regarded as subordinates in any interaction with men. The fact that women were subjected to social pressure limited their ability to attain greater achievement than their male counterparts in a patriarchal society. Thus, it is important to recognize that women's subordination is a result of social pressure that has driven them into this position. It can be observed that men are willing to take whatever acts are necessary to maintain their dominance over women, including women in high positions such as Mary Stuart and Elizabeth, by demonstrating misogynist hostility toward these two women. They will attack them emotionally and physically in order to make them vulnerable and helpless, which men expected them to, and as a result, the men would feel that they had dominated the women.

CONCLUSIONS AND FURTHER RESEARCH

The misogynist hostilities that occurred against the main character as well as the factor that caused the misogynist hostilities to occur. In conclusion, the researcher confirms that the kinds of misogynist hostilities that occurred to the main character can be divided into three categories: Infantilizing and Belittling (ridiculing, humiliating, mocking, slurring, vilifying, and demonizing), Sexualization and Desexualization (silencing, shunning, shaming, blaming, patronizing, and condescending), and Aggression (physical violence, intimate partner violence (IPV), and rape). Furthermore, these misogynist hostilities occurred as a result of anxiety, fear, and a desire to maintain the patriarchal system. However, whether or not these misogynist hostilities will happen depends on how the main character behaves. Mary Stuart, for example, is continually exposed to these hostilities because she often retaliates against the hostilities she receives from England and her lords. In contrast to Mary, Elizabeth is not subjected to misogynist hostilities other than those directed at her by Mary herself, since Elizabeth yields to her subordinate and therefore does not incite their anger to punish her.

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