

BIBLIOGRAPHY

- Abrams, M.H. 1981. *Teori Pengantar Fiksi*. Yogyakarta: Hanindita
- Alsyouf, Amjad. 2018. *Hegemonic Masculinity in Archetypal African Novels*. INFORMASI: Kajian Ilmu Komunikasi 48 (2): 169-179.
- Archer, John and Lloyd, Barbara. 2002. *Sex and Gender*. 2nd ed. New York: Cambridge University Press.
- Beasley, Chris. 2005. *Gender & Sexuality: Critical Theories, Critical Thinkers*. London: Sage Publications.
- Beynon, John. 2002. *Masculinities and Culture*. Buckingham: Open University Press.
- Connell, Raewyn. 2000. *The Men and the Boys*. Maryborough: Australian Print Group.
- . 2005. *Masculinities*. 2nd ed. California: University of California Press.
- . 2009. *Gender in World Perspective*. 2nd ed. Cambridge: Polity Press.
- Faruk. 2014. *Metode Penelitian Sastra: Sebuah Penjelasan Awal*. 2nd ed. Yogyakarta: Pustaka Pelajar.
- Fitriyani, Kholif. 2016. *The Representation of Masculinity as Seen through the Spouse in Gillian Flynn's Gone Girl*.
- Gottzén, Lucas, Ulf Mellström and Tamara Shef. 2020. *Routledge International Handbook of Masculinity Studies*. New York: Routledge.
- Hawkes, Terence. 1978. *Structuralism and Semiotics*. London: Methuen & Co. Ltd.
- Hemingway, Ernest. 1995. *Ernest Hemingway: The Collected Stories*. London: David Campbell Publishers Ltd.
- Horlacher, Stefan. 2011. *Configuring Masculinity in Theory and Literary Practice*. Chicago: Brill Rodopi.
- Nurgiyantoro, Burhan. 2015. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Oakley, Ann. 1985. *Sex, Gender and Society*. Revised Edition. England: Gower Publishing Company Limited.
- Piaget, Jean. 1970. *Structuralism*. Translated and Edited by Chaninah Maschler. New York: Basic Books Inc. Publishers.

Pilcher, Jane and Whelehan, Imelda. 2004. *Fifty Key Concepts in Gender Studies*. London: Sage Publications.

Stanton, Robert. 2012. *Teori Fiksi*. Translated by Sugihastuti and Rossi Abi Al Irsyad. Yogyakarta: Pustaka Pelajar.

Teeuw, Andries. 1984. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: Dunia Pustaka Jaya.

Tyson, Lois. 2006. *Critical Theory Today: A User-Friendly Guide*. 2nd ed. New York: Routledge.

Yassar, Farik Arik. 2020. *Hegemonic Masculinity in Okky Madasari's Bound*. LITERA KULTURA: Journal of Literary and Cultural Studies 8 (3): 2356-2714.

APPENDIX

A. Short Biography of Ernest Hemingway

Ernest Miller Hemingway was born on July 21, 1899 in Oak Park, Illinois. The second child of Dr. Clarence Edmonds Hemingway and Grace Hall Hemingway, he had four sisters and one brother. In his childhood, fishing and hunting with his father influenced him to be the world of adventure enthusiast. At that time, he and his family used to spend the summers in the northern woods of Michigan, an adventurous-boyhood greatly reflected in his his works.

Hemingway is the type of student who excelled in his classes. He has a lot of experience in various field, such us football, swimming, edited the school paper—the Trapeze, and contributed pieces to the school's literary magazine—the Tabula. After graduating in Oak Park High School, he traveled to Kansas City and worked as a cub reporter for The Kansas City Star in 1917. In this case, the profession of journalism taught him the art of authenticity, precision and immediacy which became an identity for his writing style. In 1918 during World War I, he volunteered as an ambulance driver in the Italian army—rather than continuing his education to university. After being seriously injured, he returned to the United States and lived in his family home in Michiganto recovery.

Hemingway is often considered to be one of the manliest American writers of the twentieth century. Hemingway celebrated life of action and danger, a life in which one is tested to maintain composure and show grace under pressure. From the young boy who defiantly declared he was afraid of nothing to

the young man impatient to join a war in which he would be badly wounded to the hard-drinking, burly boxer, big-game hunter, and fisherman of his prime. His writing reflected these beliefs in both content and style.

Moreover, Hemingway also interested in the primitive life of the Native Indian people. An essay entitled Hemingway's Primitivism and "*Indian Camp*" by Jeffrey Meyers, claims that: "Hemingway expressed his lifelong attraction to primitive people—for the values of northern Michigan over those of Oak Park—in stories about Indians and Negroes, boxers and bullfighters, Africans and Spaniards, and about tough, stoical heroes like Harry Morgan and Santiago. This indirectly affects his perspective and behavior, even his character's personality related to Indians. *Indian Camp*, *The Doctor and the Doctor's Wife*, *Ten Indians*, and *Fathers and Sons* are some of many Hemingway stories that portray about the Indian people.

Hemingway's writing career flourished in the 1920s. Two years after the publication of *Three Stories and Ten Poems* in 1923, *In Our Time* was released. *The Torrents of Spring* and *The Sun Also Rises* were both published in 1926. In 1927, he published a collection of short stories titled *Men Without Women*. It is widely considered to be one of the most important novels ever written about World War I by numerous reviewers. Once released in 1929, Hemingway's *A Farewell to Arms* cemented his status as one of the best writers of his period. *Death in the Afternoon* (1932), *Green Hills of Africa* (1935), and *The Snows of Kilimanjaro* (1936) would all be published in the 1930s, along with two short stories, *The Short Happy Life of Francis Macomber* (1936) and *The Snows of Kilimanjaro* (1936).

Moreover, known as the Nobel Prize for literature, Ernest Hemingway earned it in 1953 for his novel *The Old Man and the Sea*.

Hemingway had numerous injuries throughout the course of his travels and adventures. A heavy drinker plagued by despair and a slew of long-term health issues, including liver disease and hypertension. During the time that Hemingway and his fourth wife purchased and moved to Ketchum, Idaho, his mental condition continued to decline.

B. Synopsis of Indian Camp

Young Nick Adams, who serves as the story's protagonist, travels with his family to a lakeshore with his father and his uncle, where they meet several local Native Americans. The Native Americans paddle them over the lake and take them through the woods until they get to a small shantytown, which is an encampment of Native Americans. They lead them into the first building, where a woman is in critical condition. Inside the lamp-lit shack, a screaming Indian woman lies on a bed. She's been in labor for the past two days. Many of the village's older women are assisting her, while the majority of men avoid hearing her screams. She cries out in pain, and Nick's father tells Nick that all her muscles are attempting to bring the baby out. Nick asks his father if he can give her something to make her stop screaming, his father tells him that "her screams are not important" and that he doesn't have any anesthetic. The husband of an Indian woman lies on the bunk above her, smoking a pipe and tending to a foot wound. The place had a bad smell.

Nick's father, Dr. Adams, is a doctor, but he does not have any anesthetics available to help relieve the woman's pain. He gives the older women instructions to boil water, and then he uses the water to sterilize his hands and equipment. He describes the problem with the birth, which is that the baby is being born in breech position, which means that it is coming out bottom-first rather than head-first, and he proposes that he may have to do an operation. It takes a little while for Nick's Father to begin the surgery. He performs the procedure as Uncle George and three village men hold the Indian woman. Uncle George calls her a "squaw bitch" when she bites him. In the end, Nick's father successfully delivers a baby boy. In an attempt to show Nick how it's done, he enlists Nick's assistance throughout the process. As soon as Nick's father is done delivering the baby, Uncle George congratulates him on the excellent job he did with the surgery, calling Nick's father a great man. Nick's father announces that he will return in the morning with a nurse.

After the operation is finished, Nick's father goes to check on the Indian woman's husband, who is lying on the top bunk. He discovers that the husband has used a razor to slit his own throat, and the bed is soaked with blood. Nick's father immediately gave the order to send Nick out of the shanty to his uncle George, but it was too late: Nick had already seen the dead guy.

Now that day has begun to break, Nick's Father is standing outside of the shanty and apologizing to his son for dragging him along on this journey. Following that, Nick questions his father with a series of questions regarding what took place in the shanty. Nick's father gives short and deflated responses to each of his son's

questions. He says that generally, deliveries are easier, that the husband must have killed himself because "he couldn't stand things," that most people don't kill themselves, and that death must be quite easy. As the story draws to a close, the narrator reveals that Nick, with his father steering, was fairly certain that he would never die.

C. Synopsis of *The Doctor and the Doctor's Wife*

Dick Boulton, his son Eddy, and another Indian named Billy Tabeshaw came from the Indian camp to cut wood for Dr. Adams. At the lake's shore, they discover the logs. The Magic steamer lost these logs. Typically, lost logs like these float to the shore. The crew of the Magic then arrives ashore a few weeks later to claim them. However, they could go unclaimed, in which case they would rot. Dr. Adams has decided to take the logs on the assumption that they will not be claimed. He hired the Indians to leave the camp and cut down the logs. The hired laborers put their tools down. Dick informs Dr. Adams that he has taken a huge portion of high-quality timber. The doctor is immediately offended by this statement, particularly when Dick checks to see which company it is from—by the markings on the ends. He grows uneasy and orders them to leave if they do not think that the wood is his.

Dr. Adams leaves in a rage, and the men go. In their cottage, his wife wonders aloud if there is a problem. Tells her about the argument he had with Dick. His answer is a denial that he was irate. She is a Christian Scientist and offers him religious advice. He does a lot of shot gun loading and unloading. She asks again what the fight was about. Nick's father finally says that to avoid having to pay back

the money he received for helping his wife recover from pneumonia, Dick fought with Nick's father to avoid working. Nick's mother informs him that a man would never do such a thing. As he prepares to leave the house, the doctor informs his wife. She asks him to send Nick inside. After he leaves, the door smashes. She gasps in shock. She quickly forgives him after he apologizes. When Dr. Adams sees Nick while out for a walk, he tells him that his mother wants to see him. Nick says that he wants to go with his father, and his father lets him come.

D. Synopsis of *The Three-Day Blow*

Nick, the story's protagonist, arrives at the cabin of his friend Bill. Fall has arrived, and an early fall storm is brewing. The two of them enjoy a sip of whisky in front of a roaring fire. When Bill realizes that Nick is missing his socks, he runs to get more and warns Nick not to pound the fire grate with his huge feet. In the first place, the boys talk about baseball, specifically the recent trade of Heine Zim to the Giants. Reading, fishing and drinking are three pastimes that both of the boys enjoy. As they repeatedly re-fill their glasses, they discuss the new novels they've been reading.

Their fathers are the subject of conversation among the boys. It indicates to Bill that his painter's father has had a difficult life. As a doctor who abstains from alcohol, Nick believes that his father, who does not drink, has missed out on a lot in life. To prove that they can handle their alcohol, the two boys execute practical tasks. A block of wood is brought to the fire by Nick, who then goes to the floor to retrieve some apricots that he accidentally dropped. It makes him feel good about

himself because he's so practical. A self-professed realist, Bill weighs in on the best kind of logs for Nick to bring. It's not only Nick who is getting drunker and drunker; it's both of them. They're getting so wasted that when Nick passes a mirror, he doesn't recognize himself.

Bill shifts the conversation to Nick's recent breakup with Marjorie, noting that Nick made the right decision by ending things with the girl. Bill goes on to explain that a man's independence is threatened by responsibilities like marriage, which Nick agrees with, but sits mutely. He says that after a man is married, he has to work all day and spend time with his in-laws to support his family. The plot flips to Nick's internal perspective as Bill is talking. Nick, who hasn't spoken to Bill about it, is deeply saddened by the loss of Marjorie. As the storm rages outside, he contemplates how difficult it is to face the end of his relationship with his ex.

Because Marjorie's overbearing mother was so domineering, Nick had no choice but to split up with her. Bill concurs and advises Nick not to get entangled with Marjorie again. Suddenly, Nick has a newfound sense of optimism. After not considering this idea earlier, he now feels better about himself. He thinks about going into town on Saturday but says nothing about this to Bill. Bill is convinced that he advised Nick to stay away from Marjorie, while Nick's mood is boosted by the idea of reconciling with Marjorie. Then, Nick and Bill head outside for hunting with Bill's father, Nick decides to put off thinking about what he'll do for the time being because he believes the wind has taken his troubles away.

E. Synopsis of Big Two-Hearted River

Nick is dropped off at the train station in the town of Seney, Michigan, and then walks around one of the burned hills. Nick reclines on his sleeping bag and rucksack and views the landscape. Everything in Seney, including the hotel and the strewn-across-the-hillside residences that Nick is used to seeing, has been destroyed by fire. To his pleasure, Nick finds that the river he recalls is still there, exactly as he remembers it. Although the water is rushing around them, the trout remain still. On his way back, he thinks about Seney's destruction but realizes that the entire country can't be burned down in the fire as well. Taking a steep ascent up the hill that divides the railroad tracks from the pine-covered plain, he adjusts the weight of his pack and heads into the wilderness. In the heat and with a heavy pack, Nick struggles to make his way up the hill. His happiness stems from the fact that many of his needs have been fulfilled, including the urge to think.

A black grasshopper climbs up Nick's sock while he smokes, and he realizes he's seen these creatures before as he hiked. An ordinary grasshopper has gone black from living in an environment that has been torched and riddled with ash. A year on from the fire, Nick is still puzzled as to how long the insect will remain black. Although Nick is worn out and ready to rest, he wants to see what he can do in the course of a single day. While lying in the shade of pine trees, he snoozes until the sun sets. To get to the river, he'll have to walk roughly a mile. Trout are jumping out of the water to collect insects when he reaches it, and it appears to be raining.

Between two trees, Nick carefully builds a camp that he is pleased with. He is relieved and secure at the same time, both of which are reassuring emotions for him. Canned food gets warmed up for dinner when he realizes how hungry he is. Although they used to debate about the best way to brew coffee, he remembers his old friend Hopkins, who was also an avid coffee drinker. Hopkins was a popular and wealthy man. He went away when a telegram came for him, and Nick never saw him again. Nick thinks that the end to Hopkins's story is bitter just like the coffee. A memory to the death of his best friend had him feeling dizzy and he knew he was on the verge of passing out from tiredness. Then, he laid in his tent and slept soundly, trying to calm down his anxious feeling.

The next day, Nick is awoken by the rising light, which warms the tent. He crawls out and views the surroundings, taking in the lush greenery and flowing water of both the meadow and the river, as well as the dense swamp. Nick is unable to eat breakfast because he is so excited, but he knows he must. He captures brown grasshoppers to use as fishing bait while the water for his coffee warms on the fire. His day begins with buckwheat flapjacks for breakfast, followed by lunch of onion sandwiches and clean-up of his campsite. A long-unused fly rod of Nick's is now ready for use. He goes to the stream with it and his other equipment, including a jar of live grasshoppers hanging from his neck. He is confident and ready for whatever comes his way.

To land bigger trout, Nick must fish in deeper water. When a massive trout bursts out of the water, he realizes he is caught and attempts to reel it in. It's the

biggest Nick's ever seen, but it manages to slip through the cracks and get away. Nick feels shaky and a little sick with disappointment. In the meantime, he climbs out of the water and smokes his cigarette while keeping an eye on the river. Using an upturned elm as a vantage point, he fishes in shallow water. This time, he manages to land a large trout. As the temperature rises, Nick makes his way further downstream.

Nick takes his meal while sitting on the hollow log. Nick is reluctant to venture into the swamp's murky depths. It would be hard to catch trout in water that was deep enough to reach his armpits. Currently, he has no desire to proceed any further down the river. Nick breaks the fish's necks by whacking them on the log after catching them. He returns to shore, where he sets up camp after washing his catch in the river. "Plenty of days" await him in the marsh, he thinks, as he turns and stares back at the river.