MASCULINITY IN THE SELECTED SHORT STORIES OF HEMINGWAY'S

THE NICK ADAMS STORIES

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F041181015

A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin Universityin Partial Fulfillment of the Requirements to Obtain a Bachelor's Degree in English Literature Study Program

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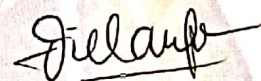
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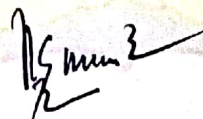
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THESIS

MASCULINITY IN THE SELECTED SHORT STORIES OF HEMINGWAY'S *THE NICK ADAMS STORIES*

BY

NURUL MUTHMAINNAH

Student ID Number: F041181015

It has been examined before the Board of Thesis Examination on Thursday, 25th

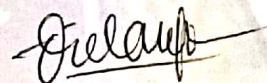August 2022 and is declare to have fulfilled the requirements.

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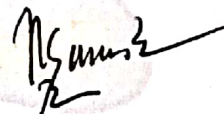
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AGREEMENT

On Thursday, 25th August 2022, the Board of Thesis Examination has kindly approved a thesis by Nurul Muthmainnah (F041181015) entitled **"Masculinity in the Selected Short Stories of Hemingway's *The Nick Adams Stories*"** submitted in fulfillment one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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The thesis by Nurul Muthmainnah (F041181015) entitled **"Masculinity in the Selected Short Stories of Hemingway's *The Nick Adams Stories"*** has been revised as advised during the examination on 25th August 2022 and is approved by the Board of Undergraduate Thesis Examiners:
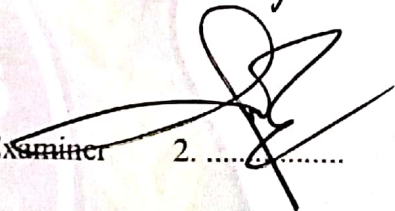
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Makassar, 4 August 2022

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ABSTRACT

Nurul Muthmainnah. 2022. Hegemonic Masculinity in the Selected Short Stories of Hemingway's *Nick Adams Stories*. Supervised by **Abidin Pammu** and **A. ST. Aldilah Khaerana.**

This study aims to analyze the construction of masculinity in Hemingway's selected short stories in *Nick Adams Stories.* It identifies and analyzes the construction of masculinity based on the hierarchy of masculinity in the short stories *Indian Camp, The Doctor and the Doctor's Wife, The Three-Day Blow, and Big Two-Hearted River.*

This study uses a structuralism approach and gender studies. The two theories are to analyze the intrinsic element in examining the relationship between the elements of character, plot, setting, and theme, as an approach to study literary works and to analyze further the construction of masculinity in the characters in the story based on the hierarchy of masculinity. This is utterly qualitative study based on library research.

This study shows that masculinity is formed systematically through story-forming elements in Hemingway's selected short stories in Nick Adams Stories. The representation of the dominating figure in the family and society relating to the masculine hegemonic character is applied to establish the story of how the ideal man matches the standard of masculinity. This study demonstrates that masculinity is formed systematically through story-forming aspects in Hemingway's selected short stories in Nick Adams Stories. The portrayal of the dominating figure in the family and society adhering to the male hegemonic character is used to develop the narrative of how the ideal man corresponds to the standard of masculinity. Aspects of masculinity observed in male characters' dominance are also reinforced by how they interact and behave in relationships between male-to-male and male-to-female. The story's masculinity values are systematically constructed through the impact of influential, authoritative figures who become ideal figures and can serve as role models in behaving and thinking.

The conclusion of this study is masculinity in selected short stories of Hemingway's *Nick Adams Stories* is formed in gender domination centered on the world of men. A hierarchy of masculinity is required to read social relations between characters more precisely in accordance with gender relations depicted in the story.

Keywords: Ernest Hemingway, Nick Adams Stories, Masculinity, Hierarchy of Masculinity

ABSTRAK

Nurul Muthmainnah. 2022. Hegemonic Masculinity in the Selected Short Stories of Hemingway's *Nick Adams Stories*. Dibimbing oleh **Abidin Pammu** dan **A. ST. Aldilah Khaerana.**

Penelitian ini bertujuan untuk menganalisis konstruksi maskulinitas dalam cerita-cerita pendek pilihan Hemingway dalam *Nick Adams Stories*.Penelitian ini mengidentifikasi dan menganalisis konstruksi maskulinitas berdasarkan hirarki maskulinitas dalam cerita pendek *Indian Camp*, *The Doctor and the Doctor's Wife*, *The Three-Day Blow*, *Big Two-Hearted River*.

Penelitian ini menggunakan pendekatan strukturalisme dan studi gender. Kedua teori tersebut untuk menganalisis unsur intrinsik dalam melihat hubungan antar elemen karakter, alur, latar dan tema, sebagai pisau bedah dalam mengkaji karya sastra, serta untuk menganalisis lebih jauh mengenai konstruksi maskulinitas pada karakter-karakteer dalam cerita berdasarkan hirarki maskulinitas. Penelitian ini sepenuhnya adalah penelitian kualitatif yang didasarkan pada penelitian perpustakaan.

Penelitian ini memperlihatkan bahwa maskulinitas dalam cerita-cerita pendek pilihan Hemingway dalam Nick Adams Stories dikonstruksi secara sistematis melalui elemen-elemen pembentuk cerita. Narasi mengenai bagaimana laki-laki ideal sesuai dengan standar maskulinitas dikonstruksikan dari representasi figure dominan dalam keluarga dan masyarakat yang tergolong dalam karakter hegemoni maskulin. Aspek maskulinitas ditemukan dalam dominasi karakter laki-laki juga dikuatkan dengan bagaimana mereka berinteraksi dan bersikap dalam hubungan antara laki-laki dengan laki-laki maupun antara laki-laki dan perempuan. Nilai-nilai maskulinitas yang terefleksi dalam cerita, dikonstruksi secara sistematis dari pengaruh figure otoratif dominan yang menjadi sosok ideal dan mampu menjadi contoh panutan dalam bersikap dan berpikir.

Kesipulan dalam penelitian ini adalah maskulinitas dalam cerita-cerita pendek pilihan di Nick Adams Stories dikonstruksi dalam dominasi gender yang berpusat pada dunia laki-laki. Hirarki maskulinitas diperlukan untuk membaca hubungan sosial antar karakter secara lebih spesifik dalam hubungannya dengan relasi gender yang digambarkan pada cerita.

Kata Kunci: *Ernest Hemingway, Nick Adams Stories, Maskulinitas, Hirarki Maskulinitas*

TABLE OF CONTENTS

CHAPTER I
INTRODUCTION

A. Background of the Study

Ernest Hemingway had a significant impact on world literature. Aside from his background as a journalist, which had caused him to change the writing landscape, his adventurous life had impacted his distinct work. His works have distinct characteristics that set him apart as a writer who strongly conveys masculinity to the characters in his stories. The main character in his work could be described as a very masculine man. Most of Hemingway's main characters are depicted as traditional society's conception of a manly man. Traditional masculine roles are exemplified by characters like Robert Jordan in *For Whom the Bell Tolls*, Frederic Henry in *A Farewell to Arms*, and Santiago in *The Old Man and the Sea*. Fearlessness, strength, and the ability to persevere in the face of adversity are all expected of a man, as are heroic acts of bravery that are performed despite the defeat.

Nick Adams is one of Hemingway's fictional characters who embody the spirit of a masculine man. He enjoys manly activities such as fishing, hunting, and bullfighting. His first appearance was in *In Our Time* (1925), a collection of 15 stories. In a post-war society, the stories deal with issues of violence, trauma, identity, and masculinity. Hemingway wrote 24 stories about Nick Adams that were collected and published as *The Nick Adams Stories* in 1972, after Hemingway's decease.

Moreover, Nick Adams has other characteristics that reinforce the masculine theme of Hemingway's work, aside from the masculine activities that he enjoys. He portrays the ideal masculine man as physically strong, capable, independent, silent, or incapable of expressing emotion directly. On the other hand, he considers women as unimportant figures**.** That is why Hemingway's *Nick Adams Stories* is a fascinating collection of short stories to revisit. The belief that men have a dominant position and should behave and possess masculine characteristics under societal standards is still prevalent.

The writer takes some stories from *Nick Adams Stories* as the object of study namely: *Indian Camp*, *The Doctor and the Doctor's Wife*, *The Three-Day Blow*, *Big Two-Hearted River*. These stories were selected with the intention of exploring how masculinity is constructed in Nick Adams' character throughout his development from childhood to adulthood. Masculinity studies are also essential for mapping the construction of gender relations related to male identity in society. Based on the hierarchical configuration of masculinity, Nick Adams' character development can be viewed more transparently by connecting masculinity components that exist in him and the characters around him.

In order to fully understand a character as complex as Nick Adams, whose life is intertwined with male activities and traditionally masculine areas of human experience, such as war, hunting, and fishing, it is necessary to examine how masculinity is constructed in the mentioned stories. To understand how Hemingway creates a narrative with this type of character, it is necessary to read the work while applying Raewyn Connell's hierarchy of masculinity theory as a

method of analyzing the construction of masculinity, based on the selected short stories of Hemingway's Nick Adams stories.

B. Statement of the Problems

Based on the selected short stories of Ernest Hemingway's Nick Adams stories, the writer identifies several issues in the story:

1. The representation of Nick Adams's defence mechanisms;

2. The construction of masculinity;

3. The representation of male-female relationships and roles in the narration of the stories;

4. The representation of father and son relationships;

5. The representation of post-traumatic stress disorder in Nick Adams character.

C. Scope of the Problems

This study focuses on hierarchy of masculinity based on Raewyn Connell's theory of Nick Adam's character in the selected short stories of Ernest Hemingway's Nick Adam's Stories, entitled: Indian Camp, The Doctor and the Doctor's Wife, The Three-Day Blow, Big Two-Hearted River.

D. Research Questions

Based on the background of the study and the scope of the problems above, the research questions in this study are formulated as follows:

1. What are the characters' attitudes in Ernest Hemingway's selected short stories of *The Nick Adams Stories* that represent the characteristics of masculinity based on Connell's hierarchy of masculinity?

2. How is hegemonic masculinity constructed in Nick Adams's character from childhood to manhood?

E. Objective of the Study

Based on the research questions above, the purpose of this study is to achieve the following objectives:

1. To identify the attitudes of the characters in Ernest Hemingway's selected short stories of *The Nick Adams Stories* that represent the characteristics of masculinity based on Connell's hierarchy of masculinity

2. To explain how hegemonic masculinity is constructed in Nick Adams's character from childhood to manhood.

F. Significance of the Study

The writer expects this research to give benefit to the readers in the following:

1. Theoretically, the results of the study are expected to be able to give a contribution to the discipline of literary studies and increase knowledge specifically in the use of masculinity theory.

2. Practically, the results of the study are expected to be used as a new reference for other researchers to analyze other branches of a literary work, whether it is using the same object or theories.

CHAPTER II
LITERATURE REVIEW

A. Previous Studies

The first study, written by Kholif Fitriyani is titled *The Repression of Masculinity as Seen Through the Spouse in Gillian Flynn's Gone Girl* (2016). In this study, Fitriyani used Stuart Hall's theory of representation to analyze the discourse of masculinity and R.W. Connell's concept of hegemonic masculinity to determine what type of masculinity is constructed in the novel. She focuses on analyzing married life in the context of American society and identifies the complex problems that arise as a result. In addition, this study revealed that masculinity is not exclusive to men, as women can also exhibit masculine characteristics. Based on masculinity's statements, behaviors, and novel ideas, it is concluded that masculinity is unstable. Depending on the circumstances and conditions and the surrounding context, it may fluctuate from time to time.

The study of Fitriyani is the good one of hegemonic masculinity in literary analysis. However, to argue that masculinity is not only associated with men, this study also does not provide social relations within the structure of gender relations to support its findings. In addition, the writer does not study representation theory like Fitriyani did. The writer uses Masculinity in the Structure of gender relations and Connell's four-tiered hierarchy of masculinity.

The second study belongs to Amjad Alsyouf (2018). This study was published in the journal of *INFORMASI: Kajian Ilmu Komunikasi* entitled *Hegemonic Masculinity in Archetypal African Novels.* Using the cultural studies so

as to clearly define the concept of hegemonic masculinity and focuses on the presentation of the male/female relationships, roles and place in the narration of the novels, this study discovered that gender studies must be more comprehensively developed to be able to adapt to the facts of societal change over time. To focus more research efforts on literature that deals with hypermasculinity, the stage following hegemonic masculinity, as it requires immediate consideration due to its critical impact on the contemporary world and audience.

This study is intriguing because it demonstrates how masculinity relates to the geographical context of society and investigates hegemonic masculinity as a repeated concept in African fiction. However, the focus of this study was to identify the various stages of the development of masculinity applications and practices, as well as the contextual treatment and involvement of hegemonic masculinity, even though this can be further explained by gender practice configuration. Hence, the writer will bridge this gap by analyzing masculinity within the structure of gender relations.

Finally, the third study is entitled *Hegemonic Masculinity in Okky Madasari's Bound*. This study was written by Fikri Arik Yassar *(2020)* published in *Litera Kultura: Journal of Literary and Cultural Studies.* In this study, Yassar uses the Hegemonic Masculinity theory by R.W. Connell and its systemic practice as the root of social injustice depicted in the novel. This study also used the dynamic of gender inequality based on Scott-Samuel's concept, and Johan Galtung's structural violence.

This analysis revealed that dominating characters used structural violence to misuse power over subordinates and demonstrated that powerful male characters normalize deviant behavior to legitimize gender and class hierarchies. However, female characters are not the only ones affected by unhealthy masculinity; male characters also had to match the format of high toxic masculinity standards in society. In addition, through Johan Galtung's Structural Violence, the practice of hegemonic masculinity might be seen in different social dimensions; interpersonal, institutional, and structural.

However, for the writer, the masculinity analysis of *Bound* still has less elaboration. The hierarchy of masculinity in this novel is not further studied to place multi-masculinity at the center of gender interaction amongst males. That gap will be filled by the writer through this study.

B. Theoretical Background

The writer uses various theoretical frameworks throughout this study, which are discussed in this subchapter. The first provides a general explanation of structuralism and centers its attention on elements of literary works such as characters, plot, settings, and themes. The second topic that will be discussed is masculinity studies generally, masculinity in the structure of gender relations specifically, and Connell's hierarchy of masculinity.

1. Structural Approach

When conducting an analysis of a literary work, such as a collection of short stories, it is necessary to discuss theory because it can provide explanations and assist the analysis is becoming more scientific. Based on that notion, the writer then

attempts to apply structuralism to observe the character traits present in this selection of Nick Adams's short stories.

Structuralism is the understanding or belief that everything in the world has a structure. Something is said to have a structure if it works as a whole, not just the sum of its parts. In this view, everything is seen as a power that can build, grow, and sustain itself because it has a structure (Faruk, 2014: 155-157). Moreover, structuralism claims that the nature of every element in a particular circumstance is determined by other elements rather than the individual element itself. The full significance of any entity can only be realized when it is fully integrated into the structure of which it is a part (Hawkes, 1978: 11).

As explained by Piaget, no elements are external to the system because the structure is a system rather than a collection of items and their qualities. As a result, the structure is retained or enhanced through an interplay of its transformation laws. An organization's structure comprises three key ideas: the idea of wholeness, the idea of transformation, and the idea of self-regulation. First, a structure's composition cannot be reduced to the sum of its parts; instead, it has overarching features that are distinct from the properties of its elements. Second, if their laws of composition determine the essence of structured wholes, then these laws must be structured by their very character. The constant duality, or bipolarity, of being simultaneously structured and structured accounts for the success of the concept of law or rule employed by structuralists. Third, structures can also self-regulate, meaning they can maintain and close themselves (1970: 5-14). So, structuralism in the world of literature will look at a literary text as a whole that is made up of parts

that work together because it is seen as something that is structured, whole, changeable, and self-regulatory (Faruk, 2014: 157; Nurgiyantoro, 2015: 57).

Structuralism attempts to explain the function of each element of literary works as a structural unit that generates the entire meaning (Teeuw, 1984: 135). Based on this idea, the implementation of the structural approach is a perspective that views the literary work as a structure that cannot be split into its constituent elements. Structuralist criticism, according to Abrams, stands apart from the poet, the audience, and the literary environment. Literary work is described as a self-sufficient object (Abrams, 1981: 87). He describes the self-sufficient object as a system in which the components cannot be separated. The identity of one element defines that of the others and the other way around. Hence, to comprehend the author's intent, it is crucial to examine each element individually and determine their relationship with one another.

In addition, Tyson (2006: 209–220) notes that, in terms of literary research, a structuralist's activity while defining the structure of a short story is not to analyze the meaning of the work or determine whether it is good literature or not. However, the task of the structuralist is to investigate the structure of a large number of short stories to determine the underlying composition principles. The structural analysis seeks to characterize as precisely as possible the functions and interrelationships between the numerous aspects of a literary work that, when considered as a whole, constitute its structure (Nurgiyantoro, 2015: 60). Hence, structuralists see a literary work as a whole constructed by its elements. The structure can also be seen as

arrangement, firmness, and representation of all the elements that form a unity in literary work (Abrams, 1981: 68).

In this case, the author wishes to provide a concise definition and explanation of the intrinsic elements of a narrative, as they are necessary to support the analysis. Character, plot, setting, and theme are the intrinsic elements of a story. These components contribute to the formation of a story in a literary work.

a. Character

A human, animal, being, creature, or thing appearing in a story is a character. The author manages the story by having the characters act out the actions and speak the dialogue, which advances the plot. The story places a strong emphasis on character development. It is impossible to develop a storyline for a story in which there are no characters. A story's progression depends on its characters; in their absence, the narrative cannot take the shape of a literary work. In addition, a character is a person who contributes to the development of the event in a work of fiction until it can form a story. The term "character" refers to the individual or participant in the narrative. In contrast, the term "characterization" refers to the characters' behaviors or actions.

b. Plot

The plot is a literary term for the sequence of events that make up a story. A pattern or sequence can be seen in how these events are linked. The author builds a plot by arranging the events of a story. Aside from that, it helps in character development to recognize the relationship between events and their effects on one

another. The plot is divided into five parts. Those are exposition, rising action, climax, falling action, and resolution.

1) **Exposition**

To begin a story, the author uses exposition to convey background information, set the stage, and establish the context for the following action. It is at this point that the people and environment are introduced. In addition, the conflict or situation at hand is established. The author often discusses the past of the characters so that the reader can understand why the characters act or respond the way they do.

2) **Rising Action**

The rising action is the culmination of a series of events that lead to the conflict. By the time the plot's increasing action happens, the key characters have already been introduced, and things are beginning to get complicated simultaneously. Most of the story's suspense and conflict arises around this point in the plot.

3) **Climax**

The climax represents the turning point of the story. It occurs when the protagonist is forced to deal with the culmination of the events. This part is supposed to be the point at which the reader feels the most interest and emotion, leaving them wondering what will come next in the story. The story's climax typically focuses on the most challenging obstacle or the darkest time the protagonist must overcome.

4) Falling Action

The falling action happens right after the climax and describes the positive and negative consequences that the characters have to cope with at the point where the story takes a turn for the better. The events and problems of the story begin to resolve themselves, which marks the beginning of the falling action or the winding up of the story.

5) Resolution

The end of the story is known as the resolution. When it comes to the ending, the author wants to give the readers a sense of closure to help them better understand what happened to the people in the story.

c. Setting

The story's setting is the place, time, and situation environment. Usually introduced simultaneously with the characters throughout the story's exposition. The story's setting might also include the actual location, climate, weather, or social and cultural surroundings.

The setting provides context for the actions of the characters in a story. Also, it can set the tone. When we know where the characters in the story are, it is easier to comprehend why they are acting the way they are. The setting serves as a solid foundation for the story's narrative. For the reader, this is critical in producing an accurate impression and creating a specific mood as if it genuinely existed and occurred (Nurgiyantoro, 2015: 303)

d. Theme

The theme is a part of a story that ties together the other essential parts. The theme helps the reader understand the main character's problems, experiences, discoveries, and feelings since they come from those things. Stanton (2012: 36) says that a story's theme is the part that becomes the main idea and is similar to how people live their lives. Furthermore, it gives the story more focus and unity, just like the meaning of life does. Because of the theme, the beginning and end of the story would be suitable, appropriate, and satisfying. In order to analyze the theme, the reader must comprehend the story's entirety, not just a particular section. Typically, the story's central theme is not immediately apparent. It must be comprehended and interpreted through narratives and story elements (Nurgiyantoro, 2015: 113).

2. Masculinity Studies

According to Connell (2009: 9), the dichotomy predominates the majority of gender discussions in society. Gender is described as the social or psychological distinctions that correspond to the biological separation that it is based on or causes, assuming that there is a biological difference between men and women. Consequently, women and men typically behave in ways linked to their given gender because they are socially conditioned to do so, not because it is natural for them to do so (Tyson, 2006: 110). For instance, Oakley (1985: 161) emphasizes that it is not necessary to see a person's penis, vagina, breasts, or chest hair to determine their gender. Typically, social construction defines gender, or gender is manifested through a set of characteristics such as mannerisms, way of speaking,

dress, and conversation topics. Furthermore, according to Pilcher & Whelehan (2004: 56), gender is utilized as an analytical category to distinguish between biological sex differences and how they are employed to guide actions and competencies, which are then categorized as 'masculine' or 'feminine.'

When discussing sex and gender, we refer to people and how they live their daily lives (Tyson, 2006: 115). This is aligned with what Oakley (1985: 179-181) stated, that the gender identities of children vary depending on the type of family they live in, the personalities of their parents, and how their parents treat them. On the other hand, she underlined that gender roles and gender identities are not acquired mechanically from the parent but rather because the child identifies with the parent in multiple ways. The child identifies with the same gender group as the parent and, as a result, imitates the relevant behavior items, initially unconsciously and then consciously. From research correlating children's gender identities with multiple aspects, for her, it is evident that their development is highly influenced by the relative power of the two parents. In building its gender role, a child prefers to imitate and identify with the more powerful parent, whether mother or father. Researchers have found that when parents differ in their power, authority, or control over resources, boys and girls imitate the parent with the most power.

As a subfield of Gender Studies, masculinity studies are concerned with analyzing masculinity from a critical perspective. It is a small and relatively new subfield in the broader Gender Studies arena. This is reflected by the small number of publications and journals in the field until recently (Beasley, 2005: 189).

According to Pilcher & Whelehan (2004: 83), the feminist critique of

masculinity as that against which women are constituted as 'the Other' has a long history. Still, writing on masculinities developed enormously in the 1980s. The dominant narrative in textbooks and reviews is that males have been at the center of mainstream social science and humanities studies for a long time but have not been studied as gendered beings. In the 1970s, when feminist and gay researchers began theorizing about males and masculinity, a broader inquiry into men as men and masculinities began. Masculinity Studies were founded by White, pro-feminist men in the U.S., U.K., and Australia in the 1980s—most of them social scientists and sociologists. In the 1990s, the research area grew, generated new topics and theories, and spread across the world's social sciences and humanities disciplines and regions. Masculinity Studies is today a well-established part of interdisciplinary gender research (Gottzén, Mellström, and Shefer, 2020: 2).

Horlacher (2011: 1-3) argues that masculinity studies are not a conservative backlash but rather a social necessity. Initially, masculinity was nothing more than an occasional topic in disciplines such as sociology, psychology, history, and literary studies; however, it has since become its area of study, at least in the US and the UK. Many of the most fundamental approaches in masculinity studies today are significantly impacted by sociological, historical, literary, and supposedly neutral biomedical expertise. They collect and evaluate gender-specific data on aggressive behavior, life expectancy, drug abuse, and disease susceptibility. In addition, Horlacher underlines that current research has demonstrated that constructing a monolithic or singular male gender identity has become problematic and increasingly impossible in post-modern societies. Hence, constructing a male

gender identity based on an unrestricted plurality has also proven to be difficult and crisis-ridden.

Meanwhile, Beasley (2005: 193) argues that while Masculinity Studies can be considered as a part of Gender Studies—similar to Feminism in the gender/sexuality field—it is, in many ways, distinct from the other subfields. Both Feminist and Sexuality Studies, he explains, focus on the marginalized 'other' of bipolar and hierarchically organized social binaries such as men/women and heterosexual/homosexual. Masculinity Studies, in contrast, often favors the privileged in a critical or at least skeptical, non-accepting manner; thus, it is almost always pro-feminist. Connell (2000) believes that masculinity politics cannot function as a political movement comparable to Feminism on this premise. It must acknowledge its limitations. Consequently, the relationship between Masculinity writers and their topic matter is typically somewhat distinct. In general, masculinity authors invert these priorities. They are virtually always critical of the advantages of masculinity and criticize gender arrangements.

Masculinity, considered a configuration of gender practice within the context of social construction, is the collection of social practices and cultural representations associated with being a man. The plural 'masculinities' is also used to acknowledge that ways of being a man and cultural representations of/about men vary historically and culturally between societies and different groups of men within any given culture (Connell, 2000: 29; Pilcher & Whelehan, 2004: 82-83). Moreover, masculinity relates to male bodies but is not established by male biology. It makes complete sense to discuss masculine women or masculinity in women's

lives in addition to masculinity in men's lives. Masculinity should never be set in concrete; instead, it constantly possesses the ability for rapid transformation (Beynon, 2002: 10). For Connell (2000: 29), role theory's benefit over psychoanalysis was that masculinity is the internalized male sex role, which allows for social change. Role norms are social facts; hence they can be modified. This will happen whenever the agencies of socialization—family, school, and mass media—transmit new expectations. Sex roles can be changed by modifying classroom expectations and bringing up new role models.

Masculinities are the effects of these definitions and interpretations on bodies, personalities, and a society's culture and institutions (Pilcher & Whelehan, 2004: 83). Connell (2011: 41-44) explains sex role theory, highlighting how parents, schools, mass media, and peer groups teach boys appropriate male behavior as they grow up. This theory addresses the role models offered by athletes, military heroes, etc., and the social punishments applied to boys and men who don't match role norms. Masculinity exists impersonally inside culture as well. Video games, for example, do not simply promote violent masculinity stereotypes. They demand the player to (symbolically) embody this masculinity to play the game. Sociological research on sports has shown that the structure of organized sports, including its pattern of competition, training system, and steep hierarchy of levels and rewards, create aggressive masculinity. Masculinities do not exist before social behavior, either as fixed personality traits or physical states. Instead, masculinities are made by how people act. As patterns of social practice, they are accomplished in everyday life or the place of work. As a result, gender is how bodies are integrated into history;

bodies serve as arenas for constructing gender patterns. This was an issue that was underemphasized in male role' discussions, and it is still underemphasized in some of the most current research. Before social engagement, masculinities are neither determined by our genes nor our social structure. People's actions bring them into existence. They are actively constructed, utilizing the resources and strategies available in a particular social context (Connell, 2000: 12).

In addition, masculinity is a subject position that exists impersonally in culture as part of the process of representation in the structures of language and other symbol systems. Individual practices have the potential to not only conform to and reproduce this orientation but also to question and oppose it (Connell, 2000: 30). This is also supported by the point made by Beynon, which states that when we link masculinity to culture, it quickly becomes apparent that, in terms of enactment, masculinity is a diversified, mobile, and even unstable construction. According to him, the word "masculinity" should not be interpreted as conveying uniformity every time it is used; instead, it should be taken as expressing variation and fragmentation (Beynon, 2002: 1-2).

Historians and anthropologists have found no universal pattern of masculinity. Different cultures and periods define masculinity differently. Some cultures view soldiering as heroic and violence as the ultimate test of masculinity; others view it as contemptible. A given culture can have more than one type of masculinity. There are likely to be different understandings of masculinity and ways of "doing" masculinity in any workplace, neighborhood, or peer group. There are definite relationships between different patterns of masculinity. Some masculinities

are more respected than others. Some are actively dishonored, like gay masculinities in modern Western culture. Some are marginalized, like ethnic minority men. Some are exemplary, like the masculinity of sports heroes (Connell, 2011: 43).

a. Masculinity in the Structure of Gender Relations

Masculinity is not merely a concept or a personal identity. It is also globalized and interwoven with organized social relations. Gender, according to Connell (2005: 10-11), is a function of the social relations in which individuals and groups act and must be understood as a social structure. Informally, gender refers to how human society interacts with human bodies and their continuity, as well as the numerous personal and collective consequences of this interaction.

Moreover, in Connell's view, masculinity cannot exist apart from a system of gender relations. Instead of defining *masculinity* as an object, we must examine the processes and relationships through which men and women live gendered lives. To the extent that the term can be defined succinctly, masculinity is simultaneously a position in gender relations, the practices by which men and women engage that position in gender, and the effects of these practices on bodily experience, personality, and culture (2005: 70-71). Social practice is therefore creative and inventive but not inchoate. It responds to specific circumstances and is generated within distinct social relations.

Gender relations, the relationships between individuals and groups organized through the reproductive arena, are one of the fundamental structures of all documented societies. Practice related to this structure is not comprised of

isolated acts; it is generated as individuals and groups confront their historical circumstances. Actions are organized into larger units, and when we refer to masculinity and femininity, we are naming configurations of gender practice (2005: 72). To examine masculinity more critically, Connell (2005: 73-74) outlines a three-fold model of the structure of gender relations as follows:

1) **Power relations**

The primary axis of power in contemporary society's gender order, according to Connell, is patriarchal legitimacy's subordination of women and dominance of men. This relationship does not always include manipulating or dominating others by physical aggression but also through discourse strategies such as being beautiful and handsome. Hence, this general structure persists despite several local reversals (e.g., woman-headed households, female teachers with male students). It endures despite numerous forms of resistance now articulated by feminism.

2) **Production relations**

In relation to the implementation of production relations, the gender-based division of labor inside the family institution is a concrete reality. Inequality is demonstrated by the fact that males labor outside and receive a salary, while women work at home and do not receive a salary. Consequently, economic capital is controlled by men. Ultimately, the economic repercussions of the gender division of labor result in women's lack of access to economic resources and men's absolute dominance over the economy. A capitalist economy in which the division of labor is based

on gender is inherently characterized by a gendered accumulation process. It is not a statistical fluke but a result of the social construction of masculinity that males rather than women manage the largest enterprises and private wealth. Hence, the acquisition of capital has become inextricably linked to the reproductive sphere due to gender-based social relations.

3) Cathexis

Connell places desire within the context of the Freudian term, *libidinose besetzung* (sexual desire as emotional energy attached to an object). The activities that form and manifest desire are thus parts of the gender order. The emotional attachment to what constitutes desire and its common manifestation are characteristics that shape the gender order. Consequently, we can raise political concerns regarding the relationships involved, such as whether they are voluntary or coercive and if pleasure is equitably given and received. In feminist analyses of sexuality, the connection between heterosexuality and men's position of social dominance has been a major issue.

b. Connell's Hierarchy of Masculinity

According to Beasley (2005: 190), most of the Masculinity Studies texts exhibit a high degree of consistency. They all tend to characterize gender as a hierarchical relationship in which men dominate. As an illustration, to comprehend the relationship between globalization and the formation of masculinities, we must

first examine the history of colonialism and the structures of empire. The colonization process was predominantly carried out by male laborers, which profoundly affected gender roles among the colonized. As the imperial social order became more stable, it established a hierarchy of masculinities, just as it established a hierarchy of communities and races. The colonizers divided their subjects into "more manly" and "less manly" groups (Connell, 2011: 46). In addition, because gender is a means of structuring social practice in general and not a specific type of practice, it is inextricably linked to other social structures. It is now commonplace to assert that gender interacts with race and class. This fact has substantial implications for the study of masculinity. For instance, white men's masculinities are constructed with white women and black men (Connell, 2005: 75). As a result of the increasing awareness of the interplay between gender, race, and social class, it is now common to recognize multiple masculinities. In this framework, it is simple to assume the existence of black masculinity or working-class masculinity.

In order to prevent the recognition of multiple masculinities from collapsing into a character typology, the analysis must center on the gender interactions among men. A relational perspective makes it simpler to see the powerful forces that shape gender configurations (Connell 2005, 76). Connell presents a four-tiered hierarchy of masculinity: complicit, marginalized, subservient, and hegemonic (2005: 77-81). The hierarchy illustrates masculinity's dominance, even within the ranks of the first gender, men, towards weaker men or the other gender, i.e., women.

1) Hegemony

From Gramsci's analysis of class relations, the idea of hegemony refers to the cultural dynamic by which a group claims and preserves a leading position in social life. At any given moment, one form of masculinity is favored. Hegemonic masculinity is the configuration of gender practice that incorporates the currently accepted answer to the legitimacy of patriarchy, which assures men's dominance over women. The most prominent bearers of hegemonic masculinity are not always the most powerful. They may be role models, like film actors or fictional characters.

Hegemony is likely only if there is a relationship between cultural ideal and collective or individual institutional power. Rather than violence, hegemony is marked by a successful claim to authority. Hegemonic masculinity represents an "acceptable" strategy. When the conditions for defending patriarchy change, the foundations for the supremacy of a specific type of masculinity crumble. New groups can challenge established solutions and become a hegemony. Hence, hegemony is historically fluid.

2) Subordination

Subordinate masculinity is the target of hegemony as a form of masculinity. Hegemony refers to the cultural supremacy of an entire society. There are distinct gender relations of dominance and subordination between groups of males within this overall framework. In this case, Connell shows that straight men often think gay people are subordinate. The dominance of heterosexual men and the subordination of homosexual men is referred to as

"gay masculinity" or "homosexual masculinity". This subordinate position often allows aggression. It is more than the cultural stigmatization of homosexuality or gay identity. Gay males are subordinate to straight men in material ways. They include political and cultural exclusion, abuse, legal and street violence, economic discrimination, and personal boycotts.

Furthermore, gay masculinity is the most conspicuous but not the only one. Some heterosexual men and boys are also banned. Subordination can sometimes involve harassment through language, added Connell. A vast vocabulary of abuse defines the process: wimp, milksop, nerd, turkey, sissy, lily liver, jellyfish, candy ass, ladyfinger, pushover, cookie pusher, cream puff, motherfucker, mother's son, four-eyes, dweeb, geek, Milquetoast, and Cedric.

3) Complicity

Connell explains that very few men fit the hegemonic masculinity normative standards. The number of men strictly adhering to the hegemonic pattern is likely relatively low. Nonetheless, most men benefit from its hegemony; as they receive the patriarchal dividend, the advantage men acquire from the subjection of women in general. Complicity masculinity does not dominate women and other men, nor does it embody hegemonic masculinity; however, it is indirectly involved with hegemonic masculinity. Hegemonic masculinity is referred to as the slacker version of complicit masculinity. The construction of masculinity made them conscious of the patriarchal dividend. So, they take the benefit of being a male. However, these men with complicit masculinity do not need to be the front-liners regarding the patriarchal division.

4) Marginalization

Connell argues that marginalized masculinity is related to class and racial relations. Hegemony, subordination, and complicity are internal relations of the gender hierarchy. Gender's interference with other structures, such as class and race, produces other relationships amongst masculinities. Connell describes this masculinity by illustrating black masculinity in white gender constructions. White hegemonic masculinity sustains the institutional oppression and physical terror that have shaped the formation of masculinities in black communities. Thus, black athletes in the United States represent this marginal masculinity. Their achievements are readily apparent in the American sports landscape. Nonetheless, this cannot produce black social authority in general.