

CHAPTER TWO

THEORETICAL FRAMEWORK

In this chapter, the writer explained some previous studies and theories that can help the writer in conducting this research. Some writers have discussed the issue of hypermasculinity. The previous studies provides relevant topic that support the writer in conducting this research and can be a guideline. Besides that, there are relatable theories that the writer used to analyze this research.

2.1 Previous Study

2.1.1 Failed Heroes: Hypermasculinity in The Contemporary American Novel (2012)

The first previous study is a thesis entitled “Failed Heroes: Hypermasculinity in the Contemporary American Novel” by Joseph D. Benson. The study give an understanding about hypermasculinity identity. The previous study and this study are both using the theory of gender stereotypes. The previous study used 2 novels, while this study used a movie. In this research, the writer analyzes the main character, a man who is a former Vietnam War soldier who has a very strong body and he is resilient. He succeeded in conquering the mafia who worked as a salesperson with a background of courage and a desire to protect all women, especially his niece. Meanwhile, in the previous study, there were characters who failed to build a masculine identity. There are factors that inform masculinity such as nationalism, pop culture and racism which are made as destructive forces. This

paper explains that there is a wrong perspective. People think of white and black men as polar opposites, when in essence they have difficulty in building proper masculinity beyond the expectation that hypermasculine proves to be similar. Therefore, the study is very helpful for researcher in doing this research.

2.1.2 Hypermasculinities of Teenagers As Seen in *Good Kids* Movie (2018)

The second research entitled “Hypermasculinities of Teenagers As Seen in *Good Kids* Movie” by Nurbaiti. The objective study of the research and this research are same that is to analyse the practices of hypermasculinity depicted in main characters. Both previous study and this research used a movie as a source and used a theory by Siddhanta. The movie that used by the previous study tells about teenagers where they are victims of the society. The writer pays attention on characters in the movie. In *Good Kids* movie, the main characters are depicted as successful students in academic. In *Rambo: Last blood*, the main character are depicted as strong man who has never been defeated in society. From this previous study, the writer took some points about the characteristics of hypermasculinity.

2.1.3 Of Masks and Masking The Gender: A study of Hypermasculinity and Gender Dynamics in The Movie *Bahubali* (2017)

The third research entitled “She conducted a research entitled “Of Masks and Masking The Gender: A study of Hypermasculinity and Gender Dynamics in The Movie *Bahubali*” by Regunath. The research objective is to reveal the machismo factor and the submissive woman. The theory that already used in the paper is a theory of Gault I that is about hypermasculinity. While in this paper, the writer

used a theory by Siddhanta. The issue that present from the previous study and this research are still same but the movie are different. Hypermasculine behaviour imposes itself as the normal standard for masculinity by subordinating other masculinities. It become a goal that boys want to attain in order to prove themselves as a man. The movie portrays the image of desire that segregates a nation based on gender and class. Power is ubiquitous in society, and is often associated with men rather than women. All the man characters in *Bahubali* are presented as powerful man, however the patricentric narration renders them helpless. While the main character in this paper, also presented as a strong man who save his surrounding from bad guy. From this study, the writer got new information about the theory of hypermasculinity.

2.1.4 Hypermasculinity in The Media: When Men “Walk Into The Fog” To Avoid Communication (2012)

The research entitled “Hypermasculinity in The Media: When Men “Walk Into The Fog” To Avoid Communication” by Avi Benzeev. The previous study used a media as a source while this study used film as the main source. The previous study gives knowledge to The writer about the characteristic of hypermasculinity and how people can argue with hypermasculinity attitude. The previous study is designed to examine whether men’s desire to facilitate a discussion regarding affective communication would be affected by media potrayals of subtle versus blatant withdrawal. Next, exemplified by a hypermasculine man who chose to leave an emotionally tense situations, even actually the women dont want it. While in this study, the writer try to illustrate the condition of the man who is very strong in facing his bad environment. The man can keep his emotion and he

knows when to get angry and when he need to hold back his anger. Therefore, this previous study is really important to support this research.

From those previous studies, it helps the writer to understand in defining and find the information about hypermasculinity and explaining each of hypermasculinity characteristics. Those paper also support to understand the theory about hypermasculinity by Ankita Siddhanta which used by the writer. For the second previous study also help the writer to analyze the movie because this paper also used the same theory that is from Pratista. In conclusion, each of previous studies give contributions in conducting this research.

2.2 Theory of Gender Stereotype

The writer used a theory of gender stereotype from American gender theories that is a professor of comparative literature and rhetoric at University of California named Judith Butler. Judith Butler focus on her ideas about feminism and gender, particularly those presented in her book untitled *Gender Trouble: Feminism and the subversion of identity*. Butler stated that, gender is an action carried out by people who are said to have existed before the action and that varies. Individual identity itself based on performative. Therefore, individuals cannot choose sex and cannot change or eliminate it radically only by behaving or not behaving in certain ways. At the same time, patterns of gender behavior will be seen from small deviations that are possible and indeed unavoidable and through the wide variety of socially constructed behaviors of gender characters revealed. And here The writer want to give a deeper explanation of gender stereotypes. Stereotypes illustrate general expetations about members of certain social groups. Gender

stereotypes can hinder the development of men and women such as education, freedom of expression, and exc. They used to maintain the relationship between male power over women and male power attitudes that hinder women's advancement. Yet, even if in the group there is an overall difference, not every individual exemplars in these groups will be different from each other. For example, on average, people expect that women are always shorter than men, but we all know women and men individually that this is not true or for whom the difference is even reversed. But, usually the perceptions of stereotypes become a tools for some groups to overemphasize differences between groups or even to underestimate variations within groups. So, in this research the writer want to look at on how gender stereotypes are portrayed through hypermasculinity that related to the people's opinions in the story.

2.3 Hypermasculinity

According to Siddhanta and Singh (2015), hypermasculinity is defined as a psychological term to exaggerate male stereotypical behavior related to sexuality, aggression, and physical strength where men are believed to be able to do anything. The concept of hypermasculinity itself is taken from the idea of virility which means that a man is regarded as a brave and strong figure. Not far from the definition of the concept of machismo which is interpreted as an ideological macho personality (Tomkins, 1988). While (Sirkin D. L., 1984) also defined hypermasculinity or the *macho personality* as consisting of three components: callous sexual attitudes toward women; the belief that violence is male; survive in dangerous situation is exciting. They developed Hypermasculinity Inventory

(HMI) which was designed to measure all three component. So, Mosher and Sirkin (1984) use forced choice formats to reduce the bias of responses to social desires (Cronbach, 1946). In HMI, respondents are instructed to circle one of two choices that are either socially desirable or undesirable, thus forcing participants to choose between responding as *macho men* or *cowards* (Mosher & sirkin). For instance, item 3 of the HMI asks participants to choose between two statements: "Call me the name and I will pretend I didn't hear you." or "Call me a name and I'll call you another." similarly, item 18 forces the choice between "I win by not fighting" or "I fight to win." Nevertheless, in this research the writer will reveal the characteristics of hypermasculinity :

2.3.1 Violence as manly

The attitude that violent aggression is an acceptable expression of masculine power and dominance. Man who have this character think if they commit violence and show their strength, they will get recognition from their surrounding and there is a certain sense of pride present if they show their toughness.

2.3.2 Calloused attitudes towards women or sex

The attitude that intimate relationship with women is a source of male power and women's submission and that sex can be received without empathic attention for the women's subjective experience.

2.3.3 Toughness as emotional self-control

Men strongly believe that anger is the only legitimate emotion for men, that expression of emotions especially feminine emotions such as sensitivity and empathy, are a sign of weakness. When a man feels lied to and disappointed, a man will definitely vent their emotions, and it will make her heart a little calm and relieved.

2.3.4 Danger as exciting

The attitude that survives in dangerous situations is manly. In any condition, a man will survive because they stick to the principle as a man who has hypermasculinity character. There is no fear of dying, but only a sense of being able to survive and solve the problems quickly.

2.3.5 An overly inflated sense of entitlement, whether that be to land, sex, money, success, privilege, property, or recognition, as evidenced by the following:

- (a) Risky behavior, including sexual promiscuity
- (b) Excessive financial risk-taking or money-hoarding
- (c) Extreme competitiveness, either in sporting events (as a fan and/or a participant), the workplace, or in other everyday settings.
- (e) An inappropriate sense of nationalism
- (f) An obsession with physical strength, often publicly flaunted

2.4 Study of Movie Analysis

This study is used movie as the data to do the analysis. Movie is known as a kind of visual communication that uses moving images or like body movements and sound to tell stories or provide information or entertain the audience. The film, also referred to as this film, displays communicating ideas, stories, perceptions, feelings, beauty or atmosphere recorded in terms of moving images that have sensors in them. Based on Lindrigin, he stated that film is better than drama by looking at the dynamics of sound, vision, and colorization (Lindrigin, 1963). This film expresses emotions to the audience by being influenced by several aspects, namely expressions, ideas, characters, and other things in the film that can support it. According to Patrie, he stated that the film's attention could be from the ideas, plot, effect or mood, character or style or texture of the film and its elements could be the focus of the moment and also the main focus element in any form of movie or film (Petrie, 1963).

There are several ways to focus on the analysis of films or movie that focus on plot, emotions and effects or moods, character, style or texture, and ideas which will be explained further below in this statement (Boggs, 1963):

2.4.1 Focus on plot

It focuses on attracting the viewer to the story or the story line of the film which is the story hole itself, because the goal is to plan it yourself to help the audience from their boredom by pulling from a good storyline that can be supported by characters, ideas and emotional effects (Boggs, 1963).

2.4.2 Focus on emotional and effect or mood

The important part of this film is emotional. The way the film can attract the viewer to some emotion will be the thing that shows the film succeed or not. Effects on film or film can support emotions too, for example in movies sad that the effect will take an important part that can support the emotional expression of the audience (Boggs, 1963).

2.4.3 Focus on character

In this section the writer must find a focal point through interrelated action and dialogue so as to draw the focus of the audience into the stories by the characters in the film. In this case, action or dialogue can be a way to help them easily understand the character that is being developed (Boggs, 1963).

2.4.4 Focus on style or texture

Style or texture is about the uniqueness of the film that becomes something special in the minds or memories of the audience by looking for rhythm, an atmosphere that can be a film style that can attract the attention of the audience and impress the audience (Boggs, 1963).

2.4.5 Focus on ideas

It focuses on ideas when several films want to tell a few messages in them that reveal the correlation between character and action. This section which focuses on ideas is divided into several sections namely moral statements, the truth of human nature, social problems, the complexity of human relations, the coming of age or loss of innocence or raising awareness (Boggs, 1963).

a. Moral statement

Every film or movie will have a moral statement in the message film that the writer wants to tell but as viewers we must also watch or be careful of the moral implications in the film (Boggs, 1963).

b. The truth of human nature

This focus is quite different to the uniqueness of the character, it is more focused for the character study into the real idea as a theme (Boggs, 1963).

c. Social problems

Social problems often become the problem that happen inside of the movie that they relate to the society problem to define and emphasize of society problem (Boggs, 1963).

d. The complexity of human relationship

This focus on the relationship that happen between human, it can be the problems, frustrations, pleasures, and joy of human relationship like example when they falling in love, getting marriage, family interaction and others (Boggs, 1963).

e. Coming of age or loss of innocence or growing awareness

This focus on the character that become a mature directly because of the problem that character faced it and gain an awareness of the relation between them and the world (Boggs, 1963).

2.4.6 Focus on visual element

Visual elements as part of film elements become an important part if people want to analyze films. So, people must understand the movement itself in every scene in the film that has its own purpose to make the film run well and is easy to understand. The importance of this element can make us pay attention to several objects and can help make some illusionary plots. There are several parts of visual elements that make the audience get the storyline such as sharpness of focus or visuals that can really attract the attention of the audience, the movement is the action itself and finally the lighting and colors that support more interesting visuals (Boggs, 1963).

2.5 Cinematic Film

Cinematic films are films that use quality and special properties and makes the film medium unique. This film is related to the shot, therefore every shot in the film is very important. There are several cinematic elements that focus on the most significant objects, maintain the motion of images, create depth of illusion, design of production, direction of art, transition and rhythm, tempo and time control. This research will explain more about the elements that focus on the most significant objects because that is what is important. In focusing attention on the most significant objects are divided into 7 parts, namely:

a. Size and proximity object

The way when the camera wants to make the viewer focus on as many points as they want but to make the size of the object bigger or like shooting that point closer to make it bigger.

b. Sharpness of focus

The way the camera can automatically make the eyes focus on what is best seen. The eye can get attention by looking for sharp focus.

c. Movement

Movement is about moving objects that can catch the eye of the audience. However, when the movement becomes background, he must be careful because it can attract attention and the viewer is not focused with the main focus. That is why it must be more static.

d. Extreme Close-up

Object shot or actor taken from a short distance, trying to make the focus only for the object and cannot search elsewhere. With using this technique, the viewer will get more significant and detail object in part of body such as eye, ear, and other small part of an object.

e. Arrangement of people and object

Make eye focus for the arrangement of people or objects that can communicate the nature of dramatic moments and position actors to reveal subtle and complex relationships.

f. Foreground and framing

The director is shot to frame the most important object with an object or person in the foreground that ensures close attention is not disturbed by other framing objects.

g. Lighting and color

The way light and color can help the eye get a significant object with the best appearance. High contrast and bright and dark areas create a natural focus (Boggs, 1963). In general, the lighting is categorized into three kinds of aspects such as source of lighting, quality, and direction. The lighting direction consists of five parts which are frontal lighting, side lighting, back lighting, under lighting, and top lighting (Pratista, 2012).

The writer will apply the theory in the discussion by seeing and stopping every scenes and the writer pay attention to the film in a clear and detailed way. Then, the writer will analyze every elements of the film theory one by one on a regular basis. Later, the writer used a qualitative method with descriptive analysis to clarify the discussion.