

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter aims to explain the theory applied in this study. The theory will be used to analyze the film *Clash of the Titans* by Louis Letterier under the focus of Representation of masculinity in character Perseus. Hegemonic Masculinity theory suggested by R.W. Connell in her book *Masculinities* (2005) is considered to be the most appropriate theory to be applied. Considering the using of film as the object of the study, narrative and non-narrative aspects of the film will be included to support the analysis.

2.1 Masculinity Era

Masculinity is not rigid. Masculinity is constantly changing every era. In this modern world, the concept of masculinity also has been progressing. This is explained by Beynon in his book entitled *Masculinities and Culture*. Beynon illustrates the concept of masculinity from time to time which kept changing, along with the trend of an era.

2.1.1 Masculinity Before 1980s

In this period, masculine figures depicted as a man working class with strong body shape and always dominate, especially on women this depiction is

known at the time of industrialization where men work in factories that require strong physical.

Men are very seen to 'Fatherhood', as a leader in the family and also as key decision-makers (Darwin 4). This concept of masculinity is called as 'Traditional Masculinity' in western culture.

Connell in *Masculinities* also quoting from Robert Brannon, which describes the four main elements of nature 'Traditional Masculinity' (70).

No Sissy Stuff: men should avoid behavior or something related to feminine

Be a Big Wheel: Masculinity can also be seen from the success, power, and fame or admired by others

Be a Sturdy Oak: A man must not show weakness. He should still look strong and tough. Moreover, rationality and self-reliance are also needed

Give em Hell: men should have a courageous and aggressive nature. And also to be able to take the risk fearless.

2.1.2 Masculinity in the 1980s

In this period, masculinity began to develop in different ways. Masculine is not a man who stiff or rough again. In this period, male masculine figure better known as the 'new man' (Beynon 98). There are two

concepts of masculinity in the decade of the 80s are shown by Beynon, the first is 'New Man as Nurturer'. Men began to show the nature of softness like a woman (Beynon 100). For example, when taking care of children. This group is usually derived from the middle class, well educated, and intellect.

The second concept is 'New Man as Narcissist'. Men began to pay attention to his appearance (Beynon 102). Many commercial products such as clothing and pop music that started favored by men. Even men become outstanding business object. Here, the men began to show his masculinity with flamboyant and elegant lifestyle. They began to indulge themselves with the commercial products such as property, cars; clothing is a form of dominant at the time. The figure is considered male industrial workers are considered as being outdated or old-fashioned.

2.1.3 Masculinity in the 1990s

Male figure in this decade returned to be did not care. Masculinity in this decade commonly referred to as 'new lad' (Beynon 111). This decade was influenced by pop music and fanatics in sport especially football. Masculine in this period is more like a look macho, violent, and hooliganism.

In the 1990s the men concerned with pleasure. They want to keep on having fun, casual sex, and enjoying the free life. In this decade males prefer

to highlight the radical nature such as swearing, drunkenness, making jokes with friends and suppresses women.

2.1.4 Masculinity in the 2000s

In this decade males commonly referred to as metrosexuals. Metrosexual men are males who come from the middle class and above. They are very concerned about the appearance, dress diligent and often follow the activities regarded in society. They generally have a broad knowledge and smart to get along. Men in this period are similar to the type of masculine in the 80s. They are very concerned about fashion, cared with lifestyle, and a perfectionist.

2.2 Hegemonic Masculinity

According to Connell, description of masculinities is the characteristic in every human being, naturally and becomes the law of nature which guarantees (or is taken to guarantee) a dominant position on gender (2005, p.77). The description of masculinity above is taken from the pattern of hegemonic masculinity. The concept of hegemony, deriving from Antonio Gramsci's analysis of class relations, refers to the cultural dynamic by which a group claims and sustains a leading position in social life (Connell 2005, p.77).

The notion of masculinity itself is divided into two, namely the dominant, culturally formed masculinity or the so-called *Hegemonic Masculinity* and a form of masculinity that is *subordinate*. Hegemonic masculinity was distinguished from other masculinities, especially subordinated masculinities. While subordinated masculinities are men who have been considered failed to meet the demands of hegemonic masculinity. Connell argues that the ideology of patriarchy legitimizes violence towards women and subordinated forms of masculinity as a result of the hegemonic masculinity's superiority over them (Connell 832).

Connell, in her book *Masculinities* (2005), introduced the concept of the theory of *hegemonic Masculinity*. Hegemonic masculinity was understood as the pattern of practice (i.e., things done, not just a set of role expectations or an identity) that allowed men's dominance over women to continue (Connell & Messerschmidt 832). In this theory, masculinity is defined by physical strength, Bravado, heterosexual, independent authority over women and other subordinate men or how the men to dominate. Violence is not always the way to dominate, if violence does not work then the man use a more delicate ways.

Hegemonic masculinity was distinguished from other masculinities, especially subordinated masculinities. Hegemonic masculinity was not assumed to be normal in the statistical sense; only a minority of men might enact it. But it

was certainly normative. It embodied the currently most honored way of being a man, it required all other men to position themselves in relation to it, and it ideologically legitimated the global subordination of women to men (Connell & Messerschmidt 832)

Stereotypical of masculine characteristics are socially constructed. Means any particular culture or group has properties different masculine. Construction of masculinity value is a product of the social construction of society distinguishing between male and female roles in certain circumstances. In social life, with this kind of masculine tradition, men are considered failed if he is not masculine. Most men suppressed to be masculine. Look weak, emotional, inefficient sexual can applies a major threat to confident men.

Little things that happen every day for decades that comes from cultural norms have formed a self-image in the life of a man. This condition can be seen from the taste and manner of dress, appearance, form of activity, how to get along, ways problem solving, verbal and non-verbal expression to the type of body accessories used (Vigorito & Curry 1).

The concept of masculinity in Western societies is usually associated with the image of industrialization, military, social and conventional gender

roles. It is intended in this case, for example, that men should be strong physically, smart, sexually aggressive, logically, an individualistic, and skew leads, as well as other male characteristics. With such images, the culture continues to create new masculines in his family as a kind of prestige that seems genetically owned by men.

Concept of hegemonic masculinity is can be found on the media such film. The concept was also employed in studying media representations of men, for instance, the interplay of sports and war imagery. Because the concept of hegemony helped to make sense of both the diversity and the selectiveness of images in mass media, media researchers began mapping the relations between representations of different masculinities (Connell & Messerschmidt 833).

As Connell argues, the negotiation of images also extends to the struggles around hegemonic masculinity and what it means to be a man. Mainstream cinema provides an important site where patriarchal masculinities are regularly tested and transformed and this notion also underpins the approach taken in this book regarding discussion of masculinity and cinema (Yates 55).

Character Perseus in the movie *Clash of the Titans* has the characteristics of hegemonic masculinity described by Connell. The

hegemonic male is said to be a strong, successful, capable and authoritative man who derives his reputation from the workplace and his self-esteem from the public sphere (Feasey 2-3). In the film, Perseus described to be someone who is strong, not give up, have the authority and has an unwavering principle.

2.3 Masculinity in Ancient Greece

Masculinity is not rigid in Ancient Greece. Manliness was a more fluid concept, full of tensions and inconsistencies. There were different ways for a man to express his maleness in late Classical and early Hellenistic Greece and hence it is better to speak of ‘masculinities’ and not ‘masculinity’ when discussing gender in ancient Greece (Rubarth 21).

The easiest way to demonstrate that masculinity was not a rigid and monolithic normative standard in ancient Greece is to compare different or contrasting ways of life that are moderately well documented from Classical and Hellenistic Greece.

There are three constructions of ideal manhood from cultures and ideologies in ancient (classical and post-classical) Greece that were recognized as having competing ideals: Athenian, Spartan, and Stoic. The first two are political and cultural

identities, while Stoicism represents a philosophical perspective (Rubarth 22).

Athens is described as an urban, metropolitan center that maintained its power by its navy and allies and was ruled by a direct and radical democracy. The Athenians were presented as individualistic, capitalistic, pragmatic, greedy, and perhaps ambitious. Athens was the place to go for comfort, progressive ideas, luxury, and wealth. In contrast Sparta was more rural, lived on small villages with little interest in civic infrastructure or material culture. Sparta was primarily a land based, military society with little interest in commercial.

There are four basic topics or central themes associated with the performance of masculinity. In order to identify the different constructions of masculinity present in Sparta, Athens, and Stoicism. These topics are courage, patriarchy, politics, and sexuality (Rubarth 23).

Greek conceptions of masculinity are intimately tied to the virtue of courage. Courage is usually used to specify the excellence of bravery and valor, especially on the battlefield (Rubarth 24). Sparta was born to be a soldier, from age of seven, young Spartan has lived in camps, trained continuously, and forbidden to be a farmer or trader. Every aspect of their society prepared them for war (Rubarth 25). Courage was also highly valued

by the Athenians and noble feats of courage such as those performed at Marathon and Salamis were deservedly celebrated. Whereas Athenian teens trained for war as part of their coming-to-age rites, war was always secondary to their regular life.

In Athens being the head of a household or *oikos* is one of the main ways to demonstrate male power. The Athenian head of a household was the *kurios* (master, lord). The *kurios* had absolute control over his household; the state had little to say regarding how he treated his wife and children, managed his slaves, or spent his free time (Rubarth 27). Thus the manly ideal in Athens included marriage, fatherhood, estate management, and mastery over slaves. Those who failed to marry and produce children, or who squandered their inheritance, or failed to control their slaves also failed at being a man.

Since Spartan youths leave the home at the age of seven and live and eat in the military barracks, their real home is the army and their real family is the members of their common messes. Spartan men do not run the homes.

In Athens an essential part of masculine identity was to be actively involved in the running of the state. This entailed more than just voting. An Athenian male was expected to serve on different committees, act on juries, join political associations, keep informed, and argue about politics constantly. The contrasts with the Spartans were famously short on speech. When Sparta

initiated its radical military reforms, they also drove out intellectuals and artists (Rubarth 29).

2.4 Review of Related Studies

One study that addresses the issue of masculinity in the film is a study from Dudy Okvantita. He was a student of English literature in Universitas Airlangga. The issue raised is about the representation of masculinity in the film *The Raid*. He took the character of Rama as a representation of masculinity. Dudy uses the semiotic analysis and uses theory of Hegemonic Masculinity by R.W. Connell to find the concept of masculinity in the character of Rama. Rama was a policeman who was assigned to capture the drug kingpin who lived in an empty apartment. Rama portrayed as a tough guy, never give up, can fight. Work of the police is essentially a masculine job. Because they are required to be able to fighting criminals. Fighting is one feature of masculinity. In this study, Rama also has a softer side of a man. He was a very loving husband and family. The concept of masculinity was constructed by Rama is traditional masculinity because the concept of masculine which appears in Rama construction is like a working class man figure with muscular body and act as dominator, especially over women.

In addition researcher also interest on Ardi Gustira Mahardika who majoring at Science of Communication Managemenet, Faculty of

Communication, Padjadjaran University. The Title of his Research is Representation of Masculinity in Commercial Television of Mens Biore Parkour Version. This study found some of the myths contained in this research are masculine is a man who is energetic, strong, and courageous, masculine is a man who has a burly and body fit, masculine is a man who dressed neatly, masculine is a man who is caring for himself and body. The conclusion of the research describes that the meaning of masculinity from every decade is has shifting meanings. Masculinity to be conveyed by advertising of Mens Biore Parkour Version is a strong man, energetic, well-built and has body fit, neat, and care for him.