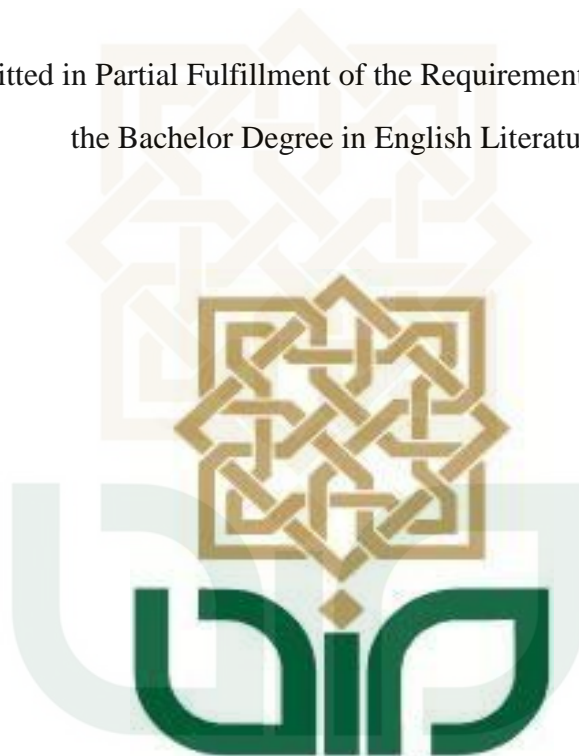


**PASSING DOWN MASCULINITY FROM FATHER TO SON AS
DEPICTED IN *CHEF* MOVIE**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining
the Bachelor Degree in English Literature



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2018**

A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Yogyakarta, March 4, 2018

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Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

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**PASSING DOWN MASCULINITY FROM FATHER TO SON AS
DEPICTED IN *CHEF* MOVIE**

By: Umi 'Afini

Abstract

Masculinity is not a stable thing, in fact it is so fluid and it is not easy to identify. Yet, the form of how masculinity changes, it is always be a very important thing to investigate. The process of the transformation of masculinity can be seen in the *Chef* movie. There are images of masculinity that is passed down by Carl to Percy when they stay together. There is a construction how man should be, exercised by Carl. This research applies masculinity theory by Todd W. Reeser. The aim of this research is to find kind of the images of masculinity that are passed down by Carl to Percy. This research uses qualitative methods and applies the supporting theory that appropriate to the data. Then, the writer concludes that masculinity is not nature but masculinity needs to be constructed through interactions with a masculine man and through image of masculinity witnessed by a boy.

Keyword: *masculinity, passing down, man, images of masculinity.*

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**PASSING DOWN MASCULINITY FROM FATHER TO SON AS
DEPICTED IN *CHEF* MOVIE**

Oleh: Umi ‘Afini

Abstrak

Maskkulinitas bukan merupakan hal yang stabil, tetapi maskulinitas merupakan hal yang dapat berubah-ubah dan maskulinitas tidak mudah untuk diidentifikasi. Namun, perubahan maskulinitas menjadi hal yang penting untuk diteliti. Proses transformasi maskulinitas terdapat dalam *filmChef*. Dalam film ini digambarkan hal-hal yang berhubungan dengan maskulinitas yang kemudian diajarkan oleh Carl untuk Percy. Dalam film ini, terdapat konstruksi atau anggapan bagaimana seharusnya seorang laki-laki bersikap, yang ditunjukkan oleh Carl. Penelitian ini mengaplikasikan teori *masculinity* dari Todd W. Reeser. Penelitian ini bertujuan untuk menganalisa hal-hal maskulinitas yang diturunkan oleh Carl. penelitian menggunakan metode kualitatif dan dan mengaplikasikan teori pendukung. Penulis memperoleh kesimpulan bahwa maskulinitas tidak dibawa sejak seorang laki-laki lahir akan tetapi maskulinitas dibangun atau dibentuk melali interaksi-inteaksi dengan laki-laki maskulin dan melalui pengamatan yang dilakukan oleh anak laki-laki.

Kata kunci: *maskulinitas, penurunan, laki-laki, hal-hal maskulinitas*

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MOTTO:

“For indeed, with hardship [will be] ease. Indeed, with hardship [will be] ease”. (Surah Al Insyirah: verse 6-7)



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Umi 'Afini

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CHAPTER I

INTRODUCTION

1.1 Background of Choosing the Subject

There are many creative things created by human. One of those things is literature. Therefore, literature can be a place to accommodate people's creativities and to express people's ideas as creative as they want. Here, "literature, then, conveys a certain type of knowledge which is not scientific and factual but has to do with values and meaningfulness and which makes use of language that expresses and manipulates emotions"(Bertens, 2001: 17). Moreover, as Bertens state in his book entitled *Literary Theory*: "literature also had important things to teach us, was already familiar in antiquity and we see it repeated time and over the ages" (2001: 1).

Literary works are not only about books or written forms, but also about audio, visual, and audio-visual forms that can be enjoyed by people. One of audio-visual forms is movie. People can get new perspective and emotional experiences by watching a movie. They can enjoy every part of movie that has been depicted through both audio and visual systematically. Moreover, they can get the main idea from certain movie and understand the story as well. Then, it is like they are involving in the movie and be a part of the certain movie. "Films enlist our sensations, perceptions, and responses in and over time, as much as they appeal to our memories, our archives of what we know and we have known, of what we experience and have experienced" (Villarejo, 2007: 24).

Nowadays, movie is not only a popular literary work, but it is also an interesting part of people lives. “They –films- appeal to and become part of our personal and individual histories, and part of our collective lives” (Villarejo, 2007: 24). Movie also gives emotional feelings to the viewers, such as love, anger, sadness, and joy, for instance, in a comedy-drama movie. Comedy-drama is a genre that combines two elements between comedy and drama. “Genre is, of course, and important ingredient in any film’s narrative image” (Neale, 2000: 160).

Comedy-drama film is a genre that has dramatic tone, yet has important elements of comedy. In comedy-drama, the amount of drama and comedy are almost equally balanced. This balanced provides comedic relief for the audience, while still addressing serious issue (www.thescriplab.com/-screenplay/genre).

Chef is one of comedy-drama movie written, directed, and starred by Jon Favreau. This movie was released in 2014. The main casts of this movie are Jon Favreau as Carl Casper, Sofia Vergara as Inez, Emjay Anthony as Percy, John Leguizamo as Martin, Oliver Platt as Ramsey Michael, Scarlett Johansson as Molly, Bobby Cannavale as Tony, and Dustin Hoffman as Riva. *Chef* movie won “AARP movies for Grownups Awards in 2015 as best comedy; Tribeca Film Festival Awards in 2014 for best narrative, Jon Favreau; Guild of Music Supervisors Awards in 2015 nominated as Best Music Supervision, Mathieu Siregar” (imdb.com).

This movie tells about a head chef named Carl Casper who works at Gauloises restaurant in Brentwood. Carl is depicted as an adroit, open minded,

caring, and creative man. As a head chef, he has a solid team in a kitchen of the restaurant and one of them is Martin. Martin is depicted as the best friend of Carl. In this movie, Carl does not only cook the menu in the kitchen's restaurant, but also buy the whole ingredients. On the one hand, cooking and the whole stuff of kitchen are associated with women's area and not considered as men's area. Likewise, chef is not considered as a masculine occupation for a man. On the other hand, most of the chefs in the kitchen of the restaurant are men and they can do their job as well. According to John Burton in an article entitled *Do Men Really Make the Best Chefs?*, reveals "it is a fact that men are the best cooks, professional or not. Industrial kitchen may have heavy equipment, but men are the best cooks because they more passionate and take cooking more seriously" (www.independenet.co.uk/life-style/food-and-drink/news/do-men-really-make-the-best-chefs-938708.html: 2010).

That statement above can be inferred that men are capable to cook and they have a capability to be a chef in the restaurant. Likewise, if women cook passionately and seriously, they are also capable to be the best cook like men, but, the writer focuses only on chef as male character's job as seen in the context of masculinity. Carl's job can be mentioned as one of masculine jobs because he needs extra time to do his job in the restaurant. As Stacie Steward states "it is a high-pressure environment, hard work and long hours, late into the night. If you want to have kids and start a family. I don't see how you can do that and be a chef" (www.independenet.co.uk/life-style/food-and-drink/news/do-men-really-make-the-best-chefs-938708.html: 2010). Carl's job in this movie is depicted by a

deft cooking competency. It can be seen when he cooks not only fancy food, but also cooks the food that have a good taste. As Kevin Curry states that “it is a masculine quality to want to physically put food on the table and make it taste good” (www.washingtonpost.com/news/wonk/wp/2016/07/19/why-so-many-millennial-men-are-cooking/?utm_term=.ef70dacaef7c: 2016). Moreover, the dining room and the kitchen are not separated by wall, so the customers of the restaurant can see Carl and his team while they are cooking the menu in the kitchen’s restaurant.

Carl is not only a head chef, but also a father for his 10 year-old boy named Percy. Carl stays only two weeks with Percy and for the rest of the days Percy stays with his mother, Inez. Inez and Carl got divorced, then, Carl does not stay in Inez’s house as the previous time. He decides to stay in his own house. However, Inez and Carl are still good friends and support each other even though they have divorced. Meanwhile, there are many roles that are done by Carl as Percy’s father such as taking care of him, nurturing him when they are together, picking him up, cooking the meal for him, and making sure he grows in appropriate values. There is also a moment when Carl has to go buying the groceries and also take care of Percy. He also takes a break in the middle of cooking in the kitchen’s restaurant to pick his son up in Inez’s house and to drop him off in his own house.

Furthermore, as the head chef, Carl has to work for long hours in the kitchen’s restaurant. He does not even allow Percy to see him while he is cooking in the early time of his work. Since, Carl gets only two stars and his anger’s video

goes viral. He loses his job and the viral video is watched by Percy. Carl feels so embarrassed and his relation with Percy gets worse. Carl has no quality time with Percy and it leaves Percy in loneliness. Percy needs only a father figure or a man role model in his life. However, Carl does not have enough time to Percy. He supposes that 10 year-old is a weird age of Percy. Then, he thinks that it will be difficult to have a good relation with Percy as at the previous time.

Inez knows that the relation between Percy and Carl gets worse. Therefore, on Percy's holiday, Inez asks Carl to accompany her and Percy to go to Miami for Inez's work. They are also going to see a performance of Percy's grandfather. She asks Carl to be a nanny when she is at work. Then, in Miami, Carl gets a broken food truck given by Marvin and he fixes it up. Percy also helps Carl to clean the whole truck. They do not only fix the truck, but they also cook together, buy the kitchen's stuff, try the local food, buy the groceries, watch the music concert, eat the grilled meat at Franklin barbeque, and sell the Cuban sandwiches. Those activities build up a better relation and an intimate relation between Carl and Percy. They feel like they have time to get to know each other.

Moreover, Percy does not only need a better relation with his father –stay at the same house—, but also a masculine man as his role model in his daily life, so he can emulate how he should be as a man. In this case, Carl is a man role model of Percy. He can get the images of masculinity through his father and there is a reproduction of masculinity done by Percy, as masculinity coming from many different places and coming from everywhere (Reeser, 2010: 29). Through the activities that are done by them in every two weeks and the works that are done in

Miami, there are some processes of passing down masculinity exercised by Carl and the process of imitating masculinity exercised by Percy. Moreover, there are the images of masculinity that are taught by Carl to Percy intentionally. There are also the images of masculinity that are taught by Carl to Percy unintentionally but the images are witnessed by Percy.

As Lamb stated on his book that, “children are directly affected by caretaking, teaching, play, maltreatment, and neglect by their fathers” (2004: 9). It means that a child will imitate what their father does whether it is good or bad. Furthermore, the male character attempts to exercise his masculinity through his kind-hearted action. He also teaches his son how to deal with life through his own way. Carl can be considered as the masculine man, so, he can pass down his masculinity to Percy as well. Therefore, when Carl has masculine side in himself, it can be inferred that Percy also has masculine side imitated from his father. It can happen because there is a close relation between Carl and Percy. Their relation can be mentioned as male bonding. The male bonding is the close relation or friendship between men, but in *Chef* movie, the male bonding does not only happen between men, but also happens between adult and kid.

According to Reeser, “male-male relations as a peaceful lack of rivalry or as a non-problematic male bonding, in which an imaged masculine sameness permits masculinity to be viewed as harmonious” (2010: 56). Then, the writer attempts to explore how masculinity is passed down in the relation between father and son. It becomes interesting when male to male bonding happens between adult and kid as seen in *Chef* movie, because male bonding usually happens

between adult –man-- and adult –man—. By analyzing male to male bonding between father (adult) and son (kid), it is expected that the reproduction of masculinity in the form of passing down can be identified.

1.2 Research Question

Based on the background of study, this research has the research question: How are the relations between father and son depicted in *Chef* movie in the manhood passing down context?

1.3 Objectives of Study

Based on the problem statement, this research aims to explore how the masculinity is passed down by father to son in the context of manhood, as seen in *Chef* movie.

1.4 Significance of Study

The significant aspect of this research is to be one of references to those who study literature, specially the Reeser's masculinity theory. It also to give an explanation to people that men have a better form of masculinity as seen in *Chef* movie and to explore the process of passing down masculinity. The images of masculinity can be passed down to their children through a good way. Thus, it shows how a son and a father can be a great buddy to each other. It also expects to increase people awareness, especially in men understanding about being a good father. It is also about giving the images of masculinity to their son and treating

their son through in better way. So, the better form of masculinity can be reached and the son can be more masculine in the good contexts.

1.5 Literary Review

The movie of *Chef* has been analyzed in any academic papers. Here, there are two researchers that analyze *Chef* movie. The first research is written by Qurrata A'yunin (2016), an English Literature student of Airlangga University, Surabaya. The title of her research is *The Portrayal of Hyper Reality in Chef Film*. She applied the hyper reality theory by Jean Baudrillard together with the narrative and non-narrative aspects. The result of this research shows that “social media influences its users by giving both and negative and positive impacts” (A'yunin: 2016). The negative impact is when Ramsey's review makes Carl angry, then, they start a twit war in Twitter. Then, the positive one is Carl can promote his business via social media. The writer also get conclusion that “people enjoy the hyperreality than the reality and the uses of social media changes people's existence” (A'yunin, 2016).

The second research is a paper written by Reki Niko (2016), a Telkom university student, Bandung. He writes a paper entitled *Analisa Semiotika Penggunaan Twitter pada Film Chef*. He applied semiotic theory by Charles Sanders Pierce and explained about buzz marketing in *Chef* movie via Twitter. As the result of this research, the writer showed that there is buzz marketing aspects through the icon, index and the symbol in *Chef* movie (Niko: 2016).

The third research is written by Muhammad Syamsun Ni'am (2017), a student of English Literature in State Islamic of Sunan Kalijaga, Yogyakarta. He writes a paper entitled *Hegemonic Masculinity as Seen in I am Malala*. This paper attempts to analyze the practices of masculinity exercised by male characters in *I am Malala*. He applied hegemonic masculinity theory by R. W. Connell. The result of this paper is the practices that can be categorized as hegemonic masculinity: dreaming to be martyr, fighting against infidels, feuding among familial, humiliating the birth of baby girl, speaking in public, learning at school, providing household needs, honor killing, and selling bride (Ni'am: v).

Based on those graduating papers or literary reviews above, the writer focuses on the reproduction of the images of masculinity in the *Chef* movie by applying masculinity theory by Todd W. Reeser.

1.6 Theoretical Approach

1.6.1 Masculinity Theory

This research attempts to analyze the process of passing down masculinity as shown in *Chef* movie and the writer applies masculinity theory by Todd W. Reeser as the basic theory of analysis. Reeser contends that masculinity is cultural contexts and temporal context (2010: 2-3). In this theory, Reeser reveals non-hegemonic masculinity concept. In non-hegemony concept, a man should perform a better way of masculinity and controls the others all the time (2010: 8). He also brings out positive kind of masculinity, "a non-hegemonic way, moment in which men break or attempts to their own hold over power and ways in which purely

critical views of masculinity can be supplemented by more positives ones” (2010: 8).

Reeser also mentioned about masculinity development of the boy. Moreover, masculinity is not nature but there are “the actual processes of the construction of masculinity” (Reeser, 2010: 51). One is born as a boy and he needs various symbolic and non-symbolic processes to be a man (2010: 13). A boy can imitate masculinity through what he sees around him and he can get the images of masculinity through his father, television program, advertisement, internet, movie, magazine, and the masculine men around him (2010: 19). Furthermore, masculinity can come from many different places and a boy is influenced by many images of masculinity (2010: 17).

In the process of imitating masculinity, a boy or a man has to observe directly through another man in his daily life, “those men (or women) in turn influence the masculinity of others, whether because the too become famous or because they influence other men or boys that they encounter in their day-to-day interactions” (Reeser, 2010: 19). Masculinity is constructed not only through interactions among men but also through domination and practices (2010: 51). In addition, practices can influence image of masculinity (2010: 24).

Reeser also stated that a man can have two experiences of gender, “I may feel very masculine for certain reasons at one point and very feminine at another point, but those gendered feelings would not be opposite” (2010: 46).

Furthermore, he argued that men also have feminine side, as in his statement below:

The sensitive man, for instance, is one brand of masculinity dependent not on a rejection of femininity but on its necessary incorporation into what a man is or should be. Masculinity and femininity are not opposite because having more of one gender does not decrease the amount of the other. Any person can be taken have a large amount of masculinity and femininity, or very little masculinity and very little femininity, or some other combination of the two. Acting more masculine in a certain situation does not mean that one is necessarily acting less feminine (and vice versa) (2010: 37).

1.6.2 Movie theory

The main data source of this research is movie, so the writer also applies movie theory to support the analysis. According to Amy Villarejo in her book *Film Studies: The Basics*, there are two important aspects to analyze a scene in a movie. The first is *mise-en-scène*, it is used to make the movie such as a representation of real life. *Mise-en-scène* has six elements: setting, lighting, costume, hair, make-up, and figure behavior (2007: 28-36). There are soft lighting, high lighting, and key lighting. Those lighting are used to emphasize the emotion or the expression in the current shot. Those elements are needed in the movie to make it more interesting and impressive. The second one is cinematography. It is used to shoot an object by a camera. There are three dimensions in cinematography: camera distance, camera angle, and camera's movement (Villarejo: 36). "Every placement of the camera can be analyzed in terms of the distance between the camera and its object(s)...using the human body as the reference point for each designation (2007: 38):

- a. The extreme long shot (ELS), distinguished the human figure from the wide environment;
- b. The long shot (LS), focused on the subject, but the background is still visible;
- c. The medium long shot (MLS), framed the human from knees up;
- d. The medium shot (MS), framed the subject from the waist up;
- e. The medium close-up (MCU), framed the human from the chest up;
- f. The close-up (CU), framed the human, especially face;
- g. The extreme close-up (ECU), framed the human's facial features.

1.7 Method of Research

This part explains about the type of research, data sources, data collecting technique, and data analysis technique.

1.7.1 Type of Research

The writer applies the qualitative method for this research. According to Creswell qualitative research is “exploring and understanding the meaning individuals or groups ascribe to a social or human problem...and the researcher making interpretations of the meaning of the data” (2009: 1). In this method, the writer collects the image of masculinity and has the aims to get the understanding of the content of the movie.

1.7.2 Data Sources

This research contains two categories of data; primary data and secondary data:

- a. The primary data are taken from the movie, such as shots that framed the main character, the dialogues, the events, and the signs.
- b. The secondary data are taken from the other sources such as books, journals, articles, and internet related to main data.

1.7.3 Data Collection Technique

The method of collecting data that is used by the writer in this research is done by reading the movie and finding the some supporting references. The writer divides it into some steps:

- a. The writer reads *Chef* movie repeatedly to understand about the contents of the movie.
- b. The writer chooses the proper data in *Chef* movie such as the shots, the dialogues, the events, and the signs related to the problem statement.
- c. The writer categorizes the related data and chooses the representative shots.

1.7.4 Data Analysis Technique

The writer uses objective approach to analyze the data. There are some steps that are used by the writer:

1. Identifying: the writer identifies the main character and the practices of masculinity exercised by male character portrayed in *Chef* movie.
2. Classifying: the writer classifies the events of the main characters using Reeser's theory.
3. Analyzing: the writer analyzes the main characters' event that show how the images of masculinity are passed down.
4. Concluding: the writer writes the conclusion of this research.

1.8 Paper Organization

This research consists of four chapters. The first chapter is an introduction. It consists of background of study, research question, objectives of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter presents the intrinsic elements of *Chef* movie. The third chapter delivers the analysis of the data using the masculinity theory by Todd. W. Reeser and movie theory. The last chapter is the conclusion of the research.

CHAPTER IV

CONCLUSION

4.1 Conclusion

From the analysis at the previous chapter, it can be concluded that there are two ways how masculinity is passed down by Carl to Percy; intentionally – teaching masculinity— and unintentionally –learning masculinity—. Through the analysis, masculinity is not nature but nurture. Here, nurture does not mean like a formal education but a boy needs to observe a masculine man and imitate his masculinity. There are also innumerable images of masculinity around the boy and he has to imitate or emulate the images to be a masculine man. The process of reproduction masculinity can be happened because there is an interaction between Carl and Percy repeatedly.

Carl's masculinity is passed down to Percy through the good ways and Percy accepts it as well. Then, Percy becomes a chef on the food truck and he can do what Carl taught about cooking and how he should be as a boy. At the beginning, Carl thinks that Percy in a weird age, but after getting to know he realize that Percy is a nice one. Carl also realizes that Percy is not only as his son, but also as his buddy. In addition, a father should have a kind-hearted side when treating his kids and control his kids through good ways. The concept of a better form of hegemony of Reeser mentions it as non-hegemony masculinity, is like written in the Al-Qur'an, Surah An-Nisa, verse 34:

الرِّجَالُ قَوَّامُونَ عَلَى النِّسَاءِ بِمَا فَضَّلَ اللَّهُ بَعْضَهُمْ عَلَى بَعْضٍ
 وَبِمَا أَنْفَقُوا مِنْ أَمْوَالِهِمْ فَأَلْصَقَتْ قَنِينَتُهُ
 حَافِظَاتٌ لِّلْغَيْبِ بِمَا حَفِظَ اللَّهُ وَاللَّي تَخَافُونَ نُشُوزَهُنَّ
 فَعِظُوهُنَّ وَأَهْجُرُوهُنَّ فِي الْمَضَاجِعِ وَأَضْرِبُوهُنَّ فَإِنِ
 أَطَعْنَكُمْ فَلَا تَبْغُوا عَلَيْهِنَّ سَبِيلًا إِنَّ اللَّهَ كَانَ عَلِيمًا
 كَبِيرًا

“Men are in charge of women by [right of] what Allah has given one over the other and what they spend [for maintenance] from their wealth. So righteous women are devoutly obedient, guarding in (the husband’s) absence what Allah would have them guard. But those (wives) from you fear arrogance –(first) advise them; (then if they persist), forsake them in bed, and (finally), strike them. But if they obey you (once more), seek no means against them. Indeed, Allah is ever Exalted and Grand” (quran.com).

The verse above elaborates that man (husband) becomes head of family and he has responsibility to guide a woman (wife) and his children. The word ‘men’ is used to signify masculine characteristics to be owned by human beings (Ghafur as cited in Ni’am, 2017: 7). The masculine characteristics are depicted through the breadwinner, care provider, educator, moral guides, and role model.

4.2 Suggestion

Chef movie tells about the relationship between father and his son. Moreover, the writer focuses on how masculinity is passed down from father to son. Thus, the writer analyzes it by applying the masculinity theory. The writer suggests to apply the other theories such as psychoanalysis theory, semiotic theory, or the others theories.

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