FEMALE MASCULINITY AS SEEN IN *JOY* MOVIE

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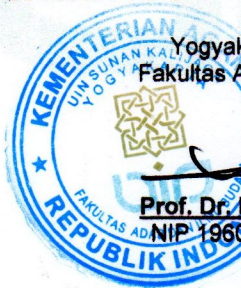NIP 19760405 200901 1 016

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FEMALE MASCULINITY AS SEEN IN *JOY* MOVIE

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ABSTRACT

Joy is a movie that tells about the struggles of a single parent named Joy Mangano. As a single parent, she is firm and independent. Traditionally, men only own the nature of masculinity while women own the feminine nature, but in this movie the nature is exchanged. Joy, the heroine of this movie, has a feminine appearance, but she acts like a man. When she is with her family, she becomes feminine, but when she is in her business, she turns her personality into masculine. From that problem, this research aims to analyze how the masculinity in women's body can be interchangeable. This study applied the qualitative method with the theory of female masculinity proposed by Judith Halberstam and R.W Connell that is designed to reveal and to explain the masculinity of Joy Mangano character in *Joy* movie. The researcher also uses movie theory to read the frames. The result of this analysis found that Joy Mangano character has masculinity in herself. This masculinity is not innate but nurture. Female masculinity in this research aims to show the equality between a woman and a man. The image of masculinity that sticks to Joy in this movie shows that she is powerful, independent, and dominant.

Keywords: masculinity, female masculinity theory, movie theory.

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ABSTRAK

Joy adalah film yang bercerita tentang salah satu orang tua tunggal bernama Joy Mangano. Sebagai orang tua tunggal, Joy adalah seorang yang, tegas dan mandiri. Seperti yang telah diketahui, pada umumnya sifat maskulin hanya dimiliki oleh laki-laki sedangkan sifat feminin dimiliki oleh perempuan, tetapi dalam film ini sifat tersebut dipertukarkan. Joy, karakter utama perempuan di film ini memiliki penampilan yang feminin tapi terkadang ia berkelakuan seperti maskulin. Ketika ia berada di lingkungan keluarga, ia memiliki kepribadian seperti seorang feminin, namun ketika ia berada di tengah urusan bisnisnya, ia mengubah kepribadiannya menjadi seorang maskulin. Dari permasalah tersebut, penelitian ini bertujuan untuk menganalisis bagaimana sifat maskulin dalam diri seorang perempuan dapat dipertukarkan. Penelitian ini menggunakan metode kualitatif dengan teori maskulinitas wanita yang diusung oleh Judith Halberstam dan R.W Connell yang bertindak sebagai pisau analisis untuk mengungkapkan dan menjelaskan sifat maskulinitas dari karakter Joy Mangano dalam film *Joy*. Peneliti juga menggunakan teori film untuk membaca setiap frame yang ada. Dari hasil analisis didapatkan hasil bahwa maskulinitas bukan merupakan bawaan lahir melainkan sebuah bentukan dan diajarkan. Teori maskulinitas wanita dalam penelitian ini bertujuan untuk menunjukkan kesetaraan antara perempuan dan laki-laki. Gambaran maskulinitas yang ditunjukkan pada karakter Joy di film ini adalah sosoknya yang kuat, mandiri, dan dominan.

Kata Kunci: maskulinitas, teori maskulinitas wanita, teori film.

MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا

(QS. 94:5)

DEDICATION

Sincerely, this graduating paper is dedicated to My Parents.

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Wassalamu'alaikum Wr. Wb

Yogyakarta, 18 April 2018

Rizqi Auliawati Putri
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INTRODUCTION

1.1 Background of Study

Human and literature are two things that cannot be seperated because human is a narrative person. In daily life people always share and tell stories to other people. The story could be built based on their experiences or the story that they read in the book which comes up from their imaginations. The story itself is part of literature. On the other hand, literature is a medium of delivering author's creative ideas which are imaginative. According to Eagleton (1996: 1) literature is 'imaginative' writing in the sense of fiction - writing which is not literally true. Imaginative writing comes as the result of existed phenomena. It becomes imaginative because the writer delivers the phenomena creatively based on the author's ideas. The author makes the imaginative writing to make the phenomena interesting. In understanding the literary works, the readers will have the imagination, but they only can imagine it without being able to see what is meant by the story. Then, the readers need a medium to visualize their imagination.

The researcher prefers to choose a movie as a medium to understand a literary work. Movie has become popular art recently because it has a pleasure in familiarizing, recognizing, and relishing their repetition and restatement (Turner, 1999: 100). It means that movie can

1

express and visualize a story in a literary work clearly because it has the audio and video which can help the people understand what the point is conveyed by a literary text.

In this era, movie is not only used as a medium of entertainment but also used as a medium of learning. Through the movie and the characters of inside the story, people can learn about life. In a journal entitled *Education through Movie: Improving Teaching Skills and Fostering Reflection among Students and Teacher*s, Blasco said movie provides a narrative model grounded in learners' familiar world that is framed in emotions and images. Because they are familiar with it, movies are useful in teaching the human dimension required for developing human being and building identity. It also helps learners to understand and recognize immediately the main messages regarding attitudes and human values delivered through the movie characters.

There are several kinds of genres in a movie namely, biography, romance, action, horror, thriller, epic, fantasy, and science movie. There is a movie called drama movie. The reason why the researcher chooses this kind of genre because this genre depicts the real life issues which occur in society.

> Drama film is a genre that relies on the emotional and relational development of realistic characters. While Drama film relies heavily on this kind of development, dramatic themes play a large role in the plot as well. Often, these dramatic themes are taken from intense, real life issues. Whether heroes or heroines are facing a conflict from the outside or a conflict within themselves, Drama

film aims to tell an honest story of human struggles (thescriptlab.com).

In this research, the researcher uses *Joy* movie by David O. Russell as the object of research. *Joy* is a 2015 movie directed by David O. Russell and produced by Matthew Budman as an executive producer. The cinematography of this movie is done by Linus Sandgren and the music by David Campbell, West Dylan and Thordson. *Joy* was released on December 25 in 2015 in USA. This movie has grossed over $56,451,232 in USA and $101,134,059 worldwide. This movie is starred by Jennifer Lawrence as Joy, Robert De Niro as Rudy, Bradley Cooper as Neil Walker, Edgar Ramirez as Tony, Diane Ladd as Mimi, Isabella Rossellini as Trudy, Dascha Polanco as Jackie, and Elisabeth Rohm as Peggy. This movie emphasizes Joy's life in pursuing her dream and life. There are so many pressures coming from many directions, including from her parents and the environment around her.

Joy movie tells about a woman named Joy Mangano who has creativity to create anything. She does not continue her study because her parents were divorced, and her father prohibits her to go to the college because it costs a lot of money. All she has to do is to take care of her mother, her children, and her grandmother by herself. After being divorced, she has to take care of her ex-husband because he does not have any place to live in. Even though her parents have divorced, she has a dream to create an invention. She and her friend named Jackie decide to create a thing in the future, but because of that divorce, she has to bury her

dream. On her daily life, she works as a customer service and an accountant in her father's business. One day, her economic family condition is in a bad condition. As the daughter of the family, she has to earn more money to survive. Her economic condition leads her to make some changes in her life to support her family. Then, she makes a self-wringing mop as her first manufacturing invention. In the beginning of her transformation, some problems make her life more complicated. She has to reassure her father's girlfriend to afford her business and the people to buy her mop. Even though she failed for several times, she does not give up.

One day, Joy's ex-husband wants to help her. He introduces her with his friend who works at the television. The aim is to promote Joy's mop in the television so that people will buy it. At the first time of the promotion, she failed, and no one buys her mop. Joy is feeling frustrated. She comes back to her ex-husband's friend office to ask the second chance. She tells that she is the one who will promote her own mop. At the first, they reject it, but then they let Joy do that. When Joy promotes her mop, all people buy that mop directly. After she succeeds in promoting her mop, her life has changed gradually.

This movie is worth to be analyzed because this movie contains gender issues, such as women's right and gender equality. For the example, her father prohibits Joy for not going to the college. He is afraid of costing more money. This kind of prohibition signifies that Joy does not have a freedom to do what she wants to do. Moreover, *Joy* movie is an

interesting movie. Traditionally, men only own the nature of masculinity while women own the feminine nature. In this movie the nature is exchanged. Joy, the heroine of this movie, has a feminine appearance, but she acts like a masculine. When she is in the middle of her family, she has a feminine personality. When she is in the middle of her business, she changes her personality into masculine character. Joy character is depicted as a superior woman who has power to shape her family in what she intends to. The points that differentiate her with other women in the movie are that she has a strong ideology and a different point of view.

In contrast with her husband, when they are married, Joy character acts as a leader in family. As a woman, she rules every aspect in her family and does not let anyone to take a chance to confront her. From that problem, this research aims to analyze how masculinity in female's body can be interchangeable. Since this research attempts to consider the issues of female masculinity in *Joy* movie, the researcher uses Female Masculinity theory.

Masculine is derived from the Latin word *mas* which means "male". In popular use, the word *masculine* refers to quality characteristics of a man (Hale, 01). According to Judith Halberstam in her book entitled Female Masculinity,

> Masculinity in this society inevitably conjures up notions of power and legitimacy and privilege; it often symbolically refers to the power of the state and to uneven distributions of wealth. Masculinity seems to extend outward into patriarchy and inward

into family; masculinity represents the power of inheritance, the consequences of the traffic in women, and the promise of social privilege" (1998:02).

Tong said the general assumption of gender is based on the social construction in which females have feminine qualities and males are required to have masculine ones. Traditionally, men are associated as – aggressiveness, assertive, leadership, initiative, and competitiveness. Meanwhile, women are associated as nurturance, tenderness, sensitivity, and affiliation (2009:36). In correlation with masculinity, women are allowed to have those qualities. Betty Freidan said that if everyone develops the assumption of having masculine and feminine traits, then there is no reason to consider women are less than men (Tong, 2009:36).

From the statement above, feminine does not always belong to woman, and masculine does not always belongs to man because feminine and masculine are not innate but constructed by society not biologically. Judith Halberstam added that "it is crucial that masculinity does not belong to men, has not produced only by men and does not properly expressed male heterosexuality… what we call 'masculinity' has also been produced by masculine women, gender deviants, and often lesbians" (1998:7-24). According to Halberstam both man and woman are equal and both of them can have the masculinity inside themselves. In other words, the female masculinity also discusses the equality between women and men.

Through the background of study above, this research aims to reveal the female masculinity of Joy Mangano character using Female Masculinity and masculinity theory proposed by Judith Halberstam and R.W. Connell. Masculinity itself refers to the certain action and sign which indicate masculinity. If she successfully asserts the qualities, it shows that she is masculine.

1.2 Research Question

How is Joy Mangano's masculine character depicted in the *Joy* movie?

1.3 Objective of Study

Based on the problem statement above, this research aims to explain and mention the masculinities through Joy Mangano character as seen in *Joy* Movie.

1.4 Significance of Study

The significance of this research is to prove that the problem of gender does not only exist in the Victorian era, but it still continues no matter what the era is, and therefore it generates more agents of changes to prove that they exist, and they are not always inferior but equal.

1.5 Literature Review

The researcher did not find any research in Joy movie but the researcher finds some studies that applied the same theory. The similarity of this research with the previous research is this research uses female masculinity as the theory and this research also analyzes the practice of

masculinity. The difference between this research and the previous research laids in the object of research.

The first research entitled "Female Masculinity of Fa Mulan and Its Impact Towards Her Relationship With Male Characters in Disney Movie Mulan". The research was written by Retno Sulistia at Surabaya University. In that research, the researcher only focuses on female masculinity or masculine character reflected in the character of Fa Mulan as depicted in Disney Movie, It explains how the masculinity influences her idea in relationship with the opposite gender. Based on the analysis, this study reveals that Fa Mulan has more masculine characters than feminine. She almost has most of masculine characters in gender stereotype. Her masculinity also gives impacts towards her idea of relationship with her opposite gender (Sulistia, 2016:12).

The second research has the same theory. This research is entitled "The Portrayal of Letty's Masculinity in *Fast and Furious 6* Movie" by Jazilatus Silfiyah. This research aims to analyze the practice of masculinities exercised by Letty characters in *Fast and Furious 6* movie. This research uses qualitative approach by applying female masculinity theory by Judith Halberstam and R.W. Connell which deals with investigating the practices, gesture and physical of Letty. The result of this research is the practices that can be categorized as masculinity.They are domination, power and competitiveness. Domination in masculinity is related to influence. Then the power is divided into physical strength and

psychological forces. The physical strength is violence, gun, muscular and strong physically. Then, the psychological forces are intimidation and decision making. The competitiveness is streetcar competition and the cars. The portrayal of Letty's masculinity can be divided into gesture and physic. Gesture can be seen from movement and attitude. Physic can be seen from appearance (Silfiyah, 2017: vi).

The third research is entitled "Hegemonic Masculinities as Seen in *I Am Malala*" by Muhammad Syamsun Ni'am. This research aims to analyze the practice of masculinities exercised by male characters in *I am Malala*. This research uses objective approach by applying hegemonic masculinity theory by R.W. Connell which deals with investigating the practices and the way in which men can gain authority and dominant position in social relations. The result of this research is the practices that can be categorized as hegemonic masculinities consist of dreaming to be martyr, fighting against infields, feuding among family, humiliating the birth of baby girl, speaking in public, learning at school, providing household needs, honor killing, and selling bride (Ni'am, 2017: v).

The fourth research entitled "Masculine Qualities of Woman in Family Life As Seen in Franz Kafka's Metamorphosis". This research focuses on masculine qualities of Grete Samsa and the idea of feminism related to masculine characteristics. This research uses library research. The result of this research is the masculine characteristics of Grete Samsa are independent, intelectual, domination, autonomy, and feminine. The

idea of feminism is shown by Grete Samsa when she works outside to get money and helps her family's financial. She shows that she is free to get equality in their life (Susilowati, 2013: xiii).

1.6 Theoretical Approach

In this research, the researcher uses Female Masculinity theory by Judith Halberstam and masculinity theory by R.W. Connell as the supporting theory, and Movie theory. The research of *Joy* movie aims to analyze female masculinity of the character Joy Mangano, then the researcher uses female masculinity theory, masculine theory as the supporting theory, and movie theory to analyze the research.

1.6.1 Female Masculinity

Nowadays, most people perceive that the nature is someone's gender. Nature leads to sex rather than gender. Gender itself is made up of a social construction and environment in which it can be exchanged. Masculinity refers to strength, rationality, stoicism, and self-reliance and masculinity is a cultural or social construction. However David Collinson and Jeff Heam (1994) argued that masculinity is vaguely defined. This means that masculinity is something, which is not constant; it is not always attached to men. This means that someone can be feminine and masculine at the same time. Stimpson added that masculinities are "the products to be created, not of God, not of nature, but of historical processes" (as citied in Handajani, 2010:36). As masculinity always change, Reeser considered Masculinity as a kind of style, which implies

something open to change (2010:83). He thinks that masculinity can be exchanged in someone's body.

> Masculinity seems even less stable what may be the most basic assumption of dismissed masculinity, namely that masculinity belongs to men. Masculinity might suddenly become highly visible because it is worth nothing normally or naturally placed or somewhere it should not be. In this case, it may be the threat of women appropriating masculinity that makes it seem so visible, as a cultural anxiety about men losing masculinity to women is expressed. An even more radical way to strip away natural assumptions about masculinity is to consider what happens to masculinity in an age in which the body can be altered and a woman can acquire masculinity hormonally (Reeser, 2010:3).

Masculinity is substantially a social construct. Masculinity is not as an isolated object, but as an aspect of larger structure. It is not just idea in the head, or personal identity. It is also extended in the world, merged in organized social relation (Connell, 2005:29). Connell aserted that the concept of masculinity is that masculinity does not exist except in contrast with femininity. Therefore, a culture, which does not treat women and men as the binary opposition, does not have concept of masculinity (2005:68). Masculinity is multiple and that "far from just being about men, the idea of masculinity engages, inflects, and shapes everyone (Halberstam, 1998: 14). According to Judith Halberstam in her book titled Female Masculinity,

"Masculinity in this society inevitably conjures up notions of power and legitimacy and privilege; it often symbolically refers to the power of the state and to uneven distributions of wealth. Masculinity seems to extend outward into patriarchy and inward into family; masculinity represents the power of inheritance, the consequences of the traffic in women, and the promise of social privilege" (1998:02).

There are three-fold models of the structure of gender, distinguishing relations of: power relation, production relation and cathexis. *Power relation*; the main axis of power in the contemporary European/American gender arrangement is the overall subordination of women and the dominance of the structure of Women's Liberation named 'patriarchy'. This general structure exists despite many local reversals (e.g.,woman-headed households, female teachers with male students). It persists despite resistance of many kinds, now articulated in feminism. These reversals and resistances mean continuing difficulties for patriarchal power.

Production relation; Gender divisions of labor are familiar in the form of the allocation of tasks, sometimes reaching extraordinarily fine detail. A capitalist economy working through a gender division of labor is necessarily a gendered accumulation process. It is not a statistical accident, but a part of social construction of masculinity. *Cathexis* (emotional attachment); sexual desire is so often seen as natural that is commonly excluded from social theory. As emotional energy being attached to an

object in Freudian terms, its gendered character is clear (Connell, 2005:74).

According to Connell, masculine values are domination, power, and competitive. Men are much more likely to hold state power. Violence is part of a system of domination, but at the same time a measure of its imperfection. Violence situation patterns are divided into two. First, many members of the privileged group are using violence to sustain their domination. Second, violence becomes important in gender politics among men. Most episodes of major violence (counting military combat, homicide, and armed assault) are transactions among men (2005:82-83). The researcher uses Connell's concept only to explain the images of Joy's masculinity.

According to Hale, masculine refers to quality characteristic of a man (2010:1). The quality characteristics of masculine are aggressive, leadership, energetic activity, physical courage, masculine pursuits, and interest in warfare, adventure, outdoor sports, science, and things of a mechanical nature (Hale, 2010:62). Judith Halberstam argued in her book titled *Female Masculinity* that not only men who have the masculinity but the women do.

Female masculinities are framed as the rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing and the heroic masculinity has been produced by and across both male and

female bodies. As she mention in her book, "it is crucial that masculinity does not belong to men, has not produced only by men and does not properly expressed male heterosexuality… what we call 'masculinity' has also been produced by masculine women, gender deviants, and often lesbians" (1998:7-24).

As the researcher has mentioned above, woman also could have the masculinity inside herself. In correlation with masculinity, women are allowed to have those qualities. Betty Freidan state if everyone develops the assumption of having masculine and feminine trait, there is no reason to consider women are less than men (Tong, 2009:36).

1.6.2 Movie Theory

The main data source of this research is movie. The researcher uses a movie theory as the second theory to support the analysis of the data. Movie theory can be used to explore the hidden meanings in the movie. Therefore, every detail in the movie needs to be analyzed in order to reveal the hidden intention and meaning existed in the movie. There are three kinds of theory that consist in film theory: mise-en-scene, cinematography, and semiotics of Film. The researcher prefers to choose mise-en-scene and cinematography to be used as the theory that can assist the anlysis of this research. Mise-en-scene refers to everything presented before the camera (as cited in Jeni Diana Wati, Women's Oppression As Seen in Musical Epic Movie: *Les Misérables* graduating paper, 2014: 27). Amy Villarejo states that there are six components that consist in Mise-en-

scene: setting, lighting, costum and hair, make up, figure behavior and cinematography (2007: 29-35).

The researcher only uses lighting, figure behavior and cinematography to analyze this movie. Lighting can establish mood and direct attention to detail. There are three kinds of lighting : key light, fill light, and backlight. Key light tends to illuminate most strongly the shot's subject, and to cast the strongest shadows. Fill light tends to soften the illumination upon the subject and its surrounding area. While backlight tends to separate the subject from background and counterbalancing the brightness of the key light (Villarejo, 2007:32-22).

Figure behavior can describe the movement, expressions, or actions of the actor or other figure within a given shot. The last component is cinematography. As noted by Deleuze, "the frame teaches us that the image is not just given to be seen. It is legible as well as visible" (Deluze, 1986 as cited in Villarejo, 2007 *Film Studies The Basic*). Thus, the researcher will focus on the camera angle in analyzing this movie. There are seven techniques in camera angle. First is extreme long shot. This technique can distiguish the human figure. Second is long shot. Human are able to distinguish but it dwarfed by the background. Third is medium long shot in which the human is framed from the knees up. Fourth is medium shot. This technique shows the potrayed of human from waist up. Fifth is medium close up. This technique gives the depiction of human from the waist up. Sixth is close up. This technique isolates a portion of a

human and the last one is extreme close up. This technique depicts the

mere portion of the human face (Villarejo, 2007:38).

The reasons why the researcher chooses those components are that

all of the components are able to explain each character and answer the

question in research question above. Moreover, those components above

will be used to help the researcher in analyzing this movie.

1.7 Method of Research

1.7.1 Type of Research

In this research, the researcher uses a qualitative method. Quality

refers to the what, how, when, and where of a thing its essence and

ambience. Qualitative research refers to the meanings, concepts,

definitions, characteristics, metaphors, symbols, and descriptions of things

(Berg, 2001: 3).

> According to Strauss and Corbin "qualitative method is a method of research that produces findings not arrived at by statistical procedures or other means of quantification. It can refer to research about persons' lives, lived experiences, behaviors, emotions, and feelings as well as about organizational functioning, social movements, cultural phenomena, and interactions between nations. (1998:10-11).

However, This method aims to understand the human or social

cases (Creswell, 2009:1).

1.7.2 Data Sources

This research consists of primary and supporting data. The primary

data of this research is *Joy* movie. The data unit of this research is the

indication that reflects the masculine qualities in Joy character by identifying the sign, action and myth in *Joy* Movie. The researcher gets the data from the shot and the dialogue from *Joy* movie. The supporting data of this research are from some reviews, journals, websites, articles, books, and other critical works related to this movie to support the main data.

1.7.3 Data Collection Technique

The researcher uses observation research technique to collect the data. First, the researcher reads *Joy* movie to be able to identify and to describe the intrinsic elements contained in that movie such as theme, character and characterization, setting, and plot. After reading and identifying each element, the researcher sorts the data into some categories and eliminates the data which are not supporting the analysis based on the theory that the researcher used. The categories of this research consist of how the masculinity, the ambivalence of femininity and masculinity, and the images of Joy masculinity are shaped in this movie. In addition, the researcher also collects some supporting data to make this research more details in analysis. Last but not least, the researcher analyzes the data based on the theory used in this research.

1.7.4 Data Analysis Technique

In this research, the analysis of the data uses descriptive qualitative approach. The researcher uses several steps in analyzing the data. First, the researcher finds those acts, signs, and myths that are indicating the

masculinity based on the categories resulting from the measurement and categorization that the researcher had mentioned above. The researcher needs to find the cause of the interchangeable of Joy masculinity before analyzing by using female masculinity theory. Second, the researcher interprets them and applies the movie theory to emphasize the explanation. In interpreting the data, the researcher explains the relation between the data that is not mentioned above with the related data that the researcher had found. This step is used to find the causal-effect relation between one data to another data and to find the changing pattern of Joy masculinity and how this masculinity works in Joy character. The last, the researcher draws a conclusion of the analysis.

1.8 Paper Organization

This research is divided into four chapters. The first chapter consists of the background of study, problem statements, objective of the study, significances of the study, literary review, theoretical approach, method of research, and paper organization. The second chapter consists of the explanation of the intrinsic elements of this movie such as theme, character and characterization, setting, and plot. The third chapter consists of the analysis of the problem in this research using female masculinity theory and movie theory. The last chapter is the conclussion of the research.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

In this chapter, the conclusion is written based on Judith Halberstam and R.W. Connell's female masculinity theory. Female masculinity theory stated that masculinity does not belong to men; it has not been produced only by men and not properly expressed male heterosexuality. From the analysis in the previous chapter above, it can be concluded that the masculine practices by Joy Mangano is not innate but nurture. She gets the thought of being masculine from her grandmother and some experiences existed in her past. That analysis also concluded that this masculinity aims to show that women can work outside of the domestic service and prove that they can do it.

Female masculinity purposes to show the equality between women and men. Moreover, masculinity inside Joy does not remove her feminine side. How she behaves is still like a woman, but with her assertiveness she can make other people become reluctant to her. This movie also breaks the statement that women always become inferior to men. The concept of equality of woman and man like what Judith Halberstam states in her book is also mentioned in surah Al-Hujurat verse 13:

يَٰٓأَيُّهَا ٱلنَّاسُ إِنَّا خَلَقْنَٰكُم مِّن ذَكَرٍ وَأُنثَىٰ وَجَعَلْنَٰكُمْ شُعُوبًا وَقَبَآئِلَ لِتَعَارَفُوٓا۟ إِنَّ أَكْرَمَكُمْ عِندَ ٱللَّهِ أَتْقَىٰكُمْ إِنَّ ٱللَّهَ عَلِيمٌ خَبِيرٌ ﴿١٣﴾

"O mankind, indeed We have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted" (QS. Al-Hujurat [49], verse 13).

This verse explicitly explains that in the presence of God men are not nobler than women except based on their piety. The piety becomes the measurement of a person's height level, both men and women. Based on this verse, it can be concluded that a man cannot claim himself to have a higher degree than a woman (tafsirq.com).

4.2 Suggestion

After analyzing the data, the researcher realized that this graduating paper still needs to be improved, especially how the analysis of Joy Mangano's masculinity is explained here. With the problem of gender such as masculinity and feminism that always develops over time, the researcher suggests the next researchers that are interested in analyzing the same object to conduct the research by identifying and conducting it more deeply. The other researchers can identify another matter by using another theory such as marxism theory, feminism theory, psychoanalysis theory and etc.

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CURRICULUM VITAE

A. Identity

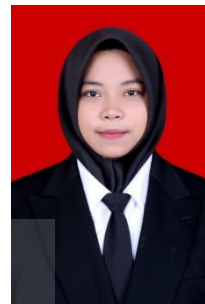Name   : Rizqi Auliawati Putri

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