Female Masculinity Portrayed by Farah Karim of *Call Of Duty: Modern Warfare* (2019)

A Graduating Paper

Submitted in Partial Fulfillment of the Requirement for Gaining the

Bachelor Degree in English Literature

By:

Nadim Maula Viqnanda

17101050059

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCE

STATE ISLAMIC UNIVERSITY OF SUNAN KALIJAGA

YOGYAKARTA

2022

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Nadim Maula Viqnanda
NIM: 17101050059

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Hal: Skripsi
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> Yth.
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> UIN Sunan Kalijaga
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Nama   : Nadim Maula Viqnanda
NIM   : 17101050059
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Yogyakarta, 18/05/2022
Pembimbing

Ulyati Retno Sari, S.S., M.Hum.
NIP: 197711152005012002

KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-1496/Un.02/DA/PP.00.9/08/2022

Tugas Akhir dengan judul : Female Masculinity Portrayed by Farah Karim of Call of Duty: Modern Warfare (2019)

yang dipersiapkan dan disusun oleh:

Nama	: NADIM MAULA VIQNANDA
Nomor Induk Mahasiswa	: 17101050059
Telah diujikan pada	: Selasa, 26 Juli 2022
Nilai ujian Tugas Akhir	: A

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR

Ketua Sidang

Ulyati Retno Sari, S.S. M.Hum.
SIGNED

Valid ID: 62fn413a0ee3c

Penguji I

Dr. Danial Hidayatullah, SS., M.Hum
SIGNED

Valid ID: 62fde06fe35e0

Penguji II

Febriyanti Dwiratna Lestari, SS., MA
SIGNED

Valid ID: 62fde9e0633e1

Yogyakarta, 26 Juli 2022
UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya

Dr. Muhammad Wildan, M.A.
SIGNED

Valid ID: 62fn4575ebe55

Female Masculinity Portrayed by Farah Karim of *Call Of Duty:*

***Modern Warfare* (2019)**

By: Nadim Maula Viqnanda

ABSTRACT

Female characters in films or video games especially Middle Eastern one are often sexualized and misportrayed. This *Call of Duty: Modern Warfare* video game is defying the trend by portraying a strong and masculine middle eastern female character. This research focuses on the portrayal, shaping, and the implication of masculinity of Farah Karim. This research uses qualitative method and Female Masculinity theory by Judith Halberstam. This research also uses Film Theory by Amy Villarejo to understand the scenes. This research aims to reveal the portrayal of Farah Karim's masculinity. This research reveals that Farah's masculinity was shaped because of violence she had since she was a child. She lost her parents because of war, was imprisoned and tortured for 10 years, and experienced wars since child. The image of masculinity of Farah Karim can be seen from the way she dresses, being powerful, her ability to hide emotions, and enrolling in the military . Farah's masculinity was implicated in the video games to change the perception of women in general and particularly middle eastern women in video games.

Keywords: Video games, first person shooter, masculinity, female masculinity.

Female Masculinity Portrayed by Farah Karim of *Call Of Duty:*

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ABSTRAK

Tokoh wanita khususnya yang berasal dari timur tengah sering dijadikan objek seksual atau digambarkan dengan keliru. Video game *Call of Duty: Modern Warfare* ini hadir menantang trend tersebut dengan menampilkan tokoh wanita timur tengah yang kuat dan maskulin. Penelitian ini berfokus pada penggambaran, pembentukan, dan implikasi maskulinitas dalam diri Farah Karim. Penelitian ini menggunakan metode kualitatif dan teori maskulinitas wanita yang diusung oleh Judith Halberstam. Penelitian ini juga menggunakan teori film yang diusung oleh Amy Villarejo untuk memahami adegan. Penelitian ini bertujuan untuk menjelaskan penggambaran maskulinitas pada diri Farah Karim. Penelitian ini menemukan bahwa maskulinitas Farah Karim terbentuk karena kekerasan yang dia alami semenjak kecil. Dia kehilangan orang tuanya karena perang, dipenjara dan disiksa selama 10 tahun, dan telah merasakan dan menyaksikan perang sejak kecil. Penggambaran maskulinitas Farah Karim dapat dilihat dari bagaimana dia berpakaian, berbicara, memiliki sosok yang kuat, kemampuannya menyembunyikan emosi, dan berkecimpung dalam dunia militer. Maskulinitas dalam diri Farah Karim ditujukan untuk mengubah persepsi tentang wanita secara umum, khususnya wanita timur tengah dalam video game.

Keywords: Video game, first person shooter, maskulinitas, maskulinitas wanita.

"Job's done"

-Warcraft III's Human Peasants

"You don't get to live a bad life and have good things happen to you"

-Arthur Morgan of Red Dead Redemption II

This graduation paper is dedicated to my beloved parents and brothers.

ACKNOWLEDGEMENT

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CHAPTER I
INTRODUCTION

1.1. Background of Study

Video game is a kind of communication that delivers a message through the interaction between the player and the user interface on a display device by using an input device (controller) and displayed on screen or visual display unit (VDU). Video games have a very long history before nowadays becoming worldwide culture. One of the games that is believed as the pioneer of video games is *OXO*, a noughts and crosses (tic-tac-toe) game that was made by Alexandro Shafto "Sandy" Douglas, a professor of computer science in 1952.

Along with the development of technology and society, video games become more varied in genre, and purpose. In the early development there were only arcade genre games such as *OXO*, *Pong!*, *Spacewar!* that was played on a huge-sized computer or console. Then new consoles such as Playstation, Nintendo, and Xbox started to appear with smaller shapes and better technology. The appearance of new consoles with better technology triggered the appearance of new video game genres such as Action, Adventure, Fighting, First-Person Shooter (FPS), Third Person Shooter (TPS), Simulation, and many others. Video game developers also have several purposes for making their game other than for entertainment. They may make their game for gaining money with the micro-transaction within the game, or just for a hobby like some indie developers, or they may make their game to influence their player and communicate with them by bringing up their ideology or

opinion about human society.

The video game developers use their game to influence their player and communicate with their player by including some issues and problems that occur in the real life society in their game. There are some issues that the video game developers include in their game. For example, racism, video game *Read Dead Redemption 2* (2018) features a random encounter of a KKK holding a cult meeting. The player could choose to leave or beat them. If the player chooses to beat the KKK clan, the player will get an achievement award. Beating the KKK clan also will not be categorized as a crime by the law enforcer in this game, the protagonist will have the honor meter increased instead. Another random encounter that can be found in *Read Dead Redemption 2* is a Eugenicist handing out pamphlets about Eugenic. If the player accepts the pamphlets and reads them, the protagonist will explain that he has known people who were good and bad despite their race. Another example of a popular society issue that featured in *Read Dead Redemption 2* is patriarchy, where a supporting character named Sadie Addler was forced to cut vegetables, doing laundry. She then refused to do so and chose to hunt animals instead. From the examples mentioned above, it can be concluded that video game developers include the reflection of real life and human society in their game.

Call Of Duty: Modern Warfare is a first-person shooter (FPS) video game that was released in 2019, developed by Infinity Ward Studio and published by Blizzard Activision. It is the 16th game of *Call Of Duty* games franchise and the reboot of

the *Modern Warfare* trilogy. This game was directed by Taylor Kurosaki and Jacob Minkoff. The game has surpassed more than 30 millions copies by May 2020, and ranked the first best-selling among the Call of Duty franchise. The game made over $1 billion in revenue by December 18, 2020. This game has a very good rating on various gaming and entertainment media. It is 8.2 of 10 on IGN, 4,3 of 5 on Common Sense Media, and 80% on Metacritics. *Call of Duty: Modern Warfare*'s campaign mode has approximately 6 hours long gameplay if played properly. The video game has 13 campaign levels or missions that starts from the stealing of the gas from the CIA to the fall of Barkov's throne.

Call Of Duty: Modern Warfare story starts with the stealing of a truck that contains barrels of dangerous chemical gas by unknown forces from CIA officer "Alex" and marine raiders. This incident triggered the heat tension between Russia and the U.S.A. because there were Spetsnaz soldiers killed in this incident. Afterwards, a joint operation of CIA (Alex), SAS (Sgt Kyle Garrick, Cpt. John Price), ULF (Farah Karim, Hadir Karim) is formed to recover chemical gas and defuse the tension in exchange of aiding ULF to overthrow the Russian forces and General Roman Barkov from Urzikstan.

Call of Duty: Modern Warfare defies the stereotype of middle eastern women. Stereotypes are society's perceptions or assumptions about a specific group of people. According to Ellemers, stereotypes reflect society's expectation about certain social groups (2018). The expectation could be in the form of appearance,

ability, or personality. Stereotypes are formed through the society's interpretation of a group's cultural background. For example, the stereotype of men being stronger than women is formed by the fact that society sees men as taller and bigger bodies than women. Society also tends to expect men to do heavy work or occupation such as building, hunting, fighting in wars, carpenter, and blacksmith, while women are expected to do domestic or "easier" work such as house-caring, child-sitting, doing laundry, etc. Men are also stereotyped as masculine figures while women are stereotyped as feminine. These stereotypes of gender are mainly formed through the patriarchal culture in the society.

The expectations of each gender are often taught to a person from childhood by the parents. For example, boys are expected to be tough and not easily cry, while girls are expected to be soft and calm. Gender is also thought of as an innate gift. In reality, gender is not naturally formed since the birth of a child, but it is dynamically developed through the personal environment and social value that surrounding them. Gender is also defined based on what a person does and how they behave. Including masculinity and femininity, men do not always have masculine traits within them and vice versa, femininity does not always belong to women. In Judith Halberstam's Female Masculinity, she stated that it is important to understand that masculinity does not only belong to men, but it is also owned by masculine, gender deviant and lesbian women (1998:241). It is also possible for a man to be a feminine figure and a woman being a masculine figure. The masculinity and the femininity of a person is not defined based on the reproduction organ they have.

The researcher focuses on the ULF Commander, Farah Karim. Farah Karim is a young and tough female protagonist character that becomes one of the three playable characters in *Call Of Duty: Modern Warfare*. Farah is one of founding members and the commander of ULF. When Barkov's army invaded Urzikstan, Farah and Hadir were still very young. They lost their parents in the invasion of Barkov's army. Then she and her brother were captured by Barkov when they tried to escape from Urzikstan and spent their childhood as prisoners. In 2009, 10 years after being captured. Farah led an escape from the prison with the aid of Cpt. John Price. Farah later became the commander and one of the most reliable figures of ULF fighters and Urzikstan folks.

According to an interview done by the LA Times, Taylor Kurosaki stated that Farah Karim was inspired by the Kurdish's Women's Protection Unit or *Yekîneyên Parastina Jin* (YPJ).

> "We did a lot of research specifically into a group of militia fighters called the YPJ who operate in Syria and Iraq. These are mostly all-female fighting forces who have decided that picking up a weapon and fighting for what they believe in is the best way for them to move forward. These women are so incredibly resilient and brave to go out on a battlefield where the enemy is targeting them specifically, because for the enemy to be killed by one of these women in battle is the most dishonorable way to be killed."
>
> (Taylor Kurosaki on LA Times, 2019)

YPJ is an all-female organization that was founded in April 2013. It has been actively involved in Syrian Kurdish Resistance. They fought against Islamic State of Iraq and many other groups. YPJ has played an important role in many battles in order to take over Syria from ISIS control. Thus made them targets of their enemy. During 2019, Turkish-backed mercenaries mutilated every YPJ fighter's dead body they killed in the countryside near Kobani while shouting "whore" to the mutilated corpses. (BBC, 3 November 2019).

Middle-eastern women are often portrayed in the western films as the oppressed one or maidens, even belly dancers. Middle-eastern women are also often sexualized and objectified for being the maiden that is only used to fulfill the need of their master. In *Abdullah The Great* (1955), a main character tries to take down an Arab syeikh's monarch named Abdullah. In the film, Abdullah is always accompanied by Arab women and his belly dancer. In *Pretty Persuasion (2016)*, a young Palestinian girl of Beverly Hills High school is bullied because she wears hijab. She always gets stereotypical comments and chooses to end her life. According to the Fanack's interview of Yasmine El Jurdi, a Lebanese producer, western production houses especially Hollywood continues to negatively depict middle eastern women with stereotypes and representation. "Women from the Middle Eastern are frequently shown in extremes. They are either repressed or obliged to wear veils or they are sexualize figures, depicted as exotic belly dancers. Muslim women, one of many groups in MENA region, are disproportionately represented. Furthermore, women

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are frequently cast into victim roles, "waiting for a 'white savior' to intervene" (https://fanack.com/women-en/on-the-representation-of-middle-eastern-women-in-western-film-and-television~232337/).

Meanwhile in the gaming industry, female characters shown in games are less than male characters. According to the research by Braun and Girox in 1989, there were only 2% of games that featured female characters, while 60% games showed male characters. Females in video games are also often shown in submissive positions. Provenzo (1991) in his research explores the appearance of male and female characters on video game covers. According to his research, 92 percent of the characters shown are male, while only 8 percent are female. As a consequence, 24 percent of male characters are shown in a dominating position, but none of the female characters are. On the contrary, 33 percent of the female characters are shown in submissive position, but none of the male characters are. Female character dressing is also a concern in the gaming industry. Miller and Summers (2007) in their research shows that most female characters are dressed with low-cut and more revealing clothing than male characters. A parody video by a Youtube channel Viva La Dirt League entitled "When a female finally finds decent armor - Discard" shows a male character that dropped a full breast plate that covered entire upper body. The dropped armor then suddenly changed into a chain armor that only covered the breasts and revealed the other upper body when a female character took it. The parody shows how most games displayed the clothing of female characters.

By seeing the background above, analyzing Farah Karim becomes more interesting. It is really interesting how a girl that back then was on the brink of death buried under the leveled building, becomes the most respected leader and reliable fighter of a liberation force that she herself formed with her comrade. It is interesting how a helpless girl trying to overthrow an alien force from her beloved homeland with limited resources and personnel. It is also interesting how Activision and Taylor Kurosaki who are "The Westerner", portrays a muslim middle-eastern female not as the oppressed one but as the tough and dominant female.

1.2. Research Question

Based on the background study above, this research aims to discover the answers of the following question:

1. How is Farah Karim's masculinity portrayed in Call Of Duty: Modern Warfare?
2. Why is Farah Karim portrayed for being masculine instead of feminine?

1.3. Objective of Study

Based on the problem mentioned above, there is an objective of this research. It is describing the masculinity of a female character in Call Of Duty: Modern Warfare namely Farah Karim.

1.4. Significance of Study

This research has significance theoretically and practically. Theoretically this research intended to add analysis in female masculinity theory by Judith Halberstam and masculinity theory by R.W. Connell. Practically this research helps academic readers such as student, lecturer, and researcher in understanding female masculinity in a literature work.

1.5. Literature Review

The researcher did not find any research of Farah Karim female masculinity or Call Of Duty: Modern Warfare, but the researcher found some research that used Judith Halberstam's Female Masculinity as the theory.

The first research entitled "Female Masculinity As Seen In *Joy* Movie " by Rizqi Auliawati Putri of UIN Sunan Kalijaga Yogyakarta. This study uses qualitative method with Female's Masculinity Theory by Judith Halberstam and R.W. Connell. From this study, it is revealed that masculinity within Joy Mangano is not innate but nurture. The researcher also found that Joy has masculinity traits such as powerful, independent, and dominant.

The Second research entitled "The Portrayal of Letty's Masculinity in Fast & Furious 6 Movie" by Jazilatus Silfiyah of UIN Sunan Kalijaga Yogyakarta. The researcher uses qualitative method to emphasize deeper understanding of the problem. Female masculinity theory by Judith Halberstam and Masculinity theory are used to analyze a female character, named Letty. The data of this research were

taken from the practices, gestures, and physicality of Letty. It revealed that Letty has masculinity traits such as power, domination, and competitiveness.

The third research by Krisma Anggara Ramdani of UIN Sunan Kalijaga Yogyakarta: "The Portrayal of Gretel's Female Masculinity in Hansel and Gretel: Witch Hunter Movie". This research uses descriptive qualitative type of research and female masculinity theory by Judith Halberstam through the appearance and the behaviour of Gretel. The researcher found that Gretel has masculinity traits such as being powerful (Thinker, active, creative, strong, brave, fighter, and hero) and being dominant.

The fourth research is a graduating paper by Aurora Nurhidayah Rifani of UIN Syarif Hidayatullah Jakarta: "The Portrayal of Masculine Qualities On Female Character in *Shooting At Midnight* Novel". This research aims to discover the portrayal of masculinity of Bridgett Logan. This research uses qualitative and descriptive analysis method on the concept of gender. This research found the concept into three categories; Gender roles, gender stereotypes, and gender identity which were distinguished by Jan Stets and Peter J. Burke. The research found that Bridgett Logan does not have occupation that usually women do. This research also found that Bridgett Logan also has traits that stereotypically belong to men such as active, aggressive, courageous, dominant, independent, progressive, strong, and wise.

The fifth research is entitled "Female Masculinity Portrayal in Dota 2 Video

game" by Hanief F. Ferdiansyah and Muhammad Taufiq Al Makmun. This research is a descriptive qualitative research that uses the concept of female masculinity of Judith Halberstam. By applying Roland Barthes' semiotic theory, this research analyzes the appearance of Dota 2 characters. This research found that four objects that are being analyzed meet three of five categories of female masculinity of Judith Halberstam. It also found that the female masculinity in Dota 2 shares the value of fourth wave feminism that happened in United States.

The sixth research entitled "Semiotics Analysis of Female Masculinity in Video Game The Last of Us II" by Reza Fahlevi Ginting of Universitas Sumatera Utara. The researcher analyzes the sign of Judith Halberstam's Female Masculinity theory through a semiotic approach by Roland Barthes and a descriptive qualitative method. The researcher collects data through analyzing connotative and denotative signs of scene and dialogue of the object. The researcher found that the two objects met the qualification of Female Masculinity theory by Judith Halberstam.

Based on the literature reviews mentioned above, it can be concluded that there is no research yet about the masculinity of Farah Karim in *Call of Duty: Modern Warfare.*

1.6. Theoretical Approach

In this research, the researcher used female masculinity theory by Judith Halberstam and Vilajero's film theory to analyze the portrayal of female masculinity of Farah Karim in *Call Of Duty: Modern Warfare*.

1.6.1. Female Masculinity

Masculinity is a term to refer to behaviour, appearance, practice, and characteristics that society often sees as belonging to men. Traits such as power, aggressiveness, independence , bravery , power, and leadership are the basic characteristics of masculinity. According to Ronald F Levant, a man could be described as masculine with these elements; Man should be good in problem solving, assertive, self-reliant, reliable, pursuing their achievement, and could restrict their emotion (1995).

In the 1990s masculinity that focuses only on men body became a hot topic among academic researchers. Then in following years, studies of masculinity on females earned more attention. Including Judith Halberstam with her book, Female Masculinity.

Halberstam's female masculinity appears to reject the scraps of dominant masculinity in the society (1998:8). Halberstam argues that masculinity does not always belong to male. It is also possible for woman, gender deviant, and even lesbian for having masculinity traits within them (1998:241). It means that a woman who has masculine traits within them could be considered as masculine figure also. Gender stereotypes are shaped by cultural and societal values . Masculinity and femininity are not congenital. It is also shaped by the environment and society that surrounds the infant.

From the statement above, it can be concluded that both men and women could have femininity or masculinity within themselves. It is also crucial to consider that

women are not less than men. Both are equal and they can have masculinity and femininity. Masculinity and femininity are not determined based on sex, it is determined based on the role, behaviour, traits, and practices.

The concept of Halberstam's Female Masculinity proposes that masculinity within a female body should appear because of her own choice and comes from internal. Halberstam's concept of masculinity also proposes that a female that fits with female masculinity within herself should has balanced masculinity and femininity side (Halberstam, 1998)

The researcher uses this theory to describe the portrayal and the practice of masculinity within Farah's body. The researcher uses the masculinity values that proposed by some author of book about masculinity. It is including value of Power by R.W. Connel, Ability to Hide Emotion by Ronald F. Levant, and Enrolling in Military by R.W. Connel

A. Power

According to Peter Lehman, "Power in masculinity, is a major in all cultures, becoming masculine is always related to have power to other people, other sex, other races and different things" (2001:7-24). It means that power is a system where a stronger group can dominate the inferior group of the society. Masculine values of Farah Karim can be seen from her leadership, problem solving ability, and ability to influence other's will.

B. Ability to Hide Emotion.

Women and men control their emotion in different way. Women are more likely to express their straightly to look support from others. Meanwhile, men who hold masculine idea are more likely to hide their emotion to not look weak. Restricted emotion is a condition of reduced emotional reactivity in individual, it can leads to apathy, which refers to lack of emotion (Levant, 1995).

C. Enrolling in Military

According to Connel, most major violence episodes such as counting in military combat, homicide, and armed assault are transactions among men (2005:83). Militarism that could not be separated from warfare are usually done by masculine men. Therefore, there are some countries that have military unit that only or partially consists of female personnel.

As the researcher has mentioned above, woman or men could have masculinity and femininity together within themselves. According to Betty Friedan, if everyone develops the assumption of having femininity and masculinity trait, there were no reason to consider women are weaker or lesser than men and men are stronger and greater than women (Tong, 2009:36).

1.6.2. Film Theory

Images or visual mediums that are moving are called film or cinema. Movies or cinema have an essential role in society because it delivers ideas and issues such as culture, phenomena, ethics, and relationships (Strini, 2013:27). Film and cinema are considered as literature work because it has narration and text within them.

Along with the development of the game industry, games that back then were just an entertainment medium, now become one of the newest literature works. It is because game developers start to put narration within their game. Playing games nowadays is more like watching a film by being directly involved in the decision making and the story. Players could interact with characters in the game from the controlled character's point of view.

Call of Duty: Modern Warfare features some narration cut scenes that player could see before, between, and after a mission. Thus that could be analyzed from *Call of Duty; Modern Warfare* with film theory.

In this research, the researcher uses the concept of mise-en-scene to support the research. According to Abrams, mise-en-scene is a French term for scene and features, it includes pieces of furniture on stage, and character's location in a particular setting (2009:176). The researcher also uses cinematography because it is a part of mise-en-scene. According to Vilajero, there are five type of shot:

1. Extreme plane (ELS). This type of shot uses an extreme long shot that human figures or any other objects are hardly distinguished.

2. Long Shot (LS) or known as the whole body shot. This type of shot includes the human body from the head to the toe in a frame.

3. Long Medium Shot (LMS) or American Shot. This type of shot includes a human figure from the knees upwards.

4. Medium Shot (MS). It includes the human body from the waist upwards.

5. Medium Close-Up (MCU). This type of shot moves closer to show human body

from the chest-up

6. Close-Up (CS). This type of shot includes a small portion of the human body (usually face). This type of shot shows the expression of the human from a very close distance.

7. Extreme Close-Up. This type of shot shows only a smaller portion of the human face (lips or eye).

According to Bowen and Thompson, there are two type of angle when taking a shot of human's face, especially their face

1. Horizontal Angle Shot

This type of shot used to avoid uninteresting flat images while photographing a subject's face horizontally. This type of shot focuses on the angle of the clock circle. In this case, the full posterior tilt is used. This shot focuses on the subject's shoulders from behind. The camera connects directly with the audience and expresses the thoughts and feelings of the issue. When two persons in a dialogue use this shot, you do not have the luxury of letting the audience to see their favorite topic, but they focus on the issue at hand for them. It means being guided directly to align by the camera.

2. Vertical Angle Shot.

This type of shot is also used to avoid uninteresting vertical images. This type of shot can be taken from high and low angles.

a. High Angle or high shots or down shot. This type of shot captures the object from a higher point of view that could give the audience an implicit

meaning. High shots often create an impression on the audience of what they see on the screen as something smaller, weaker, frightened, or less powerful. The shot made the object look smaller.

b. Low Angle or low shots. This type of shot is the opposite of the High shot. It captures the object from the lower point of view. It made the object look bigger. It also gives the impression to the audience that the object that they see has more power, more dominant or more significant (Bowen and Thompson, 2009: 41-42)

1.7. Method of Research

1.7.1. Type of Research

This research uses a qualitative method. Qualitative method is a method which produces descriptive data in the form of words written or spoken of a person (Moleong, 2002:5). The researcher uses qualitative method to collect the data that fits the concept of female masculinity by Judith Halberstam. The needs of interpretation and explanation are the researcher's reason for choosing the qualitative method

1.7.2. Data Sources

There are two data sources for this analysis. First is the gameplay video by an American Youtuber Bradley Lamar Col Burn of "TheRadBrad" channel and the game itself. The researcher uses the *Call of Duty: Modern Warfare's* gameplay videos and the game itself to discover the intrinsic elements such as theme, character

and characterization, setting (time, place, and social condition), and plot in order to find behaviour, role, symbols, discourse, and practices in accordance of the concept of Judith Halberstam's female masculinity of Farah Karim. The second source is books, journals, and other literary sources that are related to the research.

1.7.3. Data Collection Technique

There are several steps of data collection technique. First, the researcher attentively reading all gameplay videos of *Call of Duty: Modern Warfare* video games that are downloaded from Youtube "TheRadBrad" or plays the game itself to get deep understanding of the portrayal of masculinity in the game and to collect data that fit with the concept female masculinity of Halberstam. Second, the researcher searches for the supporting additional data from the journals, books, and articles that supports the research.

1.7.4. Data Analysis Technique

There are some steps of data analysis techniques that are used by the researcher. First, the researcher analyzes each scene of the gameplay to collect the data that are assumed to have the elements of masculinity such as; the shaping of masculinity, the tension between masculinity and femininity within Farah Karim, symbols and images of masculinity, and the implication of Farah's masculinity . Then the data was categorized based on the concept of Halberstam's female masculinity theory. From these steps, the researcher then takes the conclusion based on the data that have been collected and analyzed.

1.8. Paper Organization

This research will be divided into four chapters. The first will be the introduction and the preface of this research including background of the research, research question, objective of the research, significance of the research, literature reviews, theoretical approach, method of research, and the last paper organization. The second chapter will be the explanations of the aspects within the research such as the theme, character and characterization, setting, plot, and the video games summary. The third chapter will be the explanation of data that had been collected and analyzed by the researcher. The last chapter will be the conclusion of this research and suggestion for further research and next researcher.

Chapter 4

Conclusion

4.1. Conclusion

This chapter is written based on the analysis of *Call of Duty: Modern Warfare* using the concept of Female Masculinity that was proposed by Judith Halberstam. It states that masculinity does not always belong to men and femininity does not always belong to women. A woman or a man could have masculinity and femininity within themselves. Masculinity or femininity was shaped through the growth of an infant. Masculinity or femininity is not innate but nurture. In this case, Farah has a more masculinity side than her femininity side. Her masculinity was overall shaped because of violence. She lost her parents, she was imprisoned and tortured for 10 years, and she has role in and witnesses war that is a contest of masculinity since she was a girl. Farah does not shows any feminine side of herself. It means that Farah's femininity was disappeared in order to survive the battlefield.

Farah's image of masculinity can be seen from the way she dresses. She does not wear something revealing, instead, she wears military themed clothes that cover and protect her entire body. Farah's masculinity also can be seen from the way she talks. She often uses harsh words and gets straight forward when talking. Farah's practice of masculinity can be seen by her being powerful, could hide her emotion, and enrolling in the military. Farah's masculinity was implicated by Activision to change the people's perception of women, especially Middle Eastern women in

video games.

The researcher found that Farah's masculinity could not fit the concept of Female Masculinity by Judith Halberstam. The concept of Halberstam's Female Masculinity proposes that masculinity within a female body should appear because of her own choice and comes from internal. Meanwhile, Farah's masculinity does not appears because her choice. She was forced to act masculine in order to survive the battlefield. Halberstam's concept of masculinity also proposes that a female that fits with female masculinity within herself should has balanced masculinity and femininity side. In this case, Farah's masculinity has more dominant side than her femininity side.

4.2 Suggestion

The researcher realizes that this study is far from being perfect and needs to be improved. Especially in the explanation of the portrayal of Farah's masculinity. Thus, the researcher hopes that this research is capable enough to be a reference of further similar research. The researcher also hopes that the object of this research could be analyzed with same theory with different perspectives, or with the other theories such as; feminism, western superiority, psychoanalysis theory, etc. Lastly, the researcher also hopes and wishes for whoever reading or helping to contribute in this research all the best and having good health and study.

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