

FRAGILE FRAMES: MASCULINITY UNDER THE LENS OF TRAUMA

IN *MOONLIGHT* (2016) AND *KUCUMBU TUBUH INDAH KU* (2018)

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor

Degree in English Department



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
Y O G Y A K A R T A

By:

Sri Widia Anggriati

21101050041

STATE ISLAMIC UNIVERSITY
ENGLISH DEPARTMENT
FACULTY OF ADAB AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY OF SUNAN KALIJAGA
YOGYAKARTA

2025

A FINAL PROJECT STATEMENT

A FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

Yogyakarta, March 3rd 2025



Sri Widia Anggrati
Student ID: 21101050041



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto, Yogyakarta, 55281, Telp./Fax. (0274) 513949
Laman: <http://adab.uin-suka.ac.id> Surel: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi

a.n. *Sri Widia Anggriati*

Kepada

Yth. Dekan Fakultas Adab dan Ilmu Budaya

Universitas Islam Negeri Sunan Kalijaga

di Yogyakarta

Assalamu 'alaikum Warohmatullahi Wabarakatuh.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi Saudari:

Nama : Sri Widia Anggriati

NIM : 21101050041

Prodi : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul : **FRAGILE FRAMES: MASCULINITY UNDER THE LENS OF TRAUMA IN *MOONLIGHT* (2016) AND *KUCUMBU TUBUH INDAH*KU (2018)**

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

Atas perhatian Bapak Dekan, kami mengucapkan terima kasih.

Wassalamu 'alaikum Warohmatullahi Wabarakatuh.

Yogyakarta, 1 Maret 2025

Dosen Pembimbing,

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

NIP: 19760405 200901 1 016

APPROVAL



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-561/Un.02/DA/PP.00.9/04/2025

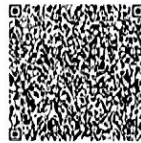
Tugas Akhir dengan judul : FRAGILE FRAMES: MASCULINITY UNDER THE LENS OF TRAUMA
IN MOONLIGHT(2016) AND KUCUMBU TUBUH INDAH KU (2018)

yang dipersiapkan dan disusun oleh:

Nama : SRI WIDIA ANGGRIATI
Nomor Induk Mahasiswa : 21101050041
Telah diujikan pada : Jumat, 28 Februari 2025
Nilai ujian Tugas Akhir : A

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

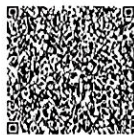
TIM UJIAN TUGAS AKHIR



Valid ID: 674671b897c

Ketua Sidang

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



Valid ID: 67411d69321b

Penguji I

Febriyanti Dwiratna Lestari, SS., MA
SIGNED



Valid ID: 67d810d178ed

Penguji II

Dr. Witriani, S.S. M.Hum.
SIGNED



Valid ID: 6716c965333ab

Yogyakarta, 28 Februari 2025
UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya
Prof. Dr. Nurdin, S.Ag., S.S., M.A.
SIGNED

MOTTO

“God didn’t put you on earth to not take up space. There was space for you”

(The Wizard Liz)



DEDICATION

I dedicate this graduation thesis to:

All lecturers of the English literature department, Faculty of Adab and Cultural
Sciences, State Islamic University Sunan Kalijaga Yogyakarta

My advisor, Mr. Danial Hidayatullah, who always guided me well until this thesis
could be completed

My family, who always prayed for me, believed in me, encouraged me, and gave
me everything I needed

And for myself, who have been willing to continue struggling to complete this
thesis despite the many difficulties faced during the process



ACKNOWLEDGEMENT

Assalamu'alaikum Wr. Wb.

Alhamdulillah Rabbil 'Alamin. Firstly, all praise be to Allah SWT, who has given me the blessings of health, sustenance, guidance, strength, and patience, so that I can complete my graduation thesis entitled “Fragile Frames: Masculinity Under the Lens of Trauma in *Moonlight* (2016) and *Kucumbu Tubuh Indahku* (2018)”. Secondly, I would like to say my gratitude and appreciation to all those who helped me complete this graduation thesis. Those are:

1. Prof. Dr. Nurdin, S.Ag., S.S., M.A, as the Dean of the Adab and Cultural Sciences Faculty. Thank you for all the opportunities you have given to me.
2. Dr. Ulyati Retno Sari, S.S, M.Hum, as the Head of English Department. Thank you for all the guidance, support, advice, and opportunities that have been given to me during my education in the English Department.
3. Dr. Danial Hidayatullah, SS, M.Hum, as my excellent research advisor. Thank you for all the guidance, support, reviews, dedication, advice, and patience that have been given to me so that I can complete this graduation thesis in a short period.
4. Dr. Witriani, S.S. M.Hum, as my academic advisor. Thank you for all your help, support, and dedication.
5. All lecturers of English Department, Faculty of Adab and Cultural Sciences, State Islamic University Sunan Kalijaga Yogyakarta. Thank you for all the knowledge and dedication that have been given to me.

6. My beloved family, Ayah, Mamak, dan Abang. Thank you for supporting me, praying for me, and providing everything I need. Thank you for giving me love, trust, and encouragement to continue the process while in college. I love you so much.
7. My awesome friend, Stevi Wulandari, who always gave me positive affirmation, strength, and encouragement to be able to believe in myself and increase my self-confidence. Thank you for being my best friend overseas who always helps me, listens to my complaints, and always inspires me.
8. My beloved friend, Haidar Nushir Bi'aunillah, who never tires of accompanying me, helping me, and listening to my stories and complaints. May Allah always protect you, and hopefully, we can meet again in another meaningful moment.
9. All the Class B friends, especially the “London Bakery” Girls. Thank you for always helping me in any condition. Thank you also for always making me laugh, making me feel valuable, and always celebrating my achievements.
10. Lastly, thanks to myself for never giving up and constantly striving to give my best.

Wassalamu'alaikum Wr. Wb.

Yogyakarta, April 16th 2025



Sri Widia Anggriati

NIM. 21101050041

FRAGILE FRAMES: MASCULINITY UNDER THE LENS OF TRAUMA

IN *MOONLIGHT* (2016) AND *KUCUMBU TUBUH INDAH KU* (2018)

By: Sri Widia Anggriati (21101050041)

ABSTRACT

This research aims to compare and investigate the trauma that affects men's masculinity in two different films from America and Indonesia. This research compares two male characters who both experienced traumatic experiences, but in contrast have different masculinities due to the influence of the trauma, as well as the socio-cultural context they experienced. The objects of comparison for this research are the character Juno from *Kucumbu Tubuh Indahku* (2018) and the character Chiron from *Moonlight* (2016). The two characters share similarities in the causes of trauma, but they express different masculinities. To analyze this research, the comparative literature method and the theory of trauma by Levine (2008) and the theory of masculinity by R.W. Connell (2005) were used. The research results show that social-cultural influences play an important role in dealing with a person's trauma, which can ultimately affect their masculinity. Juno does not receive social support from the people around him, He remains in subordinate masculinity. Meanwhile, Chiron, who received social support, experienced a change in his masculinity from subordinate masculinity to hegemonic masculinity.

Keywords: *Comparative Literature, Masculinity, Trauma*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

**FRAGILE FRAMES: MASCULINITY UNDER THE LENS OF TRAUMA
IN *MOONLIGHT* (2016) AND *KUCUMBU TUBUH INDAHKU* (2018)**

By: Sri Widia Anggriati (21101050041)

ABSTRAK

Penelitian ini bertujuan untuk membandingkan dan menyelidiki trauma yang mempengaruhi maskulinitas laki-laki dalam dua film yang berbeda dari Amerika dan Indonesia. Penelitian ini membandingkan dua karakter laki-laki yang sama-sama mengalami pengalaman traumatis namun memiliki maskulinitas yang berbeda karena pengaruh trauma serta konteks sosial budaya trauma serta konteks sosial budaya yang mereka alami. Objek yang menjadi pembandingan dalam penelitian ini adalah karakter Juno dari film *Kucumbu Tubuh Indahku* (2018) dan tokoh Chiron dari film *Moonlight* (2016). Keduanya memiliki kemiripan dalam hal penyebab trauma, tetapi mereka mengekspresikan maskulinitas yang berbeda. Untuk menganalisis penelitian ini, digunakan metode comparative literature dan teori trauma oleh Levine (2008) dan teori maskulinitas oleh R.W. Connell (2005). Hasil penelitian menunjukkan bahwa pengaruh sosial-budaya memainkan peranan penting dalam menghadapi trauma seseorang yang pada akhirnya dapat mempengaruhi maskulinitas mereka. Juno tidak mendapatkan dukungan sosial dari orang-orang di sekitarnya. Ia tetap berada dalam maskulinitas subordinat. Sementara itu, Chiron yang mendapatkan dukungan sosial, mengalami perubahan maskulinitas dari subordinat menjadi hegemoni.

Kata Kunci: *Sastra Banding, Maskulinitas, Trauma*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

TABLE OF CONTENTS

COVER	i
A FINAL PROJECT STATEMENT	ii
NOTA DINAS	iii
APPROVAL.....	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENT	vii
ABSTRACT.....	ix
ABSTRAK.....	x
TABLE OF CONTENTS.....	xi
LIST OF FIGURES	xii
CHAPTER I INTRODUCTION	1
1.1 Background of the Study.....	1
1.2 Research Questions	5
1.3 Objective of Study.....	5
1.4 Significance of Study	6
1.5 Literature Review.....	6
1.6 Theoretical Approach.....	8
1.6.1 Trauma Theory.....	8
1.6.2 Masculinity Theory	9
1.6.3 Film Theory	11
1.7 Methods of Research.....	13
1.7.1 Type of Research	13
1.7.2 Data Sources	13
1.7.3 Data Collection Technique.....	14
1.7.4 Data Analysis Technique	14
1.8 Paper Organization.....	14
CHAPTER II INTRINSIC ELEMENTS	16
2.1 Theme.....	16
2.2 Setting	18
2.1.1 Setting of Place	18
2.1.2 Setting of Time.....	22
2.3 Plot	25
2.4 Character and Characterization	30
CHAPTER III ANALYSIS.....	41
3.1 Beyond the Surface: Delving into Traumatic Triggers and Their Influence	41
3.2 The Construction of the Unmasculine Men	49
3.3 Backing Manhood: How Social Scaffolds Shape Masculine Identity	57
CHAPTER IV CONCLUSION AND SUGGESTION.....	65
4.1 Conclusion	65
4.2 Suggestion.....	65

BIBLIOGRAPHY	67
--------------------	----



LIST OF FIGURES

Fig 2.1 Little Juno with his aunt in Banyumas	18
Fig 2.2 Adult Juno with <i>Warok</i> in Banyumas	20
Fig 2.3 Police arrests Chiron	20
Fig 2.4 Chiron returns to his home in Georgia	21
Fig 2.5 Juan parks his car next to his house	23
Fig 2.6 Chiron was called by his mother	24
Fig 2.7 Juno threatened by regent candidate's wife	32
Fig 2.8 Chiron was threatened by Terrel	36
Fig 3.1 The teacher puts chalk in Juno's mouth	43
Fig 3.2 Paula asks Chiron for money	46
Fig 3.3 Juno applying makeup before dancing	50
Fig 3.4 Chiron's friends kick the ball toward him	54
Fig 3.5 The dance leader expressed her frustration with Juno	57
Fig 3.6 Chiron stays at Teresa's house	60

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Moonlight (Jenkins, 2016) and *Kucumbu Tubuh Indahku* (Memories of My Body) (Nugroho, 2018) show the pressure and violence that traumatizes a man as he grows up and discovers his identity. The films expose how a man grows up without enough love and attention from his parents and lives in a culture that exerts pressure on him. In *Kucumbu Tubuh Indahku*, Juno is traumatized after witnessing a murder, but his aunt pressures him not to be a weak boy. Meanwhile, Chiron in *Moonlight* is verbally abused by his mother and bullied at school. However, both characters grow up with different personalities and characters despite experiencing the same traumatic experience. Similar causes of trauma have different impacts on the masculinity traits in Juno and Chiron.

Kucumbu Tubuh Indahku, by Garin Nugroho, tells the life journey of a man named Juno from childhood to adulthood. Since he was a child, Juno often had unpleasant experiences, such as being left alone by his father, witnessing a murder committed by his *Lengger* dance teacher, experiencing verbal and physical violence from his aunt, being sexually harassed by political officials, and always being suppressed by the patriarchal culture in his neighborhood because of something Juno was interested in. When Juno was bullied or abused, he never put up any resistance. He continued to be abused into adulthood, both verbally and non-

verbally, causing trauma to grow within him. He eventually grew into a passive, feminine man with homosexual sexuality. The trauma in Juno is seen when he sees a fight between a *warok* and a young man with the aim of fighting over him. Wilson (in Izharuddin, 2020, pp. 1–2) explains that *warok* is the leader of reog, a unique theater performance from Ponorogo, East Java, Indonesia. *Warok* is not allowed to have sexual relations with the opposite sex because it aims to maintain his spiritual power. Therefore, warok chooses a *gemblak*, a boy who acts as his intimate partner and life companion.

The fight scene, which resulted in wounds and blood, managed to evoke Juno's past trauma, namely when he witnessed his *Lengger* dance teacher beating his student to death. His emotions instantly overflowed and he let them out by screaming hysterically while hitting the water in the public bath. Juno expressed his fear by shouting that there was blood everywhere, because since childhood he had witnessed a lot of violence, especially that which resulted in blood and wounds. The traumatic experiences Juno faced during his life shape him into a weak, passive, and feminine-looking man.

Moonlight, directed by Barry Jenkins, has a similar story to *Kucumbu Tubuh Indahku*. *Moonlight* is a three-act film that tells the story of the journey of a young black man named Chiron from childhood to adulthood. Chiron only lives with his mother in Miami, United States. Just like Juno, Chiron has experienced a lot of violence since he was a child. He often experienced verbal abuse from his mother. He was also neglected and lacked affection after his mother became a drug addict. In addition, Chiron was also bullied by his schoolmates and the surrounding culture

because he has a homosexual sexual orientation. This bullying, both verbal and non-verbal, continued until he became a teenager. Surprisingly, Chiron had the courage to stand up to those who supported him. Chiron managed to grow into an assertive, brave, strong, and independent man despite the violence and pressure from those around him.

The two films above show how a man is traumatized after being pressured and experiencing repeated traumatic experiences. Trauma itself is defined as a recurring experience that is capable of making a person frustrated (traumatic and intrapsychic) in an intimidating dimension and psychically intolerable (Elzer & Gerlach, 2014, p. 12). Levine (2008, pp. 8–11) explains that individuals are traumatized when they experience helplessness to react or respond to perceived threats. Furthermore, the most significant factors related to trauma are the perception of threat and the powerlessness to deal with it. One traumatic event is a personal tragedy, such as being a victim of violence, a catastrophic event, experiencing a life-threatening event, and having a serious accident (Halgin & Whitbourne, 2010, p. 221). In addition, individuals who survive traumatic events must be able to cope with any painful memories, which often contain vivid images.

In terms of gender, epidemiological studies have found that there are differences between men and women in terms of risk of trauma exposure (Epstein & González, 2017, p. 4). Men find it more difficult to recognize trauma in themselves due to masculine notions of biological and somatic suppression that result in them being resistant, thus unable to identify their own physical and emotional reactions (Slegh et al., 2021, p. 7). Furthermore,

men are also highly vulnerable to trauma exposure and find it difficult to seek help due to masculine norms that require them to be independent, strong and resilient.

According to Connell (in Horlacher, 2015, p. 40), masculinity is a structure of social practices or patterns related to the position of men in the gender order, which is socially distinct from the position associated with women. Furthermore, masculinity is not defined by male biology, but always refers to the male body, both symbolically or indirectly. Martin (2021, p. 171) explains that masculinity is a product of social and symbolic construction that is complex, fluid, and dynamic. There are several patterns of masculinity formed by society, including hegemonic masculinity, subordinate masculinity, marginal masculinity, and complicit masculinity (Connell, 2005, pp. 76–80). The existence of this gender order makes individualist cultures, such as the Western culture, cling to gender practices and make them a benchmark and lifestyle.

These two films, both set in patriarchal cultures, also show how patriarchy that upholds gender construction and heteronormativity has a negative impact on a man's psychology and personality. The films also imply the cultural forms of western patriarchy and eastern patriarchy that provide unwritten rules that must be obeyed by everyone and do not tolerate any form of gender deviation. All forms of violation and deviation will immediately receive social sanctions. The position of men in both films is shown to be very depressed because they commit gender deviance and heteronormativity deviations, and have no power to defend themselves. This is interesting to study because patriarchal culture and masculinity

norms that are considered to benefit men, ironically provide unpleasant and traumatizing experiences for men themselves.

Apart from that, a comparative study that discusses the influence of trauma on masculinity has yet to be conducted. The masculinities generated by this trauma need to be compared at least for two reasons: 1) the concept of patriarchy operating in both stories, which represents West and East, needs to be examined to see if it has a universality because patriarchy has been seen as a monolithic concept; and 2) the influence of the cultural context is crucial in probing masculinities. By using the comparative literature method, Levine's trauma theory, and R.W Connell's masculinity theory as the analytical tools, this research aims to find out how trauma has different impacts on male masculinity in different socio-cultural settings.

1.2 Research Questions

Based on the research background described above, the researcher formulated the following questions:

1. What are the forms of trauma experienced by the two male main characters in *Moonlight* and *Kucumbu Tubuh Indahku* that affect their masculinity?
2. How does the influence of two different cultural contexts have implications for trauma and masculinity?

1.3 Objective of Study

Based on the research questions mentioned earlier, this study has several objectives as follows.

1. To identify the forms of trauma experienced by each main character that affect their masculinity.

2. To explain the cultural implications of context on trauma and masculinity of the main characters in both films.

1.4 Significance of Study

The significance is that this research is expected to provide new insights into research topics around gender and trauma and can be a source of reading for research on similar topics. In addition, this research is also able to break the stereotype that patriarchal culture always benefits men and harms women. The results of this study show that patriarchal culture strongly adheres to heteronormative things. Men who violate it by not complying with gender norms will be ostracized, intimidated, and considered deviant by patriarchal culture. Lastly, this research also shows that it is important to compare literary works from different cultures. Through comparison, the influence of culture on trauma and masculinity can be recognized.

1.5 Literature Review

The researcher found several previous studies have discussed *Moonlight* and *Kucumbu Tubuh Indahku*. The first study is research conducted by Belismar Isabel Liva Gomez (2020) with the title "*That Ain't You, Chiron: Representations of Queer Black (Hyper) Masculinity in Barry Jenkins's Moonlight*". This study discusses how Chiron, the main character in *Moonlight*, often gets social exclusion due to race and non-normative practices which eventually lead to a hypermasculine appearance to prove his masculinity. This study uses an intersectional approach to analyze the traumatic experiences and queer moments in Chiron's life that influence the construction of his hypermasculinity. The results show that the circumstances of

rejection from the social environment that Chiron received due to his black race, his non-normative sexual preferences, and his kinship with other men. This kinship influences Chiron, namely the formation of hypermasculinity in him, such as building muscles, carrying a gun wherever he goes, and becoming a drug dealer.

Second research is research conducted by Asmita Sen (2022) with the title "*Gender, Race & Identity: An Intersectional Analysis of Queer Representation in the Movie Moonlight by Barry Jenkins*". This research discusses the intersectionality of gender and race in *Moonlight*, and aims to investigate the intersection of gender, race, and identity and examine the polemic representation of the queer community in *Moonlight*. The method used in this research is qualitative analysis with an intersectionality approach. The results show that *Moonlight* strongly represents the difficulties experienced by queer black men who live in poverty and face suffering related to the intersection of class, race, and sexuality. Chiron's racial identity along with his gender and sexual preferences are able to represent well communities like him who are not recognized in heteronormative societies.

The last research was conducted by Diego Aiwawi Wanggay & Ranang Agung Sugihartono (2023) entitled "*Characterization of Juno in the movie Kucumbu Tubuh Indahku*". It discusses how the main character in *Kucumbu Tubuh Indahku*, Juno, represents his life as a *Lengger* dancer through his name, appearance, and behavior. The method used in this research is the telling method by Albertine Mainerop with a qualitative descriptive approach. The results showed that Juno's character development was shaped by the influence of the socio-cultural

environment of the community and the experiences he had during his life. The *Lengger* dance culture that he enjoys makes him behave and look like a woman. His experiences, including traumatic experiences, made him more passive and less likely to show his emotions.

The previous studies above have similarities with the current research, namely making *Kucumbu Tubuh Indahku* or *Moonlight* as the object of research. Another similarity is that previous studies also discuss trauma and masculinity of the main character in *Kucumbu Tubuh Indahku* or *Moonlight*. However, the previous studies have only focused on one film, be it *Kucumbu Tubuh Indahku* or *Moonlight*. There has been no previous research that discusses both films at once or compares the two. Therefore, this research tries to compare the two films because they have similar storylines but have different cultural backgrounds. The aim is to find out whether the cultural context influences the masculinity of the main character who experiences trauma.

1.6 Theoretical Approach

1.6.1 Trauma Theory

To analyze this study, the researcher used Peter A. Levine's theory of trauma in his book entitled *Healing Trauma* (2008). According to Levine (2008, p. 9), trauma is about losing a connection, be it to ourselves, to our bodies, to our families, to other people, and to the world around us. Trauma itself is caused by several causes. Levine (2008, pp. 12–13) explains that there are two main categories of causes of trauma, namely the obvious causes and the less obvious causes. The obvious cases of trauma consist of certain events such as war, betrayal, neglect, or

abandonment during childhood, witnessing or experiencing violence, rape, severe childhood emotional, physical, or sexual abuse, and catastrophic injuries and illnesses. Meanwhile, less obvious causes of trauma consist of events that seem ordinary but in fact often cause trauma, such as natural disasters, illness, birth stress, falls, and exposure to extreme cold or heat (Levine, 2008, pp. 12–13).

In addition, Levine (2008, pp. 15–18) explains the symptoms of trauma that must be considered. The symptoms of trauma can be perceived as messages delivered by our bodies to tell us that something is wrong inside us. Some early symptoms that may arise after an event that is considered life-threatening include hyperoussal, dissociation and denial, constriction, and feelings of helplessness, immobility, and freezing. Other symptoms that can arise include exaggerated emotional and startle responses, abrupt mood swings, shame and lack of self-worth, reduced ability to deal with stress, panic attacks, anxiety, and phobias, avoidance behaviors, inability to love, nurture, or bond with other individuals, self-mutilation, and so forth (Levine, 2008, pp. 15–18).

1.6.2 Masculinity Theory

After finding out the causes of the main characters' trauma using Levine's trauma theory, this research also uses R.W Connell's masculinity theory entitled *Masculinities* (2005) to find out what forms of masculinity the two main characters adopted as a result of their trauma. According to Connell (2005, p. 69) masculinity, is what men are supposed to do. It can also be interpreted as a pattern of male life in a certain culture or whatever it is. Connell (2005, pp. 76–80) explains that there

are 4 patterns of masculinity in the Western gender order, namely hegemony, subordination, complicity, marginalization.

1. Hegemonic masculinity: a gender practice that embodies an accepted response to the problem of patriarchal legitimacy, which places men in a dominant position and women in a subordinate position. Hegemonic masculinity is established when there is congruence between institutional power and cultural ideals, whether group or individual.
2. Subordinate masculinity: gender practices with patterns of domination and subordination between male groups. The usual practice is heterosexual male domination and homosexual male subordination. Homosexuality is equated with femininity. In patriarchal ideology, homosexuality is something that is excluded or excluded from the hegemony of masculinity.
3. Complicit masculinity: a group of men who are associated with hegemonic masculinity but do not embody hegemonic masculinity, yet they benefit from hegemonic masculinity.
4. Marginalized masculinity: masculinities that occur in the interaction of gender and other structures, such as class, race, and particular groups (Connell, 2005, pp. 76–80).

Based on the definitions of the four types of masculinity described by Connell, the types of masculinity that strongly represent the two characters are hegemonic masculinity and subordinate masculinity. The two types of masculinities are closely related, where hegemonic masculinity is the dominating masculinity, while subordinate masculinity is the target of domination from hegemonic

masculinity. Connell (2005, p. 76) explains that hegemonic masculinity is a culturally accepted masculinity with a dominant position for men and subordination for women. It is considered a masculinity that is upheld by culture and used as a standard that must be realized by men if they want to be accepted by society and patriarchal culture.

Meanwhile, subordinate masculinity is masculinity that is subjected to domination or violence from hegemonic masculinity (Connell, 2005, p. 77). Those who adopt subordinate masculinity are usually homosexual men or gay identities. Connell (2005, pp. 77–79) writes that they are often subjected to oppression such as political and cultural exclusion, cultural abuse, legal violence, street violence, personal boycotts, and economic discrimination. They are often labeled with a vocabulary of abuses and also assimilated to femininity.

1.6.3 Film Theory

Critical studies and film analysis begin with the way films are constructed (Buckland, 2015, p. 3). One of the terms often used in film analysis is *mise-en-scène*, which is defined as 'putting on stage', or 'staging'. *Mise-en-scène* is defined as what appears in front of the camera (Buckland, 2015, p. 4)

Mise-en-scène is the first step in studying how movies can produce meaning (Sikov, 2020, p. 5). It consists of all the elements that are placed in front of the camera to be shot, such as setting, props, costumes and makeup, lighting, and figure behavior. *Mise-en-scène* also includes the camera's action and angles as well as

cinematography. By analyzing mise-en-scene, the audience can know every expressive meaning that an image has (Sikov, 2020, pp. 5–6).

Paying attention to every aspect of mise-en-scène also means paying attention to the elements of cinematography, because everything that is “put in” into the shot is recorded by the camera. Everything related to the camera is included in the realm of cinematography, one of which is framing. Framing is one of the most important elements in cinema and one that opens up other aspects of cinematography (Villarejo, 2006, p. 36).

Amy Villarejo (2006, p. 38) explains that film analysis has developed an anthropocentric taxonomy to describe distance, which uses the human body as a reference point for each designation, including the following.

- 1) Extreme long shot (ELS): humans are almost indistinguishable.
- 2) Long Shot (LS): humans can be distinguished but are dwarfed by the background.
- 3) Medium Long Shot (MLS): humans are framed from the knees up.
- 4) Medium Shot (MS): The camera moves slightly inward so that the human is framed from the waist up.
- 5) Medium Close-up (MCU): The camera gets closer and the human is framed from the chest up.
- 6) Close-up (CU): a part of the human body is isolated, and the face is the most prominent part.

- 7) Extreme Close-up (ECU): only visible parts of the human face, such as the eyes or lips.

1.7 Methods of Research

1.7.1 Type of Research

This research uses a descriptive qualitative method. Miles and Huberman (in Creswell & Creswell, 2018, p. 320) reveal that qualitative research methods are a process for understanding social phenomena by contrasting, replicating, comparing, cataloging, and classifying objects of study, and the form of data reported is words and images, not in the form of numbers. In this qualitative research, the researcher study individuals (narratives and phenomenology), explores processes, activities, and events, or learns about the behavior of various cultures of individuals or groups at large (Creswell & Creswell, 2018, p. 298). Therefore, this research uses qualitative methods because it focuses on individual problems, events, and cultures that have implications for individuals.

1.7.2 Data Sources

There are two data used in this research, namely primary data and secondary data. Primary data are dialogs from each scene that show the symptoms and causes of trauma and the masculinity traits of the two characters. Not only that, primary data is also in the form of dialogs that show the implications of patriarchal culture that affect the trauma and masculinity of the two male characters. Meanwhile, secondary data is data used to support the primary data, such as books and journal articles that are relevant to the research topic.

1.7.3 Data Collection Technique

In collecting data, the researcher first read the films *Moonlight* and *Kucumbu Tubuh Indahku*. Then, data collection is done by taking signs, practices, and discourses from the characters Juno and Chiron, in the form of linguistic units and scenes. The researcher also collected secondary data in the form of journal articles, books, and essays from the internet and other sources to support the primary data.

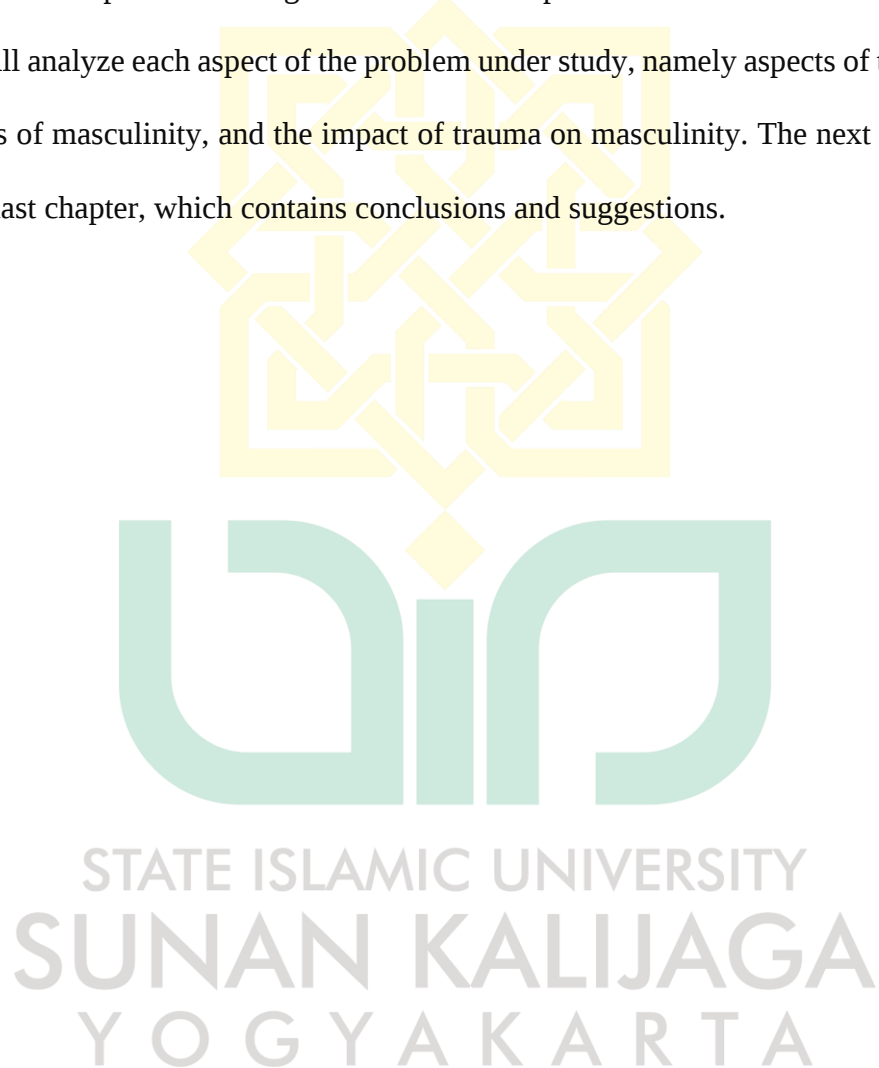
1.7.4 Data Analysis Technique

There are several steps taken by the researcher in analyzing the data. First, the researcher determines the trauma variable from Levine's trauma theory and the masculinity variable from R.W Connell's masculinity theory as an approach to determine the right data. Then, the researcher will categorize the aspects that are the topic of the research into certain sub-chapters, namely aspects of trauma, aspects of masculinity, and aspects of the influence of trauma on masculinity. This is done to see if there are differences in the causes of trauma, masculinity, and the impact of trauma on masculinity of the two characters in the two films. Furthermore, the researcher will connect each data with the theories used in this study, namely the theory of trauma by Levine and the theory of masculinity by R.W Connell. The researcher also connects it with other secondary data to strengthen the research analysis.

1.8 Paper Organization

This research consists of four chapters. The first chapter is the introduction. This chapter discusses the background of the problem under study,

research question, objective of the study, significance of the study, literature review, theoretical approach, and research method. The second chapter contains analysis related to intrinsic elements in the object of research, including theme, setting, plot, and character and characterization. The third chapter contains discussion and analysis of the problems being studied. In this chapter there are several sub-chapters that will analyze each aspect of the problem under study, namely aspects of trauma, aspects of masculinity, and the impact of trauma on masculinity. The next chapter is the last chapter, which contains conclusions and suggestions.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Based on the analysis conducted, it can be concluded that trauma has a different influence on and reaction to each person's masculinity. This proves that masculinity is not static, but rather fluid or dynamic. Indonesian culture that emphasizes social immersion makes Juno depressed, making him continue to be trapped in subordinate masculinity. Meanwhile, American culture that emphasizes self-rule sovereignty transforms Chiron from a man with subordinate masculinity into a man with hegemonic masculinity. On the other hand, the analysis of these two films proves that patriarchy does not always harm women and benefits men. Patriarchal culture victimizes men who do not follow gender norms. Furthermore, in the case of Juno and Chiron's mother, women actually play a role in perpetuating patriarchal culture. This research also proves that the patterns of patriarchy that operate in society are very diverse, so it can be said that patriarchy is not a monolithic concept.

4.2 Suggestion

Based on the analysis that has been done, the researcher would like to emphasize that this research is only limited to discussing the impact of trauma on male masculinity in the two texts, so any findings and discussions written in this research are only limited to the two films above. For future research, the researcher suggests conducting research that analyzes many texts with similar topics in order

to strengthen the research data and produce varied findings. The researcher also suggests that future research explore further how patriarchal culture in various parts of the world, both East and West, has a negative impact on men, because patriarchal culture is always considered to glorify men.



BIBLIOGRAPHY

- Abrams, M. H., & Harpham, G. G. (2014). A Glossary of Literary Terms. In *Cengage Learning, Stamford, USA* (11th ed.). Cengage Learning.
- Adams, L. A., & Govender, K. (2008). "Making a perfect man": Traditional masculine ideology and perfectionism among adolescent boys. *South African Journal of Psychology*, 38(3), 551–562. <https://doi.org/10.1177/008124630803800309>
- Administration, S. A. and M. H. S. (2019). Trauma-Informed Care in Behavioral Health Services. In *Treatment Improvement Protocol (TIP)*. Substance Abuse and Mental Health Services Administration. https://doi.org/10.1007/978-3-030-18435-3_14
- Akongo, L. M. M., & Marius, N. B. (2022). Characters in Chimamanda Ngozi Adichie's *Americanah*. *South Asian Research Journal of Arts, Language and Literature*, 4(1), 1–9. <https://doi.org/10.36346/sarjall.2022.v04i01.001>
- Anderson, E. (2018). Generational masculinities. *Journal of Gender Studies*, 27(3), 243–247. <https://doi.org/10.1080/09589236.2017.1406088>
- Barnet, S., Burto, W., & Cain, W. E. (2008). An Introduction to Literature: Fiction, Poetry, and Drama. In *Longman* (15th ed.). Longman Publishing Group.
- Bhana, D., Janak, R., Pillay, D., & Ramrathan, L. (2021). International Journal of Educational Development Masculinity and violence : Gender , poverty and culture in a rural primary school in South Africa. *International Journal of Educational Development*, 87, 102509. <https://doi.org/10.1016/j.ijedudev.2021.102509>
- Bordwell, D., Thompson, K., & Smith, J. (2016). *Film Art: Creativity, Technology, and Business* (11th ed.). McGraw-Hill Education.
- Brooks, C., & Warren, R. P. (1959). *Understanding Fiction* (2nd ed.). Appleton-Century-Crofts, Inc.
- Buckland, W. (2015). *Film Studies: an Introduction*. John Murray Learning.
- Chatman, S. (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press.
- Connell, R. W. (2005). *MASCULINITIES* (2nd ed.). Routledge.
- Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Fifth Edit). SAGE Publications.
- Duncan, S. G., Aguilar, G., Jensen, C. G., & Magnusson, B. M. (2019). Survey of heteronormative attitudes and tolerance toward gender non-conformity in mountain west undergraduate students. *Frontiers in Psychology*, 10, 1–11. <https://doi.org/10.3389/fpsyg.2019.00793>

- Edleson, J. L. (1999). Children's Witnessing of Adult Domestic Violence. *Journal of Interpersonal Violence*, 14(8).
<https://doi.org/https://doi.org/10.1177/088626099014008004>
- Elzer, M., & Gerlach, A. (2014). *PSYCHOANALYTIC PSYCHOTHERAPY* (M. Elzer & A. Gerlach (eds.)). KARNAC Publisher.
- Epstein, R., & González, T. (2017). *Somatic Interventions for Girls in Juvenile Justice* :
- Fatmawaty, L. S. W. A., & Alim, C. N. (2020). Virtual Sphere: A Site to Negotiate the Image of Lenggur Banyumas. *Lingua Cultura*, 14(2), 261–266.
<https://doi.org/10.21512/lc.v14i2.6837>
- Forster, E. M. (1985). *Aspects of the Novel*. Harcourt, Inc.
<https://doi.org/10.1093/oso/9780198802129.003.0004>
- Gómez, B. I. L. (2020). “ *That Ain ’ t You , Chiron ’* : Representations of Queer Black (Hyper) Masculinity in Barry Jenkins ’ s *Moonlight*.
<http://hdl.handle.net/11201/154843>
- Grattan, R. E., Lara, N., Botello, R. M., Tryon, V. L., Maguire, A. M., Carter, C. S., & Niendam, T. A. (2019). A history of trauma is associated with aggression, depression, non-suicidal self-injury behavior, and suicide ideation in first-episode psychosis. *Journal of Clinical Medicine*, 8(7).
<https://doi.org/10.3390/jcm8071082>
- Gupta, M., Madabushi, J. S., & Gupta, N. (2023). Critical Overview of Patriarchy, Its Interferences With Psychological Development, and Risks for Mental Health. *Cureus*, 15(6). <https://doi.org/10.7759/cureus.40216>
- Halgin, R. P., & Whitbourne, S. K. (2010). *Psikologi abnormal : Perspektif Klinis Pada Gangguan Psikologis* (Edisi 6). Salemba Humanika Publisher.
- Hao, R., Han, P., Wang, L., & Zhang, Y. (2023). The effect of the social support on PTSD and PTG about university student volunteers in the prevention and controlling of coronavirus: with coping style as the intermediary. *Frontiers in Psychology*, 14, 1–8. <https://doi.org/10.3389/fpsyg.2023.1152823>
- Herman, J. L. (2015). *Trauma and Recovery*. Basic Books.
- Hoffman, M. J., & Murphy, P. D. (2005). *Essentials of the Theory of Fiction* (M. J. Hoffman & P. D. Murphy (eds.)). Duke University Press.
<https://doi.org/doi:10.1515/9780822386599>
- Hopkins, P., & Giazitzoglu, A. (2024). Hegemonic masculinity: new spaces, practices, and relations. *Progress in Human Geography*, 49(1), 84–98.
<https://doi.org/10.1177/03091325241307387>
- Horlacher, S. (2015). Configuring Masculinity in Theory and Literary Practice. In S. Horlacher (Ed.), *Victorian Keats and Romantic Carlyle*. Brill | Rodopi.
https://doi.org/10.1163/9789004489219_025

- Hunt, C. J., Fasoli, F., Carnaghi, A., & Cadinu, M. (2016). Masculine self-presentation and distancing from femininity in gay men: An experimental examination of the role of masculinity threat. *Psychology of Men and Masculinity*, 17(1), 108–112. <https://doi.org/10.1037/a0039545>
- Izharuddin, A. (2020). Melancholic Masculinity and Representations of Traditional Homoeroticism in an Indonesian Novel. *Fascination of Queer*, 69–77. https://doi.org/10.1163/9781848880795_008
- Jenkins, B. (2016). *Moonlight*. <https://a24films.com/films/moonlight#watch-now>
- Klarer, M. (2004). An Introduction to Literary Studies. In *An Introduction to Literary Studies* (2nd ed.). Routledge. <https://doi.org/10.4324/9780203414040>
- Knapp, J. F. (1998). The impact of children witnessing violence. *Pediatric Clinics of North America*, 45(2), 355–364. [https://doi.org/10.1016/S0031-3955\(05\)70011-0](https://doi.org/10.1016/S0031-3955(05)70011-0)
- Levine, P. A. (2008). *Healing Trauma: A Pioneering Program for Restoring the Wisdom of Your Body*. Sounds True Publisher.
- Martin, D. L. (2021). Violence and masculinity in small-scale societies. *Current Anthropology*, 62(S23), S169–S181. <https://doi.org/10.1086/711689>
- Milhorn, H. T. (2006). *Writing Genre Fiction: A Guide to the Craft*. Universal Publishers. <https://books.google.co.id/books?id=1AM825Ny4v0C>
- Mosley, W. (2019). *Elements of Fiction* (1st ed.). Grove Press.
- Nugroho, G. (2018). *Kucumbu Tubuh Indahku*. <https://forkafilms.com/kucumbu-tubuh-indahku/>
- Parrott, D. J. (2009). Aggression Toward Gay Men as Gender Role Enforcement: Effects of Male Role Norms, Sexual Prejudice, and Masculine Gender Role Stress. *National Library of Medicine*, 77(4), 1–15. <https://doi.org/10.1111/j.1467-6494.2009.00577.x>. Aggression
- Petersen, A., Joseph, J., & Feit, M. (2014). New directions in child abuse and neglect research. In *Institute of Medicine and National Research Council*. The National Academies Press. <https://doi.org/10.17226/18331>
- Plexousakis, S. S., Kourkoutas, E., Giovazolias, T., Chatira, K., & Nikolopoulos, D. (2019). School bullying and post-traumatic stress disorder symptoms: The role of parental bonding. *Frontiers in Public Health*, 7, 1–15. <https://doi.org/10.3389/fpubh.2019.00075>
- Sánchez, F. J., Greenberg, S. T., Liu, W. M., & Vilain, E. (2009). Reported Effects of Masculine Ideals on Gay Men Francisco. *National Library of Medicine*, 10(1), 73–87. <https://doi.org/10.1037/a0013513>. Reported
- Sen, A. (2022). Gender, Race & Identity: An Intersectional Analysis of Queer Representation in the Movie *Moonlight* by Barry Jenkins. *The European*

- Conference on Media, Communication & Film 2022: Official Conference Proceedings*, 1–18. <https://doi.org/10.22492/issn.2188-9643.2022.1>
- Sikov, E. (2020). *Film Studies: an Introduction* (2nd ed.). Columbia University Press.
- Slegh, H., Spielberg, W., & Ragonese, C. (2021). *Masculinities and Male Trauma: Making the Connections*. Promundo-US. www.promundoglobal.org
- Sugarman, M. B. (2019). *Weak Social Support as an Indicator for Worse Trauma Related Symptoms* [City University of New York]. https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1571&context=hc_sas_etds
- Taylor, R. (1981). *Understanding the Elements of Literature: Its Forms, Techniques and Cultural Conventions*. Macmillan. <https://doi.org/10.1007/978-1-349-16773-9>
- van der Velden, P. G., Contino, C., Marchand, M., Das, M., & Schut, H. (2020). Does pre-event lack of emotional support increase the risk of post-event PTSD, anxiety, depression symptoms and lack of support? A comparative population-based study among victims of threat and violence. *Journal of Anxiety Disorders*, 75, 102269. <https://doi.org/10.1016/j.janxdis.2020.102269>
- Villarejo, A. (2006). Film studies: The basics. In *Film Studies: The Basics* (First). Routledge. <https://doi.org/10.4324/9780203747544>
- Wamser-Nanney, R., Walker, H. E., & Nanney, J. T. (2019). Trauma Exposure, Posttraumatic Stress Disorder, and Aggression Among Civilian Females. *Journal of Interpersonal Violence*, 36(17–18), NP9649–NP9669. <https://doi.org/10.1177/0886260519860894>
- Wanggay, D. A., & Sugihartono, R. A. (2023). Characterization of Juno in the Film Kucumbu Tubuh Indahku. *ProTVF*, 7(2), 148. <https://doi.org/10.24198/ptvf.v7i2.46538>
- Widyaningrum, S. Y., Sjuchro, D. W., & Indriani, S. S. (2023). Strategi Personal Branding Penari Lengger Lanang Melalui Media Instragram Pada Akun Instragram @Rianto_Rds. *Pangung*, 33(3), 432–449. <https://doi.org/10.26742/pangung.v33i3.2758>
- Young, R., Lennie, S., & Minnis, H. (2011). Children's perceptions of parental emotional neglect and control and psychopathology. *Journal of Child Psychology and Psychiatry*, 52(8), 889–897. <https://doi.org/10.1111/j.1469-7610.2011.02390.x>