THE PORTRAYAL OF MODERN MASCULINITY IN *PIRATES OF THE CARIBBEAN 1: THE CURSE OF THE BLACK PEARL*

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining

the Bachelor Degree in English Literature

By:

MUHAMMAD ABDUL MUHYI
09150052

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA

YOGYAKARTA

2015

A FINAL PROJECT STATEMENT

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

Yogyakarta, 7th October 2015

The Writer,

MUHAMMAD ABDUL MUHYI
Student No.: 09150052

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Yang dipersiapkan dan disusun oleh :

Nama	:	**Muhammad Abdul Muhyi**
NIM	:	**09150052**
Telah dimunaqosyahkan pada	:	**Rabu, 30 September 2015**
Nilai Munaqosyah	:	**B**

Dan telah dinyatakan diterima oleh **Fakultas Adab dan Ilmu Budaya** UIN Sunan Kalijaga.

TIM MUNAQOSYAH

Ketua Sidang

Danial Hidayatullah, M.Hum
NIP 19760405 200901 1 016

Penguji I

Witriani, M.Hum
NIP 197208012006042002

Penguji II

Fuad Arif Fudiyartanto, M.Ed
NIP 19720928 199903 1 002

Yogyakarta, 8 Oktober 2015
Dekan Fakultas Adab dan Ilmu Budaya

Dr. Zamzam Afandi, M.Ag
NIP 196311/11 199403 1 002

NOTA DINAS

Hal   : Skripsi
       a.n. Muhammad Abdul Muhyi

Yth.
Dekan Fakultas Adab dan Ilmu Budaya
UIN Sunan Kalijaga
Yogyakarta

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

Nama   : Muhammad Abdul Muhyi
NIM   : 09150052
Prodi   : Sastra Inggris
Fakultas   : Adab dan IlmuBudaya
Judul   : *"The Portrayal of Modern Masculinity in Pirates of the Caribbean 1: the Curse of the Black Pearl"*

Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris. Atas perhatiannya, kami ucapkan terimakasih.
WassalamualaikumWr. Wb

Yogyakarta, 07 Oktober 2015
Pembimbing,

Danial Hidayatullah, M.Hum
NIP 1976040 200901 1 016

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THE PORTRAYAL OF MODERN MASCULINITY

IN *PIRATES OF THE CARIBBEAN 1: THE CURSE OF THE BLACK PEARL*

Oleh: Muhammad Abdul Muhyi

ABSTRAK

Film merupakan salah satu karya sastra yang mengalami perkembangan sangat pesat pada budaya popular. Film menceritakan sebuah karya sastra dari yang non-fiksi maupun fiksi. Salah satu karya fiksi yang dirilis oleh Walt Disney Picture pada tahun 2003 adalah *Pirates of the Caribbean 1: the Curse of the Black Pearl*. Film ini menceritakan tentang perjalanan Captain Jack Sparrow dalam memperebutkan kembali kapalnya. Penulis menggunakan film ini sebagai objek penelitian dengan menganalisis pada sisi kemaskulinitasan yang dimiliki oleh karakter Jack Sparrow sebagai karakter utama dan seorang bajak laut. Penelitian ini dilakukan untuk menjawab dua pertanyaan yang terdapat pada penelitian tersebut yaitu; 1. Dapatkah Jack Sparrow di kategorikan sebagai karakter maskulinitas modern? 2. Bagaimana pandangan Perspektif Islam terhadap maskulinitas yang dimiliki Jack Sparrow?. Analisis ini menggunakan pendekatan objektif dan aplikasi teori maskulinitas oleh R.W. Connell dan teori film oleh Cristian Metz. Teori dasar dari R.W. Connell adalah tentang dominasi laki-laki pada perempuan yang kemudian dikenal dengan istilah *hegemonic masculinity*. Dalam hal ini, penulis tertarik untuk menganalisis keunikan dari karakter Jack Sparrow sebagai karakter maskulin. Sebagai hasil dari penelitian, penulis menyimpulkan bahwa penampilan Jack Sparrow di film *Pirates of the Caribbean 1: the Curse of the Black Pearl* sebagai salah satu bentuk dari maskulinitas modern yang berdasarkan pada konsep *hegemonic masculinity* tentang dominasi laki-laki terhadap perempuan pada sebuah karya sastra. Maskulinitas ini merupakan sebuah representasi tentang dominasi peran seorang laki-laki terhadap perempuan yang terjadi di kehidupan sosial.

Key words: *Karya Fiksi, Bajak Laut, Maskulinitas.*

THE POTRAYAL OF MODERN MASCULINITY

IN *PIRATES OF THE CARIBBEAN 1: THE CURSE OF THE BLACK PEARL*

By: Muhammad Abdul Muhyi

ABSTRACT

A movie is one of popular culture products. A movie tells the story of a literary work whether non-fiction or fiction. A fiction movie which is released by the Walt Disney Picture in 2003 titled *Pirates of the Caribbean 1: the Curse of the Black Pearl*. It tells the journey of Captain Jack Sparrow in contested back his ship; *the Black Pearl*. The writer uses this movie as the object of research by analyzing masculinity of Jack Sparrow as a main character and a pirate. This research is done to answer two research questions; 1. Can Jack Sparrow be categorized as the modern masculinity character? 2. How does Islamic perspective explain the masculinity of Jack Sparrow?. This research uses objective approach and applies theory of masculinity by R.W. Connell and theory of film by Christian Metz. Basic Connell's theory is about men domination to women. In this case, the writer interested to analyze the uniqueness of Jack Sparrow as a masculine character. As a result of the research, the writer conclude that the appearance of Jack Sparrow in the movie as one form of modern masculinity based on the concept of hegemonic masculinity about men domination to women in a literary work. Masculinity of Jack Sparrow is a representation of men domination to women that occurs in the society life.
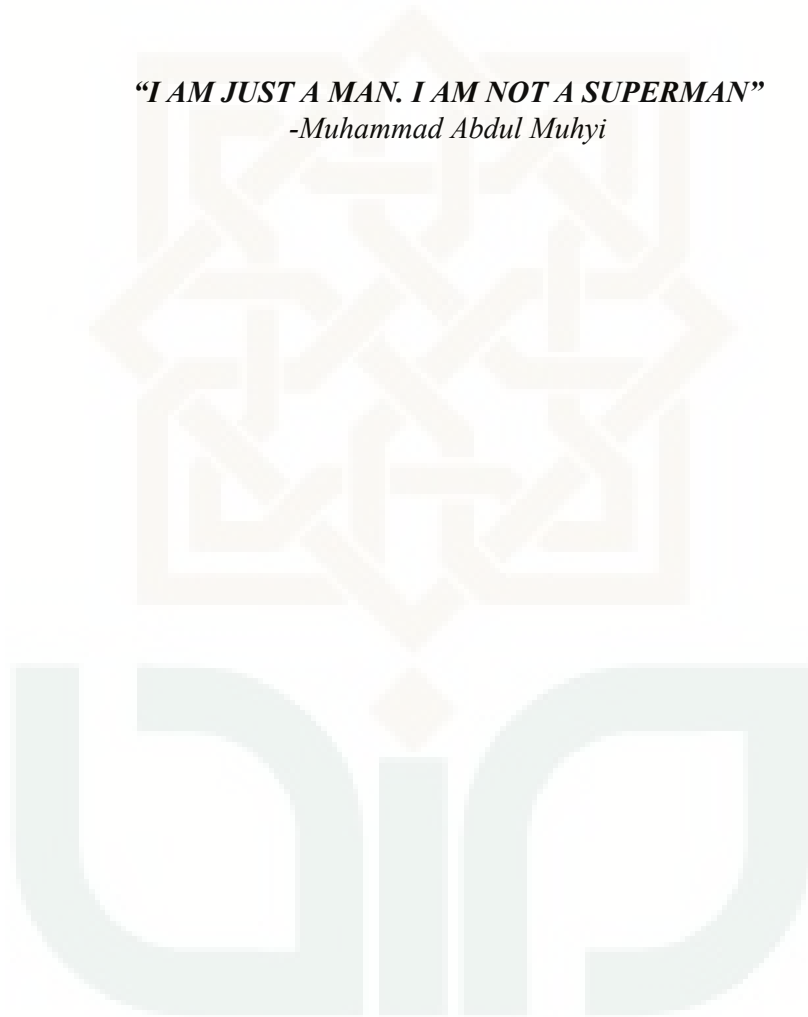
Key words: *fiction, pirate and masculinity.*

MOTTO

"NOT CELEBRATING YET, UNTIL THE FAT LADY SINGS"
-Danial Hidayatullah

"I AM JUST A MAN. I AM NOT A SUPERMAN"
-Muhammad Abdul Muhyi

DEDICATION

This final project I dedicate to:

1

My Beloved Parents (H. Zainal Arifin and Hj. Jironah)

&

My Beloved Family, Brothers and Sisters

2

My Big Family in Wahid Hasyim Islamic Boarding School, specially the
Caretaker: Mr. K.H. Jalal Suyuthi, S.H. and his Family

3

All of My Beloved Friends

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Praise be to Allah, The Cherisher and Sustainer of the worlds, who has been giving His blessing and mercy to me to complete the graduating paper entitled "The Portrayal of Modern Masculinity in Pirates of the Caribbean 1: the Curse of the Black Pearl".

This graduating paper is submitted to fulfill one of the requirements to gain the Degree of Bachelor in State Islamic University of Sunan Kalijaga, Yogyakarta.

In finishing this graduating paper, I am incepted to several people**;** they are:

1. The Dean of Faculty of Letters and Cultural Studies: Dr. Hj. Siti Maryam, M. Ag.

2. Head of English Department: Dr. Ubaidillah Bahisan

3. M. Danial Hidayatullah, M. Hum., my supervisor for his best motivation, guidance, time and patience to accompany me in finishing this graduating paper.

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5. My beloved parents, brothers, sisters and friends for their support. Thanks for everything you have given to me.

Finally, the writer realizes that there are some errors in writing this graduating paper. Thus, the writer really allows all readers to give suggestion to improve this graduating paper. The last, the writer hopes that this graduating paper can provide the benefits for the readers.
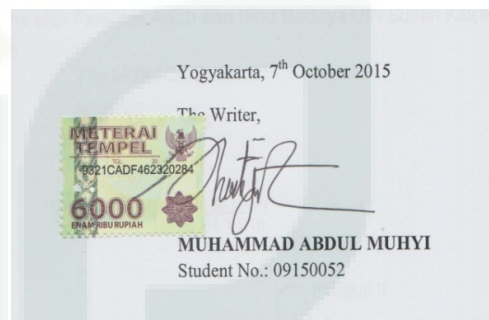
Wassalamu'alaikum Wr. Wb.

Yogyakarta, 7th October 2015

The Writer,

METERAI
TEMPEL
9321CADF462320284
6000
ENAM RIBU RUPIAH

MUHAMMAD ABDUL MUHYI
Student No.: 09150052

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CHAPTER I

INTRODUCTION

1. **Background Of Study**

A movie is a media of popular cultures which presents the literary works with three dimensions: the idea, the work, and also the audio-visual elements. It is a media to convey the story and moral values to the audience with the way to shoot act and cinematography effect. Based on development of movie, there are many genres of the movie: comedy, action, tragedy, fantasy, etc. Thus, a movie category can be fiction or non-fiction. Abrams said in his book *Glossary of Literary Terms* about fiction asfiction, in the exclusive sense, is any narrative which feigned or invented rather than historically or factually true (1971: 59).In addition, Abrams states that literary forms in which fiction takes off from fact are often denoted by compound names, such as "historical fiction," "fictional biography," "fictional autobiography" (1971: 60).

The writer is interestedto analyze a fiction movie which is released by an American industry- Walt Disney Pictures- titled *The Pirate of the Caribbean 1: the Curse of the Black Pearl.*The movie is released on 2003 and included into three genres: action, fantasy, and comedy. The writer chooses this movie because of some reasons. Firstly, after releasing themovie, itwon some awards in some categories. For example: best actor category (Johnny Depp), Best Make up/ Hair and Costumes category, BAFTA Awards in 2004, Best Editors and Movie Effects

category, American Cinema Editors, USA in 2004, Completely, the movie records will be shown in the appendix.

Secondly, *The Pirate of the Caribbean* is a movie which has more three series than other movies about pirate since year 2000 until 2012. It has three other series until year 2013; *The Dead Man's Chest* released on 2006*, At World's End* released on 2007*,* and *The Stranger Tides* released on 2011. The other pirate movies which released during 2000 until 2012 are *Treasure Planet (2002), Blood Royale (Hentai) (2002), Peter Pan (2003),* four series of *Pirates of the Caribbean (The Curse of the Black Pearl (2003), Dead Man's Chest (2006), At World's End (2007),* and the last series is *On Strange Tides (2011)), Captain Sabertooth (2003), Pirates (2005), Pirates of the Great Salt Lake (2006), Pirates II: Stagnetti's Revenge (2008), The pirates! In an Adventure with Scientists! (2012),* and *Treasure Island (2012).*

Another reason because of the main character, specifically Captain Jack Sparrow, is a unique pirate. His performance is very different with the meaning of pirate in the past, "pirate is (especially in the past) person who robs other ships at sea" (Oxford: 324). Based on the pirate definition in the past, it is not seen in the character Jack Sparrow. Jack Sparrow is kindly, helpful, and heroic. In analyzing the movie, the writer chooses *The Pirate of the Caribbean 1: the Curse of the Black Pearl* as the object of research by analyzing the main character, Captain Jack Sparrow. According to Abrams, he states about the character as:

> Characters are the persons, in a dramatic or narrative work, endowed with moral and dispositional qualities that expressed in what they say-the dialogue-and what they do-the action. The grounds in a character's temperament and moral nature for his speech and actions constitute his

motivation. A character may remain essentially "stable" or unchanged in his outlook and dispositions, from beginning to end of work or he may undergo a radical change, either through a gradual development or as the result of an extreme crisis (1971: 21).

Based on Abrams' statement, the writer chooses character Jack Sparrow who is unique with his actions as the object of the research and it needs to be analyzed. Jack Sparrow has different character with other pirate character as seen in the movie:

Scene I:
YOUNG ELIZABETH: *[standing at the bow of a ship and singing]*?We pillage, we plunder, we rifle and loot. Drink up me 'eartiesyo ho! We kidnap and ravage and don't give a hoot. Drink up me 'eartiesyo ho! Yo ho, yo ho a pirate's life for me. We extort, we pilfer, we filch and sack. Drink up? [*Gibbsputs his hand on her shoulder which surprises her*] (2004: 1).

The song shows the pirate characterizations as the stereotype of pirate in the past that a pirate should be pillager, plunderer, looter, pilferer, kidnapper and ravager. Based on the case, the writer analyze that the movie director wants to make different perceptions about pirate especially in character Captain Jack Sparrow. Captain Jack Sparrow is a pirate who has different characterizations with other pirate in the movie but it does not make him less perfect as a pirate. The research of Jack Sparrow character aims analyzes unusual character with his gesture as a pirate.

This research focuses on masculinity analysis of Jack Sparrow character and how does it relate to Islamic perspective.In the research, the writer uses just only the first series for analyzing then other three series only to support the

analysis. In analyzing the movie, the writer only to analyze the character of Jack Sparrow based on his dialogues and actions.

2. Research Questions

Based on the background of study, the writer has two research questions as follow:

2.1. Can Jack Sparrow be categorized as the modern masculine character?

2.2. How does Islamic perspective explain masculinity of Jack Sparrow?

3. Objectives of Study

Based on the problem statements, the objectives of study of this paper are:

3.1. To explain the general knowledge about the portrayal of modern masculinity.

3.2. To explain and relate masculinity of Jack Sparrow based on the Islamic perspective.

4. Significances of Study

This research is very significant to the development of social science both theoretically and practically:

4.1. Theoretically

The research of *Pirates of the Caribbean* is needed in order to understand the development of masculinity. Another significance of this research which is related to literature as the product of culture is the understanding of masculinity

categorizations behind the character Jack Sparrow, it guides the audiences to understand easily about the moral value of the movie which reflects the culture where the movie is produced.

4.2.   Practically

As a research, it is important for:

4.2.1. Students, this research is significant to help them understand about the portrayal of modern masculinity.

4.2.2. Lecturers, this research can be used as a reference to give an overview about the portrayal of modern masculinity relate to the movie.

4.2.3. Literati, this research can stimulate them to do more researches relate to modern masculinity.

4.2.4. Common People, this research hopefully can attract their interest to learn about masculinity.

5. Literature Review

The writer uses some graduation papers as the literary review. First, BobyRasrizal's graduating paper of Andalas University Padang (2010) with the title *Person Deixis in the Script of Pirates of the Caribbean: the curse of the Black Pearl*. The research uses theory of deixisby Levinson to explain about the language phenomenon in the script.In this research, the author discusses the personaldeixisin the script of the movie "Pirates of the Caribbean: the Curse of the Black Pearl" which refers to the three other series. The purpose of this researchisto analyze the underlying interpretation personal deixis in the movie script based on the context of the situation.

Second graduation paperis written by AlwiatSevaSetyaji on 2012, a student of English Education Department at Yogyakarta State University with the title*A Stylistic Analysis of Honest Deception Reflected in Pirates of the Caribbean: the Curse of the Black Pearl*. Sheusesthehonest deception as the theoretical approach. In this research, she explores three types of the hones deception; hyperbole, irony, and sarcasm. She also uses the theory to provide a brief description and discussion of the language function.

Third graduation paperis written by Muhammad ZainalAbidin on 2010, a student of English Education Department at IKIP PGRI Semarang untitled *An Analysis of the Flouting of Maxims Found in Pirates of the Caribbean: the Curse of the Black Pearl Movie*. He uses The Flouting of Maxims Theory. He also analyzes the determination of the most dominant type of the maxim flouting.

Although this movie has analyzed by some scholars with many ways, but the different of this paper from other papers above are the writer uses the masculinity analysis and gives the Islamic perspectives in this research.

6. **Theoretical Approach**

Based on the objectives and the scope of study, the writer uses R.W. Connell's masculinity theory as the main theory and also uses the film theory by Christian Metz to support the analysis.

6.1. **Masculinity Theory**

According to Connell, masculinity is "masculinity, understood as a configuration of practice in everyday life, is substantially a social construction.

Masculinity refers to male bodies (sometimes symbolically and indirectly), but is not determined by male biology" (Connell, 2000: 2).

Based on the Connell's statement, the masculinity is created by a social construction of man in the society life. Masculinity is produced by culture which happened as the effect of the domination of men to women. This domination called as the hegemonic masculinity. Hegemonic masculinity is the gender practice that guarantees the dominant social position of men, and the subordinate social position of women. As Connell states about the hegemonic masculinity "defined as the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and subordination of women" (1995: 77).

R.W. Connell also explored the basic causes those formed the modern masculinity as:

> The historical origins of attitudes toward masculinity. Connell looked back into 16th-century Europe and the changing social and religious climate to trace the development of individualism. He contended that industrialization, world exploration, and civil wars became activities associated with men and formed the basis for modern masculinity (1995).

The masculinity concept also explained in Islam. As written in the Holly Qur'an in *sura* An-Nisa verse 34:

الرِّجَالُقَوَّامُونَعَلَىالنِّسَاءِبِمَافَضَّلَاللّهُبَعْضَهُمْعَلَىبَعْضٍ

"Men are (meant to be righteous and kind) guardians of women because God has favored some more than others" (4:34)

Based on the verse above, Islam has explained about the masculinity concepts which must belonged by a man. It can be described with some opinions such as a man has to be a leader for women. The term "leader" means that a man must has leadership soul. It can be in his family, religious activities and other social life. Then, a man must have the power more than women. This case could be analogically with a man has to be governed.

6.2. Film Theory

Therefore, film theory is used as the supporting theory of the analysis. Stam states about film theory as "film theory is an evolving body of concept designed to account for the cinema in all its dimension (aesthetic, social, physiological) for an interpretive community of scholars, critics, and interested spectators" (Stam 2000: 6). This theory is used to analyze the movie based on the cinematographic of the movie. According to Metz in the language of film, "cinematographic language includes moving photographic image, record photographic sound, recorded noises, recorded musical sound, and writing-diegesis" (Metz, 38).

The writers focuses in analyzing the cinematographic by analysis the camera angle, depth of field, camera's movement, focal length and exposure of the movie.

7. Methods of Research

7.1. Type of Research

The research type of this paper uses qualitative research. According to Mack, "The qualitative method is a method which is allowed greater spontaneity and adaptation of the interaction between the researcher and the study participant" (Mack: 4).This method is used to describe the method of research in the gathering data. The writer does library visit and web browsing to get the datain several books and e-books which contain the data needed in the research. Therefore, the writer also browses some journals in order to get sufficient and necessary data to analyze the movie.

7.2. Data Sources

The writer uses two data sources to analyze the object of research; the primary data and the secondary data. The primary data is the main source which is used in the research while the secondary data is the supporting data which is used to help the research.Due to this research, the primary data is the serial movie of *Pirates of the Caribbean*. Thesecondary data are the script of the movie and some critical works about the movie which relate to the object of research.

7.3. Data Collection Technique

In the collecting data, the writer uses the documentations. It is done by the writer like movie documentation, library research and surfing internet. Firstly is movie documentation. It means that the writer compares the movie with the script in order to mark the important acts and dialogues. Secondly, the library research is

done by doing any collecting from many literary books while web surfing is done by browsing any supporting websites from internet. The important data such as the movie record, the movie review, the film theory, and the books related to pirate and masculinity.

7.4. Data Analysis Technique

The writer uses objective approach to analysis the object of the research, in which the analysis based on the factual data in the movie *Pirate of the Caribbean 1: the Curse of the Black Pearl*. This data is analyzed descriptively by using the masculinity theory and theory of film. There are three techniques in analyzing the data. Firstly, the writer analyzes the movie by finding the actions and dialogues which is related to the focus of the research.

Secondly, the writer makes the table of movie analysis by categorizing the masculinity in character Captain Jack Sparrow. The table is used to compare two categories of masculinity in Jack Sparrow; weak masculinity and strong masculinity.

Thirdly, the writer begins to analyze the data by applying masculinity theory and film theory. Film theory is applied as the basic concept in analyzing the movie itself including the picture, the screen shoot, and the cinematography of the film.

8. Paper Organization

This paper is provided into four chapters. The first chapter is introduction, which is including the background of study, problem statements, objectives of study, significances of study, prior research, theoretical approach, methods of research, and thesis organization. The content of second chapter are the intrinsic and extrinsic elements of the movie includes about the movie, the movie records, the movie summary, characters and characterizations, plot, and setting. The third chapter is movie analysis includes the masculinity analysis as seen in Jack Sparrow character and the Islamic perspective analysis about the masculinity. The last chapter will be presented by the conclusion of the research and suggestions.

CHAPTER IV

CONCLUSION AND SUGGESTION

1. Conclusion

Jack Sparrow is one of masculine characters in *Pirates of the Caribbean 1: the Curse of the Black Pearl,* who is different with other masculine characters whether his physical appearance and gesture. Even his physical appearance and gesture make him looks like a feminine character; he still can be said as a masculine character. There are two categories of masculinity of Jack Sparrow; weak masculine and strong masculine. They are based on Jack Sparrow's acts and dialogues in the movie. Weak masculine is a category which shows Jack Sparrow is less perfect as a masculine character. While strong masculine is a category which shows Jack Sparrow is perfect as a masculine character. The masculinity of Jack Sparrow is a sample of modern masculinity.

Modern masculinity is a development of traditional masculinity that tends to be stiff on the meaning of masculinity. But with the presence of the character Jack Sparrow in *Pirates of the Caribbean movie 1: the Curse of the Black Pearl,* the understanding of masculinity is more various.

Relating to the masculinity of Jack Sparrow, Islam explains masculinity as written in *sura* An-Nisa' verse 34, "men are guardians of women". Based on this verse, a man should be a guardian of women in some conditions such as in the family, religious activity, and society life. The writer compares between the modern masculinity of Jack Sparrow with the Prophet Muhammad's character to

explain the masculinity of Jack Sparrow based on the Islamic perspective. Prophet Muhammad (PBUH) teaches for every Muslims that a Muslim should be kindly, helpful, and tolerance to others even they are non-Muslims. Islam loves peace. Islam is not about violence, war or terrorism.

2. Suggestion

The writer realizes that there are some errors in writing this graduation paper and analyzing object of the research. Thus, the writer hopes to other researchers should be better in the research which relates to similar of object of the research especially in the masculinity analysis.

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APPENDIX I

Primary Data Analysis of Jack Sparrow's Masculinity

No.	Scene Shot	Context	Dialogue	Type	Description
1.	00.10.19 – 00.10.35	Jack Sparrow comes to Port Royal and Harbormaster ask him a shilling to tie up his boat.	**Harbormaster:***[to Jack]* What? hey. Hold up, there, you. It's a shilling to tie up your boat at the dock. *[they both look at the sunken boat]* And I shall need to know your name. **Jack:***[hands him three shillings]* What do ye say to three shillings? and we forget the name?	Weak Masculine	The scene shows Jack Sparrow pay higher to hide his identity as a pirate. Exactly, he pays a shilling and tells his identity that he is a pirate, Captain Jack Sparrow.
2.	00.11.50 – 00.12.09	Jack Sparrow walks on the harbor for looking a ship. He meets Port Royal army, Murtogg and Mullroy.	**Murtogg:***[spots Jack]* This dock is off limits to civilians. **Jack:** I'm terribly sorry. I didn't know. If I see one, I shall inform you immediately. *[tries to continue on his way but is again thwarted]* Apparently there's	Weak Masculine	The scene shows that Jack Sparrow does not against when the Port Royal army spot him. As a pirate, he should to against them.

			some sort of high toned and fancy to do up at the fort, eh? How could it be that two upstanding gentlemen such as yourselves did not merit an invitation?		
3.	00.13.48 – 00.13.57	Both Murtogg and Mullroy ask Jack Sparrow about his purpose comes to Port Royal.	**Jack:** Well, then, I confess, it is my intention to commandeer one of these ships, pick up a crew in Tortuga, raid, pillage, plunder and otherwise pilfer my weasely black guts out!	StrongMasculinity	The scene shows a masculinity of Jack Sparrow. As a pirate, he tells the truth to Port Royal army what his purpose comes to Port Royal.
4.	00.15.18 – 00.15.27	Jack Sparrow asks Mullroy and Murtogg to save Elizabeth who falls into the sea.	**Jack:** Will you be saving her then? **Mullroy:** I can't swim. **Jack:***[glances at Murtogg who stares back at him]* Pride of the King's Navy you are. *[hands the guards his effects]* Do not lose these. *[dives in to save her]*	Weak Masculinity	This scene shows Jack Sparrow as a masculine character. Directly, he dives to save Elizabeth who falls into the sea.
5.	00.17.03 –	After saving Elizabeth,	**Norrington:**No additional shots	Strong	The weapons is the important

	00.18.01	Jack Sparrow meets Commodore Norrington then he caugth because he was a pirate.	norpowder. A compass that doesn't point north. *[unsheathes sword]* And I half expected it to be made of wood. You are without doubt the *worst* pirate I've ever heard of.	Masculinity	thing for pirate but Jack Sparrow does not bring the great weapons to show his masculity.
6.	00.18.45 – 00.18.50	Elizabeth protests to Commodore Norrington because he cacthes Jack Sparrow who had save her.	**Elizabeth:** Pirate or not this man saved my life.	Weak Masculinity	This scene shows that Jack Sparrow is a masculine character because he saves Elizabeth. Even though he does not really knows who Elizabets is.
7.	00.19.00 – 00.20.02	Jack Sparrow threatens Elizabeth to escape from Port Royal army.	**Jack:** Sticks and stones, love. I saved your life, you save mine, we're square. Gentlemen, mylady, you will always remember this as the day that you almost caught Captain Jack Sparrow! *[pushes Elizabethaway and escapes, swinging around and landing on a beam above their*	Strong Masculinity	The scene shows Jack Sparrow threatens Elizabeth and uses her for escaping from Port Roya army. As a pirate he should not escape but he should to against them.

			heads]		
8.	00.22.46 - 00.22.50	William Turner meets Jack Sparrow in the Blacksmith store. Then he threats Jack Sparrow with his blade.	**Will:** You threatened Miss Swann. **Jack:** Only a little.	StrongMasculinity	The scene shows he was threatened by William Turner. As a pirate, he uses a woman for escaping.
9.	00.25.01 – 00.26.18	After fighting with Wiliam Turner, Jack Sparrow escapes from the Blacksmith store but William Turner do not let him goes.	**Jack:** Pirate! *[hears men trying to break the door down]* Move away. **Will:** No. **Jack:** Please move. **Will:** No! I cannot just step aside and let you escape. **Jack:** This shot is not meant for you. *[gets hit on the head with a bottle of alcohol and falls unconscious]*	StrongMasculinity	The scene shows Jack Sparrow thinks to shot William Turner or not because he keeps the shot for his mutinous.
10.	00.44.46 – 00.45.55	On the Dauntless ship, both Jack Sparrow and	**Jack:** Everyone stay calm! we are taking over the ship.	Strong Masculinity	The scene shows both Jack Sparrow and William Turner

		William Turner want to commander from Port Royal army.	**Will:** Aye! Avast! *[the men laugh]* **Gillette:** This ship cannot be crewed by two men. You'll never make it out of the bay. **Jack:***[points his pistol at Gillette's nose]* Son, I'm Captain Jack Sparrow. Savvy?		commander the ship.
11.	00.51.36 – 00.52.20	Jack Sparrow talks to Gibbs that he has a matter of leverage to take the Black Pearl from Captain Barbossa.	**Jack:** Let's just say it's a matter of leverage, eh?	Weak Masculinity	The scene shows Jack Sparrow talks to Gibbs about his leverage to take the Black Pearl. He uses a strategy. He does not use his strength.
12.	00.12.30 – 00.12.38	Jack Sparrow tells his thougth to Captain Barbossa about how to take the medallion but Captain Barbossa	**Jack:***[runs out after Barbossa and stands in front of him at the bow, blocking the view of the Interceptor]* I'm having a thought here, Barbossa. What say we run up a flag of truce? I scurry over to the *Interceptor*, and I	Weak Masculinity	The scene shows that Jack Sparrow has not attitude that is exactly had by a pirate.

		reject it.	negotiate the return of your medallion, eh? What say you to that? **Barbossa:** Now you see, Jack, that's exactly the attitude that lost you the *Pearl*. People are easy to search when they're dead. *[to Bo'sun]* Lock him in the brig. *[throws away Jack's apple]*		
13.	00.51.00 – 00.51.07	In the battle between Jack Sparrow and Captain Barbossa, Jack Sparrow shoots Captain Barbossa with his pistol.	**Barbossa:** Ten years you carry that pistol, andnow you waste your shot. **Will:** He didn't waste it. *[drops both medallions into the chest]*	Strong Masculine	The scene shows Jack Sparrow kills Captain Barbossa with the pistol which he kept on teen years.
14.	00.54.02 – 00.54.55	Official reads the crimes of Jack Sparrow as a pirate before Jack Sparrow gets the hanging punnishment.	**Official:**Impersonating an officer of the Spanish Royal Navy, impersonating a cleric of the Church of England? **Jack:***[smiling]* Ah, yes. *[looks over at the executioner who glares at him]*	Strong Masculine	The scene shows Jack Sparrow's crimes as a pirate.

APENDIX II

Pirates of the Caribbean 1: the Curse of the Black Pearl Award Achievements

No	Year	Awards	Category	Achievement
1.	2003	Hollywood Film Festival	Hollywood Movie of the year	Won
2.	2003	Teen Choice Awards	Choice Summer Movie	Won
3.	2004	BAFTA Awards	Best Make Up/Hair	Won
4.	2004	Screen Actors Guild Awards	Outstanding performance by a Male Actor in a Leading Role	Won
5.	2004	ASCAP Film and Television Music Awards	Top Box Office Films	Won
6.	2004	Academy of Science Fiction, Fantasy & Horror Films, USA	Best Costume	Won
7.	2004	American Choreography Awards, USA	Outstanding Achievement in Choreography - Fight	Won

8.	2004	American Cinema Editors, USA	Best Edited Feature Film – Comedy or Musical	Won
9.	2004	Broadcast Film Critics Association Awards	Best Family Film – Live Action	Won
10.	2004	Empire Awards, UK	Best Actor	Won
11.	2004	Hollywood Makeup Artist and Hair Stylist Guild Awards	Best Period Makeup – Feature	Won
12.	2004	Irish Film and Television Awards	Best International Actor and Best International Actress	Won
13.	2004	MTV Movie Awards	Best Male Performance	Won
14.	2004	MTV Movie Awards, Mexico	Sexiest Hero and Best Look	Won
15.	2004	Motion Picture Sounds Editor, USA	Best Sound Editing in Domestic Features – Dialogue ADR	Won
16.	2004	People's Choice	Favorite Motion Picture	Won

		Awards, USA		
17.	2004	SFX Awards, UK	Best Actor	Won
18.	2004	Teen Choice Awards	Choice Movie Liar, Choice Movie Liplock, Choice Movie Chemistry and Choice Movie Fight/Actor Sequence	Won
19.	2004	Visual Effects Society Awards	Outstanding Special Effects in Service to Visual Effect in a Motion Picture and Outstanding Matte Painting in a Motion Picture	Won
20.	2004	World Stunt Awards	Best Fight	Won

Source: IMBd.com

CURRICULUM VITAE

Name	:	Muhammad Abdul Muhyi
Place and date of birth	:	Pemalang, 6th December 1990
Address	:	Jend. Soedirman street, No. 105 RT. 12 RW. 02, Randudongkal, Pemalang, Central Java
Phone Number	:	087710144694
Email	:	uyi_06@yahoo.co.id
Education	:	- 1995 – 1997 : Kindergarten of SalafiyahRandudongkal
		- 1997 – 2003 : Elementary School at SalafiyahRandudongkal
		- 2003 – 2006 : DaaruUlilAlbaab Junior High School at DaaruUlilAlbaab Islamic Boarding School Tegal
		- 2006 – 2009 : Ibrahimy Senior High School at SalafiyahSyafi'iyah Islamic Boarding School Situbondo
		- 2009 – 2015 : as student of English Literature at State Islamic University of SunanKalijaga Yogyakarta