THE SHAPING OF ALI'S MASCULINE IDENTITY AS SEEN IN
***ALI'S WEDDING* (2017)**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining

the Bachelor Degree in English Literature

By:

NISAUL MUTMAINAH

15150064

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA

YOGYAKARTA

2019

FINAL PROJECT STATEMENT

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

Yogyakarta, 08 August 2019
The researcher,

NISAUL MUTMAINAH
Student ID. 15150064

PENGESAHAN TUGAS AKHIR

Nomor : B-1330/Un.02/DA/PP.00.9/09/2019

Tugas Akhir dengan judul   : THE SHAPING OF ALI'S MASCULINE IDENTITY AS SEEN IN ALI'S WEDDING (2017)

yang dipersiapkan dan disusun oleh:

Nama   : NISAUL MUTMAINAH
Nomor Induk Mahasiswa   : 15150064
Telah diujikan pada   : Kamis, 15 Agustus 2019
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.
NIP. 19771115 200501 2 002

Penguji I

Danial Hidayatullah, SS., M.Hum
NIP. 19760405 200901 1 016

Penguji II

Dr. Witriani, S.S. M.Hum.
NIP. 19720801 200604 2 002

Yogyakarta, 15 Agustus 2019
UIN Sunan Kalijaga
Fakultas Adab dan Ilmu Budaya
Dekan

Dr. H. Akhmad Patah, M.Ag.
NIP. 19600727 198803 1 002

1/1   25/09/2019

NOTA DINAS

Hal   : Skripsi

      a.n. Nisaul Mutmainah

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

Assalamu'alaikum wr. wb.

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

Nama   : Nisaul Mutmainah

NIM   : 15150064

Prodi   : Sastra Inggris

Fakultas : Adab dan Ilmu Budaya

Judul   :

THE SHAPING OF ALI'S MASCULINE IDENTITY AS SEEN IN ALI'S WEDDING (2017)

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih

Wassalamu'alaikum wr. wb.

                    Yogyakarta, Juli 2019
                    Pembimbing

                    Ulyati Retno Sari, S.S, M.Hum
                    NIP 19771115 200501 2 002

THE SHAPING OF ALI'S MASCULINE IDENTITY
AS SEEN IN *ALI'S WEDDING* (2017)

By : Nisaul Mutmainah

ABSTRACT

Masculine identity is shaped by social relation. In Ali's Wedding (2017) , Ali is an Iraqi who moves to Australia. The difference culture that he has with the place where he lives influences his masculine identity. In Australian he lives in Muslim community but it does not make him has an Islamic masculinity but his masculine identity is different from his surrounding. Mostly, as the the minority, a muslim who lives in Australia will support their culutural bounding stronger but that is not the gaze with Ali. This research is a qualitative research. This research uses Masculinity theory by R.W. Connell and Film theory by Ed Sikov to analyze the shaping of masculine identity. The analysis is divided into imitating masculine identity, negotiating masculine identity and visualizing masculinity through appeareance. This research concludes that shaping masculine identity will pass a process of imitating and negotiating that are based on the social culture and circumstances.

Keywords: *Masculine, Masculine Identity, Masculinity Theory, Ali's Character, Shaping of Masculine Identity*

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

PEMBENTUKAN IDENTITAS MASKULIN ALI

DALAM FILM *ALI'S WEDDING* (2017)

By : Nisaul Mutmainah

ABSTRAK

Identitas maskulin dalam diri seorang pria terbentuk melalui hubungan sosial. Dalam Ali's Wedding (2017), Ali merupakan seorang iraq yang berpindah tempat tinggal ke Australia. Perbedaan budaya yang dimilikinya dengan lingkungan dimana ia tinggal mempengaruhi identitas maskulin yang Ali miliki, namun lingkungan Ali yang notabene adalah komunitas muslim tidak membuatnya memiliki maskulinitas islam namun identittas maskulinnya justru berbeda dengan lingkungannya. Umumnya, sebagai minoritas, seorang muslim yang tinggal di Australia akan menguatkan budaya asli mereka namun Ali tidak melakukan itu. Penelitian ini merupakan sebuah penelitian kualitatif. Penelitian ini menggunakan teori maskulinitas dari R.W. Connell dan film theory dari Ed Sikov dalam menganalisa pembentukan identitas maskulin. Peneliti menganalisa melalui hubungan domestik, agama dan organisasi, hubungan pertemanan, dan hubungan percintaannya. Penelitian ini menghasilkan sebuah pemahaman bahwa meskipun banyak faktor yang dapat mempengaruhi pembentukan identitas maskulin, kemudian identittas maskulin yang akan terbentuk bisa berupa penerimaan dan penolakan atas maskulinitas yang telah ada di sekitarnya

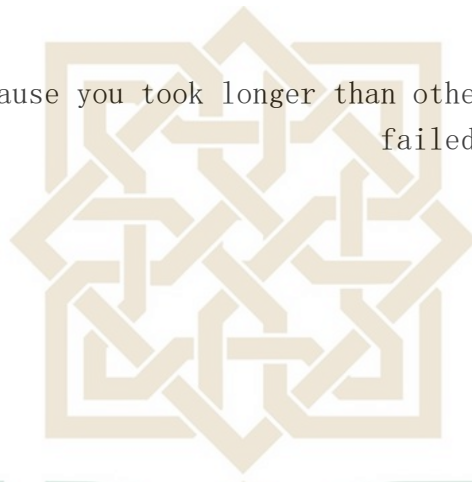Kata Kunci : *Maskulin, Identitas Maskulin, Maskulin Teori, Karakter Ali, Pembentukan Identitas Maskulin.*

MOTTO

"Unquestionably, the help of Allah is near"

-Al-Baqarah verse:213-

"Just because you took longer than others, doesn't mean you failed" -passion.seekers-
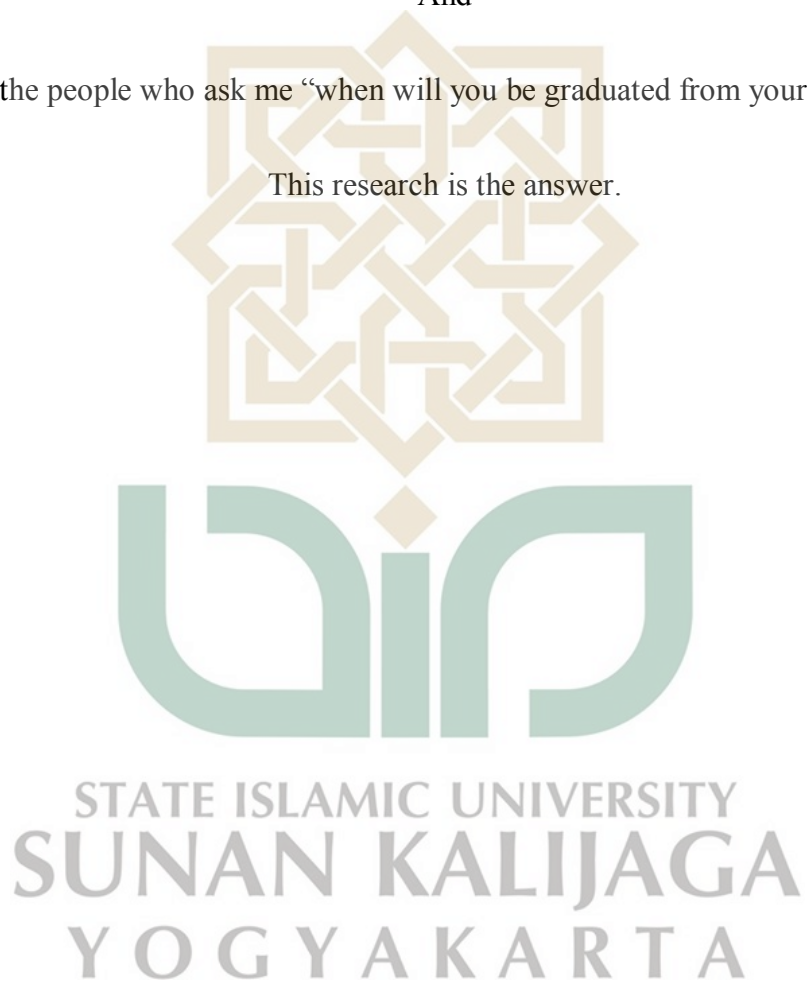
DEDICATION

This graduating paper is dedicated to;

My precious family

And

To all the people who ask me "when will you be graduated from your university?"

This research is the answer.

ACKNOWLEDGEMENT

Assalamu'alaikum wr.wb

Praise be to Allah who always give me blessing and mercy so that i can complete this graduating paper. The deeply appreciations for people who supported me, they are;

1. Drs. H. Akhmad Patah, M.Ag, as the Dean of Faculty of Adab and Cultural Sciences, UIN Sunan Kalijaga.

2. Dr. Ubaidillah, S.S., M.Hum, as the Head of English Department.

3. Ulyati Retno Sari, S.S., M.Hum., as my advisor for my graduating paper. Thank you for your precious time and I do apologize for bothering you, Mam. May Allah keep you and your families in His mercy and blessing.

4. Dr. Witriani, S.S., M.Hum. as my academic advisor.

5. Danial Hidayatullah S.S., M.Hum., Dwi Margo Yuwono, S.Pd., M.Hum., Fuad Arif Fudiyartanto, S.Pd., M.Hum., M.Ed., Arif Budiman, S.S., M.A., Bambang Hariyanto, S.S., M.A., M.Hum., Aninda Aji Siwi, S.Pd., M.Pd., Harsiwi Fajar Sari, S.S., M.A., and Rosiana Rizqy Wijayanti, S.Hum., M.A. and all the lectures of English Literature Department.

6. My precious family; *Abah*, *Umi*, *Mas* Ghofar, *Mas* Ipin, *Mba* Izzah, Navi, Dinda and Isti who always give me thousand supports and love. Thank you for being home everytime i need.

7. Naviri and Bugenvil squad; *Mba* Zulfi, *Mba* Lila, *Mba* Dina, *Mba* Dila, *Mba* Ria, Lina, Lia, Mba Sahila, Nopea, and Laras. I find the diversity of tribes on you guys. Thank you for being my friends and family in Yogyakarta.

8. All my beloved insane friends; Norlaili, Uswah Muzzaki, Zulfa Khorunnisa, Tri wahyuni S.R., and Ayyundha Azsyari. Thanks for time, laugh, love, cry, and thousand supports for me. I do hope that our friendship will be longlasting.

9. The family of *HMI MPO Komfak Adab*; Mba dian, Nadia, Puja, Amreh, Imam, Tirta, Salwa, Zeni, Amir, Wilda, Yaya, Hayati, Michael, Rizky and others, thanks for every moments that we spend together. That was wonderful.

10. Community of *Book for Mountain*, especially SDM squad; Mas Tama, Mba Widi, Vivi, Ida, Mas Arbi, Mas Abdus, Mas Nathan, Ami, Mas Daeng, thank you for the chance being a part of this family. I really glad being this *hore-hore* squad.

11. My kind reviewers; Puja Alviana, Uswah Muzakki, Afdika Rinaldi, Haryo Yudanto, Sekar Nawang, Ahmad Zahid, Wilda Khoiriyah, and Thalytha A.K.Nadia .

12. All of my friends in English Literature 2015.

13. All people who give me supports and *du'a* that I cannot mention one by one. I am just nothing without your *du'a*.

14. The most precious one; to me, my self and I. Thanks for being tough to struggling over this graduating paper. You are awesome.

Finally, I realize that nobody is perfect in this world. There are many lacks and mistakes in writing this graduating paper. Thus, I really allow all readers to give suggestions to improve this graduating paper.

Wassalamu'alaikum wr.wb.

Yogyakarta, 9 August 2019

Nisaul Mutmainah
Student Number: 1515064

TABLE OF CONTENTS

LIST OF FIGURES

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

CHAPTER I

INTRODUCTION

1.1 Background of Study

According to Abrams literature based on the Latin *litteraturae* means "writings" (2009: 177). In addition, Engleton defines literature as imaginative writings that are fictional and imaginative characters. Literature works such as poetry, drama, prose fiction, novel, and so on have imaginative and fictional characters (Adi 1983: 1). Besides, Ellis argues that literature is also categorized as non-fiction work. Literature has literary character as the elements to research. There are specific literary ingredients in the text, "literary organization of ordinary linguistic material of the texts, and the authorship of the text by specifically 'literary' authors" (1974: 26-27).

In an expanded use, literature develops so fast and it is divided into high literature and popular literature. Adi (2016: 20) reveals that there are a lot of popular literatures such as essay and fiction. Fiction is an imaginative work such as novel and film. Film is a literary work that portrays stories about life based on reality or imagination of an author. According to Barsam (2010:2), film has evolved into a complex form of artistic representation and communication. It is at once a hugely influential, wildly profitable global industry and a modern art—the most popular art form today.

Film becomes a popular media for many people. It is because of the developing of technology. The effects of audio and visual of film make it more

1

interesting than other literary works. Film is presented in box office or television. It makes film become something near with people's life. Everyone, regardless the age, can enjoy film. We can find easily people that prefer to watch film than read a book or newspaper to look for news or to know something happen around us. It makes film easier to be consumed by people. Film also interprets something which happens around people. According to Sikov (2010: 11) people who study about films see them in different and divergent ways. They explore many issues as depicted in films such as race, ethnicity, religion, and classes which are that categorized as sociological issues. They also explore psychological issues like how films express hidden ideas about gender and sexuality or how audiences respond comedy films as opposed horror films.

Film also has several genres that can be watched. According to Barsam (2010:78), genre refers to the categorization of narrative films by seeing the stories and the ways of stories telling the audience. Commonly recognized film genres are the Western, horror, science fiction, musical, and gangster film but these are far from a complete list. The film industry continues to make action films, biographies (biopics), melodramas, thrillers, romances, romantic comedies, fantasy films, and many others that fall within some genre or subgenre category.

Ali's Wedding (2017) is one of interesting films to be analyzed. It is because this film shows us the sides of Islam that peacefull and harmonious. While there are many films that contain of islamic story show about war and violence such as *13 hours of Beghazi, The Reluctant Fundamentalist, The Stoning of Soraya*, and others, this film pictures the unity of Islam and the East culture in Australia. It makes *Ali's*

Wedding (2017) is difference with other film. This film released on October 2016 and directed by Jeffrey Walker. Actors in this film are Osamah Sami as Ali and he is also the script writer of this film, Don Hany as Syeikh Mahdi, (Ali's father), Helena Sawires as Dianne (a girl who is loved by Ali), Frances Duca as Zahra (Ali's mother), Maha Wilson as Yomna (a girl who is engaged with Ali), Asal Shenavehzadeh as Ramona (Ali's sister), Rahel Romahn (Ali's brother), Rodney Afif (Yomna's father). This film was nominated for the 7th AACTA Awards (wikipedia) and won as categorized the best original screenplay. According to Rotten Tomatoes, an American review-aggregation website for television and film, *Ali's Wedding* (2017) has rating of 92%. It shows that this film is one of the popular film.

Ali's Wedding (2017) tells us about an Iraqi family who moves to Australia. This family are Ali, Mahdi (Father), Ali's mother, Mohammad (Ali's young brother) and Ramona (Ali's sister). The moving from Iraq to Australia makes them face the new culture. Actually, before they move to Australia, they live in Iran. The different culture of the East and Australia give some influence to them. They should adapt the difference culture and also social relation among them. Fortunately, they live around Muslim Community that exists in Australia. Mahdi becomes an Islamic cleric in that community. He also leads a group of drama that usually shows a performance in a mosque or central activity building of the community. This community consists of many muslim people from different Eastern country such as Iran, Iraq, Lebanon, Egypt, etc. Although they come from different countries, they have a cultural similarity.

The difference culture between Australia and the East can be seen in many aspects of live such as style of the clothes, the language use, the social relation, etc. It usually can be seen easily in people who grow up in Australia and people who grow up in their country before they move to Australia. This difference can be seen in Ali and Mahdi, Ali's father.

A Son usually makes his father as role model to be. They will imitate what their father do although it cannot be concrete. This also happens to Ali. As father, Mahdi's personality and appearance can be indicated as his masculine Identity. Masculine identity can be defined as something attached within somebody. Every man has their own masculine identity. The masculine identity can be different one to others even they have father-son relationship. The shaping of masculine identity can be define as a deal of men about their action. As is mentioned Connel, (2010:840) the production and negotiation of masculinities are a conFig..uration of practice.

Masculine identity is shaped by social relation. In Ali's Wedding (2017) , Ali is an Iraqi who moved to Australia. The difference culture that he has with the place where he lives influence his masculine identity. In Australian he lives in Muslim Community but it does not make him has an Islamic masculinity but his masculine identity is different with his surrounding. Mostly, as the the minority, a muslim who lives in Australia will support their culutural bounding stronger but that is not the gaze with Ali.

In this research, researcher interests to find process of shaping of masculine identity through Ali's character. Ali who lives around Muslim Community but his masculine identity does not same with his surrounding becomes something important to be analyzed.

1.2 Research Question

According to the background, the researcher formulates a question, what are kinds of masculinity of Ali and how can Ali reconcile his masculine identity when his environtment is different from him as seen in *Ali's Wedding* (2017)?

1.3 Objective of Study

Based on the problem statement above, this research is going to focus in exploring how masculine identity can be formed and what the masculine identity is formed through Ali's character seen in *Ali's Wedding* (2017).

1.4 Significance of Study

The Significances of this study are as follows; first, this research can be shown as an academic proof that the characteristics of masculinity are unstable and cannot be fixed.; second, this research is an explanation that the shaping of masculine identity can be influenced by many factors. Indeed this research can give a paradigm that people should concern about their surrounding.

1.5 Literature Review

The researcher cannot find a research that analyzes about *Ali's Wedding* (2017) but the researcher finds some researches that uses masculinity theory.

The first research is a research entitled *Hegemonic Masculinities as Seen in I am Malalla* written by Muhammad Syamsun Ni'am, the student of English Literature of Sunan Kalijaga State Islamic University. This research examines the practice of hegemonic masculinity that is depicted in *I Am Malala* through male characters. This research applies theory of R. W Connell about hegemonic masculinity. The result of this research according to the researcher (Niam, 2016: 82) that hegemonic masculinity is displayed, reinforced, and celebrated through acts of violence such as bombing, gun shooting, kidnapping, intimidating, murdering, trafficking, and insulting, in which the men engage to display strength and power. This study also states that the practice is carried out by men in maintaining a leading position in social life. These practices also serve as evidence that men must struggle to maintain the masculine power bestowed on them.

The second research is written by Muhammad Abdul Muhyi (2015) the student of English Literature of Sunan Kalijaga State Islamic University. This research is entitled *The Portrayal of Modern Masculinity in Pirates of The Caribbean 1: The Curse of The Black Pearl*. This research uses masculinity theory by R.W. Connell. This research focuses on masculinity analysis of Jack Sparrow character and how it relates to Islamic perspective. The result of this research (Muhyi, 2015:52) are two masculinity categories of Jack Sparrow; there are weak masculinity and strong masculinity. Relating to the masculinity of Jack Sparrow, Islam explains masculinity as written in Sura An-Nisa' verse 34 "men are guardians in 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 next research is written by Umi Afini (2018) the student of English literature of Sunan Kalijaga State Islamic University. The research is entitled *Passing Down Masculinity From Father to Son As Depicted in Chef Movie*. This research applies masculinity theory by Todd W Reeser as the basic theory. This research focuses on analyzing the process of passing down masculinity as shown in Chef Movie. The result of this research is (Afini, 2018:70) that there are two ways how masculinity is passed down by Carl to Percy; intentionally- teaching masculinity- and unintentionally-learning masculinity-. Through the analysis, masculinity is not nature but nurture.

Indeed, this research is quite different from researches above; this research focuses on the shaping of masculine identity through Ali's character as seen in *Ali's Wedding* (2017).

1.6 Theoretical Approach

This research uses masculinity theory by R.W. Connell as main theory and film theory by Ed Sikov as second theory.

1.6.1 Masculinity Theory

Masculinity relates with man or boys. According to Todd W Reeser (2010) the ideas of masculinity cannot be fixed and stable. Masculinity is a single cultural and temporal context. Although masculinity cannot be stable, the most basic assumption of masculinity is stripped away and belongs to men. Masculinity as an ideology is something appearing natural within a given cultural and historical context which is unquestioned. Masculinity often relates with cultural, historical, and geographic location (Beynoon 2002:1).

According to Conell (2005:8), the existence of masculinity can be seen in many aspecst of life. In twentieth century, there have been three projects to seeing masculinity for a science. There are clinical knowledge from therapist that relates to Freudian theory (psychoanalysis), social psychology focused in sex role, and the last involves recent development in anthropology, history and sociology. In case, it is the proof that masculinity cannot stand alone and it can be produced differently in those projects.

Connell also says that masculinity is not just an idea in the head, or a personal identity, but it is also extended in the world, merged in organized social relations. To understand masculinity historically, we must study changes in those social relations. There is a research at school private in England from Christine Heward's entitled *Making a Man of Him* that explains the school's practices discipline, dress, academic hierarchy, team games and class of the student families constructed respectable masculinities. The changing of masculine identity depends on the social relation around people. Connell mentions (2005:840) thst the conFig..uration of practice determines a production or negotiation to shape masculine identity.

The unstable idea of masculinity is persuaded by the constructed social condition. In *Hegemonic Masculinities* by R.W. Connell (2005), it says that Cavender shows that the model of hegemonic masculinities is constructed differently. It can be seen in the feature between films in the 1940s comparing with film in the 1980s. It is not only the matter how characters are written in the scripts but also practice at the local level construct hegemonic masculine models. The

image of masculine man is not a man with his muscle, his brave, or his body again but it is man with his intelligence.

Connell explains that the concept of hegemonic masculinity is shaped on the contradictory of character of people to sustain hegemony. It can be seen from paragraph below

> The concept of hegemonic masculinity originally was formulated with a strong awareness of psychoanalytic arguments about the layered and contradictory character of personality, the everyday contestation in social life, and the mixture of strategies necessary in any attempt to sustain hegemony (Carrigan, Connell, and Lee 1985; Connell 1987). It is somewhat ironic that the concept is criticized for oversimplifying the subject, but it is, of course, true that the concept often has been employed in simplified forms. (Connell, 2005 : 843)

On the other word, the hegemonic masculinity changes based on the situation to sustain the hegemony. It can change as the respond of the changing of sosial condition where people live. At the same time, Connell mentions (2005:853) The hegemonic masculinity is not necessary an inheritance culture but they may attempt to reshape masculinities as part of deal.

1.6.2 Film Theory

Film as the subject of this research makes the researcher apply film theory to analyze the object. In this research, the researcher applies term of *mise-en-scene*. According to Sikov in his book (2010:16), *mise-en-scene* describes the primary feature of cinematic representation. It is used as the first stride to understand how film produces and draws meaning. Everything in film can be described by *mise-en-scene*. It also written (2010:16) the *mise-en-scene* consists of all the elements placed in front of camera to be photograph: settings, props, lighting, costumes, make-up,

and Fig..ure behavior (meaning actors, their gestures, and their facial expressions). Camera's angel and cinematography are also included in *mise-en-scene*. It means photography for motion pictures. According to Barsam (2010:156), a film's *mise-en-scène* subtly influences our mood as we watch, such as the decor, lighting, smells, and sounds that can influence our emotional response to a real-life place.

1.7 Method of research

1.7.1 Type of research

In this research, the researcher uses qualitative method that is able to analyze the subject. Qualitative methods means a method to exploring and understanding the meaning of human or social problems (Cresswell, 2008:4). According to Kothari (2004:3) qualitative research aims to discover underlying meaning or motives of human behaviour. So that, the qualitative method is used to find the meaning behind of *Ali's Wedding* (2017) especially in the way to produce masculine identity through the character of Ali.

1.7.2 Data source

The researcher uses two data sources. They are primary data and secondary data. The primary data is the main data which is *Ali's Wedding* (2017). The secondary data are data which support primary data. The researcher uses *Ali's Wedding* (2017*)* and the script of the film as the primary data of this research while the secondary data are some books, journals, or articles that contain about theory of masculinity.

1.7.3 Data Collection Technique

To collect the data from the film and the script, the researcher obtains from watching the film by identitfy the intrinsic elements such as theme, plot, setting of time, setting of social condition, character and characterization of *Ali's Wedding* (2017). After watching the film, the researcher collect the data through Ali's character. Then researcher categorize the data into the sign, the dialogues, the events, the shots that are related to the analysis. Next, researcher chose the data that contain of variables of differences culture of Iraqi and Australia through hegemonic and non-hegemonic masculinity. Next, researcher analyzes the prosess of shaping masculine identity through the difference culture between Iraqi and Australian by using masculinity theory by R.W. Connell and film theory by Ed Sikov.

1.7.4 Data Analysis Technique

After collecting the data, the researcher uses some steps to analyze. First, the researcher classifies the data into imitating masculine identity, negotiating masculine identity and visualizing masculinity through appeareance. After that, the researcher analysis the data to see the process of shaping masculine identity through Masculinity theory by R.W Connell and film theory by Ed Sikov. Lastly, the researcher concludes the research.

1.8 Paper Organization

This research contains four chapters. The first is an introduction that includes background of study, research question, literature review, objectives of study, significances of study, theoretical approach, method of research, and paper organization. The second chapter is intrinsic elements of film for instance character

and characterization, theme, plot, summary, and setting. The third chapter delivers

the analyses of *Ali's Wedding* (2017) through masculinity theory and film theory.

The last chapter presents the conclusion and suggestion of the research.

CHAPTER IV

CONCLUSION

4.1 Conclusion.

The different culture with the identity background will create the new identity even masculine idenity. This research focuses on the process of Ali's shaping masculine idnitiy. In *Ali's Wedding* (2017) the researcher finds the process of shaping msculine identity can be persuaded by many factors. Those processes can be seen in process of imitating and negotiating masculinity to shape masculine identity. The imitating masculinity implies as the dominant masculinity (through hegemonizing others by persuasing instead of power, connecting with woman through respect, and being a family man) while negotiating masculine identity implies non-hegemonic masculinity (through determine the decision, adopting western life style and the language use) and visualizition masculinity through appearence (through style look and sport preference). This research concludes that shaping masculine identity will pass a process of imitating and negotiating masculinity that are based on the social culture and circumstances.

4.2 Suggestion

Ali's Wedding (2017) is one of popular films. This film has an interesting story that can be analyzed. The issues that exist in this film such as temporary marriage, the role of imam, and so on can be analyzed with other theory namely theory of identity, representation, etc.

REFERENCES

Abdul Muhyi, Muhammad. 2015. *The Potrayal of Modern Masculinity in Pirates of The Caribbean I : The Curse of The Black Pearl*. Jogjakarta. UIN Sunan Kalijaga

Abrams, M.H. 2009. *A Glossary of Literary Terms*. London : Wordsworth Publishing.

Adi, Ida Rochana. 2011. *Fiksi Populer : Teori dan Metode Kajian*. Yogyakarta : Pustaka Pelajar.

Afini, Umi. 2018. *Passing Down Masculinity From Mother to Son as Depicted in Chef Movie*. Jogjakarta: UIN Sunan Kalijaga

Ali's Wedding. Directed by Jeffrey Walker, Matchbox Productions, October 2016.

Baharits, Adnan Hasan Shaleh. 1993. *Tanggung Jawab Ayah Terhadap Anak Laki-laki*. Jakarta : Gema Insani Press.

Barsam, Richard & Dave Monahan. 2010. *Looking at Movies : An Introduction to Film*. London : W.W Norton & Company New York

Beynoon, John. 2002. *Masculinities And Culture*. Philadelphia : Open University Press

Cambridge Dictionary. Turban.Acces on April 2019

Cerrato, Hermanto. 2012. *The Meaning of Colors*.

Connel, R.W. 2005. *Masculinities*. California : University of California Press

Connell, R.W, James W. Messerschmidt. 2005. *Hegemonic Masculinities : Rethingking the concept*. Sage Publications

Family first school most important agency. accesed on August, 13 2019 (https://www.enotes.com/homework-help/family-first-school-most-important-agency-118365).

Nurgiyantoro, Burhan. 2013. *Teori Pengkajian Fiksi*. Yogyakarta : UGM Press.

Reeser, Todd W. 2010. *Masculinities in Theory: An Introduction*. United Kingdom : Blackwell Publishing.

Sikov, Ed. 2010. *Film Studies: An Introduction*. New York: Columbia University Press.

Syamsun Niam, Muhammad. 2016. *Hegemonic Masculinities as seen in I am Malala*. Jogjakarta. UIN Sunan Kalijaga

50