REPRESENTATION OF MASCULINITY IN TWILIGHT FILM

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Abstract: The article constitutes a study of masculinity representation in Twilight film. It is the first series of The Twilight Saga which consist of five romance fictional films. Here, the writer embraces Stuart Hall’s representation to construct masculinity from the major character; Edward Cullen. The concept used is masculinity’s concept from Janet Saltzman Chafetz who divides the concept into seven areas namely; physical appearance, functional, sexual aggressive, emotional, intellectual, interpersonal, and other personal characteristics. Those concepts used to slice the masculinity within Edward Cullen character. Afterwards, it has been recognized that Edward has a traditional masculinity whose having sixth of the seven areas of the masculinity’s characteristic. He is brave, dominates, leads, unemotional, a little bit aggressive, and shows the implied hegemonic masculinity side revealing within him. It can be recognized that there is a meaning of dominance and superiority of him toward Bella.

Keywords: masculinity, representation, masculinity concept, seven areas of masculinity

INTRODUCTION

Why must studying literary works? Can we yield impressive thing from it? Those questions arise in mind when talking about literary works research and the application toward the society and particularly the scholars. Studying about it, essentially there will be things dealing with. Meanwhile, literature actually has been established over centuries to have significant sorts of value for human beings. One of these kinds of value has to do with the medium which literature employs: the medium of language (1). Literature according to Merriam Webster is written works (such as poems, plays, and novels) that are considered to be very good and to have lasting importance (2). Literature and its works make people are more opening (broaden) in mind through the themes and knowledge spreading inside. Moreover, there are many kinds of literary works or written
works namely novel, drama, poetry, film/movie, and so on.

In our daily, film as one of literary works has been a very salient thing in recent decades since the numerous innovations and the technology applied on it. The discussion and analysis of film in literary studies will never end align with human need of entertainment portion in living. People employ film mostly intended to make them relax and get pleasure from something which is entertaining selves. Then sometimes, film can be a good medium to send message of changing perception.

Discussing about film, David Bordwell and Kristen assert that film depicts images in illusory motion (3). The definition of film itself is a story or event recorded by a camera as a set of moving images and shown in a cinema or on television (4). Moreover, film employs the compositional elements of the visual arts: line, form, mass, volume, and texture. Like in painting and photography, film exploits the subtitle interplay of light and shadow. Then like sculpture, film manipulates three-dimensional space. But, like pantomime, film displays on moving images, and as in dance, the moving images in film have rhythm. The complex rhythms of film resemble those of music and poetry, and just like in poetry particularly, film communicates the sending message through imagery, metaphor, and symbol indeed. The next is like the drama, film communicates and focuses visually and verbally: visually, through action and gesture; verbally, through the dialogue used. Finally, like the novel, film expands or compresses time and space, traveling back and forth freely within their wide borders. In addition, a film changes the remote past or probe the distant future; it may summarize a few second seems like hours or compress a century into minutes (5).

In contemporary culture today, the demand of qualified films ascends along with the increasing of the well-educated people in the world. Although there are only three genres: documentary, fiction and avant-garde (6) but the themes of film bloom into numerous to satisfy the eager of people of varieties story.

The film examined here is a fiction one; *Twilight*. It is the first part of *The Twilight Saga*. There are five series of the saga overall, those are: *Twilight, New Moon, Eclipse, Breaking Dawn Part 1*, and the last is *Breaking Dawn Part 2*. The films itself are the adaptation from the novel in the same title. Those are the yields of literary works from Stephanie Meyer who writes the novel. It is one of the films which deal with masculinity. Later on, Mellisa Rosenberg writes the film script although there are several improvisations in the real film. Here in the article, there only the first saga; *Twilight* to be assessed from the film play itself and helped by the script if it is necessary to find the narration (7).

The story begins with a girl named Isabella Swan/Bella (Kirsten Stewart) that she has to fly to Forks, a small town in the Olympic Peninsula of Northwest Washington State to stay together with her father. Bella had been born there, but then lived with her mother in Phoenix because of the separation (divorce) of her parent. But then when she is seventeen she gets back to Forks. She is attending a class in Forks High School. She makes friends with few guys and girls. After while, she meets Edward Cullen (Rob Pattinson) who is attending the same school and the same class in Biology. Edward lives with his family in a house all together. All of the Cullens are vampire. In short, Bella recognizes about the vampire thing but she still falls in love with Edward and vice versa. The trouble then embraces the situation that Bella is among the good and the bad vampire which turns to her into a massive problem; threatened of being killed by the bad vampire. Bella is so depending on Edward shoulder and authority that needs to be protected from any danger around her. This is why the representation of masculinity in Edward Cullen emerged.

**REPRESENTATION OF MASCULINITY**

There are two definitions of representation according to the Shorter Oxford English Dictionary in Stuart Hall’s book. The first is to represent something is to describe or depict it; to call up it in the mind by description or portrayal or imagination; to place a likeness of it before us in our mind or in the senses.
Then the next one is to represent also means to symbolize, stand for, to be a specimen of, or to substitute for. But actually Hall puts the definition of representation briefly that it is the production of meaning through language (8). In addition Hall states that representation is an essential part of the process by which meaning is produced and exchanged between members of culture. So the representation will always develop. In addition, Judy Giles and Tim Middleton said the almost the same perception with Hall, that representation has three senses, those are to stand in for, to speak on behalf of, and to re-p resent (9).

Furthermore, Hall states three ways in representation, those are reflective approach, intentional approach, and constructionist approach. The reflective approach clarifies that the language has a function to reflect the truth. Then intentional approach clarifies that sense decided by person who uses language. The last one is constructional approach clarifies the construction of sense toward concept and symbol (10).

Meanwhile, masculinity is the trait of behaving in ways considered typical for men (11). In general, it is a concept of gender about behavior that builds socially and deals with man in particular. Then Resser adds the value of masculinity is not only influenced by cultural changing but also it indeed changes in every generation (12). So that masculinity will always change along with the man changes. In 2. it is aligned with, Anthony Easthope who also argues that man is an active actor who turn on (and turned on by) masculine myths and stories through the dominant cultural image (13). Then masculinity is not a natural state; it is a socially constructed, fluid, collective gender identity. So the imagery of being masculine is according to social condition of the people vision.

Masculinity itself is a concept of being a man that is owned by every man and is very much shaped by the perspective and beliefs of the society in general (15). So it is really shaped by the people judgment. Although today is contemporary era or modern one but the concept of masculinity which means dominating is still happening. It is what is so called hegemonic masculinity which refers to the socially exalted form of being a “real man” (Cooper & Foster, 2008, p. 5). Concepts of masculinity that is valid for this concept is based on the ideology of patriarchy, which is to compartmentalize men as superior and women as inferior. Impression of coward, weakness, dependent, and others will be a threat to the portrait of an ideal man. This assumption is encouraging men to be masculine. Hegemonic or dominant masculinity is culturally normative ideal of male behavior that is calculated to guarantee the dominant position of some people (man) over others. Some lesser men (predominantly) from other men who are stronger and all men benefit from women's subordination or dependence. Connell names it the "patriarchal dividend" (17).

THE CONCEPTS OF MASCULINITY IN JANET SALTZMAN CHAFETZ’S PERSPECTIVES

To represent the masculinity in the film, it utilizes the concept of masculinity. The chosen concept is by Janet Saltzman Chafetz (1974, 35-36) who describes seven areas of masculinity to show the man characteristics that possess manhood/manliness: Physical appearance. This first area distresses man performances such in men’s body or the power within, for instance virile, athletic, strong, and brave. But it is unconcerned about appearance and aging. Functional. The second area converses man as a backbone, breadwinner or provider both for his relative and his own necessity. Sexual aggressive. The third area covers man’s experience in having relationship with woman. It is implied that single status is acceptable. Emotional. The forth area talks about man’s way in hiding or controlling their emotion. In other words, the man is unemotional and stoic in controlling his desire. In addition it is stated that “boys don’t cry”. Intellectual. The fifth area invokes man’s brain such as logical thinking, rationality, intelligence, objective, and practical. Interpersonal. The sixth area includes man’s authority and responsibility including leading, dominating, discipline, independent/free, individual, and responsibility.
Other personal characteristics. The seventh or the last area adds strong characteristics of the ambition and effort of getting something that they posses. It may cover success orientation, ambitious, aggressive, proud, egoistic, moral, trustworthy, decisive, competitive, inhibited and adventurous (18).

**MASCU LINITY IN TWILIGHT FILM SEEN FROM JANET SALTZMAN CHAFETZ’S CONCEPT**

Actually there are many men involved in this film. But the major male character (Edward Cullen) shows the best angles in representing masculinity through the concept of Janet Saltzman Chafetz’s. Edward Cullen embodies as the analyzed major character coincides with traditional perspectives about the role of men in society. As a rich, white, powerful, superior, well-educated, and chivalrous male, Edward represents perfection (almost). And although Edward’s brand of masculinity is nothing new, the study of its evolution is critical if the viewers are to understand contemporary masculinity. The influence of mass media and advertising is a relatively new phenomenon, and with the expansion of the Internet, the average male confronts impossible male standards on a daily basis. The fact that few recognize the pressures of masculinity only exacerbates the issue. Pop culture does have the power to shape gender and relationship expectations (19). Pop culture also makes us realize that a fiction sometimes is only a fiction, not the real one. The portrayal of Edward Cullen tends to be analyzed in several ways aligned with Chafezt’s concept of masculinity and the data is taken from the play (film) and sometimes helped by the narration taken from the script.

1. **Physical appearance**

   First is about the physic. It involves the man’s power and performance. Edward Cullen is not really a muscular man but instead he is a courageous and strong vampire man. Once in the story, it portrays how brave he is in saving Bella from the truck crashed without thinking about the other’s perception about the weirdness of the happening. See Bella words below;

   **BELLA:** You stopped that van. You pushed it away with your hand (minute 22).

   Bella’s words stated about the bravery and strong trait within. Another example is when he attempts to save Bella from James; the tracker vampire. See James expressions below:

   **JAMES:** You’re alone... because you’re faster than the others. But not stronger.
   **James SMASHES Edward’s face into the mirror until it cracks.**
   **EDWARD:** I’m strong enough to kill you.
   **Edward FLINGS James backwards – SMASHING (Minute 1: 37: 00).**

   He comes alone without any companion from the other vampire for support because they are not as fast as him. Those are two examples of the first area stated. Although he is a vampire, he has humanity side of saving the one he loves without thinking of the consequence following if he is being recognized by human if his vampire identity revealed. He also proves that he has the first characteristic by Chafezt.

2. **Functional**

   In this portion, there is no specified action that performs Edward as the backbone of the family. But it is implied and portrayed from the condition that they (from Jacob’s story) ever caught hunting animal together to fulfill their own necessity of “food” by hunting animal and sucks its blood to satisfy their hunger. It may conclude that Edward is not fulfilling the functional part of masculinity characteristic of functional because he does not prove as a breadwinner among his family.

3. **Sexual aggressive**

   The next portion is sexual aggressive. He has a relationship with Bella Swan. He is so overprotective toward her. Many evidences prove it. Bella cannot act or exist without Edward as the close pillar of support (20). She has the subservient attitude toward man in gaining support and protection. The man here is Edward. The first prove is from Twilight film poster which performs Bella as the girl under (in shoulder-in protection) the body of the man (Edward). Then the next evidence is the statement of Edward after saving Bella from...
the cruel world; the gangster. See the statement;

EDWARD : I feel very protective of you.... I don’t have the strength to stay away from you anymore (minute 00: 40-42: 00).

The statement underlined the power to possess and protect her from any danger. The next evidence is that Edward comes to Bella room to watch her sleep. He loves to do it every night. It can be deemed as sexually aggressive of him.

BELLA : How did you get in here?
EDWARD : The window.
BELLA : Do you do that a lot?
EDWARD : Just pass a couple months. I like watching you sleep. It’s kind of fascinating to me (minute 1:13:00)

Edward is crazy of Bella. He is totally in love with her. He does everything to protect and be near the one he cherishes. Here he fulfills the sexual aggressive.

4. Emotional

It this part reveals that Edward is unemotional (patient) and stoic. Edward is smart in controlling his anger and emotion side within him. He tries to calm down in everything he does. The next evidence performs Edward after saving Bella from the bad guys on the street that he tries to control his emotion and he does it.

Bella continues to stare. She sees that he’s seething with anger, hands gripping the steering wheel, jaw clenched.

EDWARD : (through gritted teeth) I should go back there and cut their heads off.
BELLA : No. You shouldn’t
EDWARD : You don’t know the vile, repulsive things they were thinking.
BELLA : You do?
EDWARD : (covering) it’s not hard to guess. Would you talk about something else? Distract me so I won’t turn around

(minute 0: 38: 00)

Here it is implied that Edward tries to control his anger. He does not want to harm human because he does not want to be a monster like the real vampire (the bad ones). The next evidence is when Edward comes to Bella’s room one night. They get intimate and almost do more something than just a kiss. But then when they make out, Edward stops himself not to continue it. He proves that he is a stoic guy.

EDWARD : I would never lose control with you (minute 1:12:00).

From those evidences, we can summarize that Edward is a mature person that can control his emotional side. He fulfills the essential of unemotional person and of course a stoic one.

5. Intellectual

The intellectual side of Edward performs in many things, in schooling for instance. See the dialogue between Bella and Edward in Biology class:

BELLA : Prophase.
EDWARD : May I look?
She slides him the microscope. He glances through the lens.
EDWARD : Prophase.
BELLA : (muttering) Like I said.
EDWARD : Anaphase.
BELLA : (she looks through the lens) Anaphase.
EDWARD : Like I said Then the last.
EDWARD : It’s Metaphase, you wanna check it?
BELLA : I believe you (minute 17-19).

Those two persons are smart. They win the golden union for their teamwork in the class. Another example of the intellectual side is when Bella is at the hospital after being bitten by James. He is being an objective person of what is happening.

BELLA : I’m alive because of you.
EDWARD : (darkens) You’re in here because of me (minute 1: 30: 00)

In fact, if Bella has nothing to do with Edward, she will not get any harm from the other vampire. Edward is an objective person. He knows that he is the reason why Bella is being
hurt by the bad vampire. From those examples, it can be concluded that Edward covers the fifth area of masculinity characteristics; intellectual.

6. Interpersonal

The interpersonal side prove here covers the dominating, leading, responsibility possessed by Edward Cullen. See the first statement;

**EDWARD** : Get your hand down......... Just keep quiet and stand behind me (minute 1:17:56 - 1:18:00).

He was asking Bella to keep calm because of the other vampire (the bad guy) approaching them. He wants to secure Bella from the risk that might be happened. This is the evidence that Edward is dominating and being superior over Bella and be responsible for Bella’s live. Next evidence below implies that Edward may lead and give order toward the mother and older sister. It is in order to protect Bella from the tracker.

**EDWARD** : Esme, Rosalie, put these on so the tracker will pick up Bella’s scent (minute 1:26:00).

He asked his mother; Esme and his sister; Rosalie to wear Bella’s jacket so that the tracker will follow them because of the smell in it. Then the next one is when Bella is in Phoenix.

**EDWARD** : I’ll come to get you. Then you and I will go somewhere alone. The others will keep running. I’ll do whatever it takes to keep you safe again (minute 1:29:00)

Edward dominates and giving order to Bella in case of saving her life from the bad intention vampire. Above all, Edward fulfills the sixth area of masculinity which is dominating, leading, and being responsible.

7. Other personal characteristics

From the last characteristic, Edward performs the willing of possessing Bella as her mate. He puts all of his attention toward Bella. He becomes aggressive man. The evidence here in following statement;

**EDWARD** : When everything is done, I will come back and get you. Bella, you are my life now (minute 1:26:00)

It shows the aggressive of Edward in possessing Bella. He wants to make sure she is fine and safe. Then the last is the dependence of Bella that she relies on Edward.

**BELLA** : We cannot be apart.. you can’t leave me (Minute 1:31:00)

It showed the Edward possession of Bella is working that she is totally his. Through all of those characteristics, we may conclude that Edward is a superior man, and Bella as the inferior one to be protected and secured.

CONCLUSION

_Twilight_ is a film which portrays the existence of the almost perfect masculinity within the main character (Edward Cullen). He covers almost all the seven areas of masculinity concept by Janet Saltzman Chafezt except the functional part because he is not the breadwinner or the backbone of the family. He presents the dominance of man toward woman. That may be one of the proofs that there is hegemony masculinity implied in here. He deems a woman (Bella) as an inferior that is too fragile so then he tries to pay much attention on her in the order to protect and secure her from danger. The mature thinking and decision makes Edward Cullen as the man in hegemonic place which is man over a woman.

REFERENCES


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