

CHAPTER I

INTRODUCTION

This chapter conducts the introduction of the study which includes; background of the study, limitation of the study, statement of the problem, objective of the study, significance of the study, and outline of the study.

A. Background of the Study

Literature is defined as a group of works of art made up of words. Tsao in his article explains that literature is the place for author to express their thoughts (7). In literature, Tsao mentions that the thoughts inside of literature are the reflection of the activities as well as the issues that the human face in real life for example the issue of love, psychology, right, gender equity and equality and so forth.

The reflection of the issue of gender in literature will be the highlight of the study, and will be discussed further. Gender in literature is a sex of male and female and their characteristics including their roles that represent in literary works. Harper who explains that gender are not always determined by sex but it can be seen by the performance of the individuals; in here the women can reflect the men's roles, and vice versa (541). Furthermore, gender can be understood as a stylized performance, socially scripted and regulated. Such masculinity or femininity are not exclusive purview of male bodies, but can be performed by anyone.

According to Skitka, behavior and character are influenced by sex; gender roles. Such as woman in common is feminine and vice versa, man is portrayed masculine. Hence, Skitka explains on her article:

Biological sex is one of the first things noticed and encoded during social interaction. As a category, sex is learned early and then reinforced throughout life as a meaningful characteristic with rich connotations and implications. Recently, it has been suggested that there are individual differences in this presumed generic propensity to use sex as a meaningful piece of information when judging oneself or others. Two theories have suggested that some people are more likely than others to use biological sex and psychological gender as the basis for categorizing or assimilating information: gender schema theory and self-schema theory. While similar in some respects, these theories also yield some different predictions about who uses sex in cognitive processing and why. (Skitka 67)

Therefore, performance is portrayed by sex in common. The nature of gender roles are dominated by their sex; for example woman physically looks weaker and smaller than man, and instead of smart, women is believed as less inelegances.

First gender role is femininity that is portrayed by woman, an Indian scholar defines femininity as the nature of women where they have a dominant character of emotional, passive and timid:

“Femininities” and “masculinities” describe gender identities. It refers to the degree to which persons see themselves either as masculine or feminine or what it means to be a man or woman in society. Femininity and masculinity are rooted in the social (one’s

gender) rather than the biological (one's sex). Members in the society decide what being male or female means for example human characteristics such as to be dominant, passive, aggressive, brave, timid, or emotional. These characteristics are attached with gender roles. Dominant, aggressive, brave are attached with male or masculine identity whereas to be passive, timid and emotional as female or feminine identity. (Kharbe 104)

It states that the role of woman must be in the portrayal of weakness upon them, emotional and less intelligence. Hence woman is not dominant in society.

Hereafter, the issue of gender role as explained, it is also reflected in the novel *The Tale of Sokka* by Teitelbaum as it carries the issue of man's gender; masculinity. According to Thessen, masculinity defines follow:

Masculinity is not a natural state; it is a socially constructed, fluid, collective gender identity. It has become commonplace to speak of 'masculinities', the plural referring to the notion that there is no one universal masculinity, but rather dynamic "configurations of gender practice" negotiated in time, ideology and culture (qtd. in Thessen 3)

It has been explained that masculinity is an identity of men, an ideology as well as a practice of their behavior in society. Still in Thessen, he also explains that masculinity is acquired and enacted through certain culturally variable roles and rules in society, which govern behavior, dress, characteristic, and subjectivity.

Moreover, men in society are made rather than born (4). This evidence shows that men with their characteristic like masculinity is highly influenced by the environment, in which the maleness is obtained through their practice in society not as it has been carried since they were born. Therefore, masculinity, or any gender roles do not stand with human since their born, but they are sparked by the environment where they grow up.

Still in masculinity, in Hybbeler's article, it is stated that male is easily identified that has a masculinity because both terms are difficult to differentiate, besides, being masculine have long been the standard against which gender and social power are measured (qtd. In Hybbeler 35). This quotation shows that men have a social power which lead them to enroll the world. In essence, this evidence also proves that man with his characteristic of masculine is a part his role. The quotations below also explain that masculine is a dominant to men:

According to Hofstede, "Masculinity stands for a society in which social gender roles are clearly distinct: Men are supposed to be assertive, tough, and focused on material success; women are supposed to be more modest, tender, and concerned with the quality of life." "Femininity stands for a society in which social gender roles overlap: Both men and women are supposed to be modest, tender, and concerned with the quality of life." It is important to distinguish gender identity, as presented above, from other gender-related concepts such as gender roles, which are shared expectations of behavior given one's gender. . .of gender identity is also different

from gender stereotypes, which are shared views of personality traits often tied to one's gender such as instrumentality in men and expressiveness in women. (qtd. In Kharbe 105)

Moreover, dealing with the masculinity, it also somehow can happen to a woman, even though it belongs to a characteristic of man. One fact that portrays in the novel, the women benders, Katara and Toph are successful to banish the fire nation with their bending skill, and strength. Therefore, the quotation below explains that the practice of masculinity can be done by feminists, as the women can also reflect any possibilities to perform a maleness; having a good leadership, intelligence and so forth. According to Schippers, masculinity can be understood into three aspects:

Firstly, masculinity is a social location that individuals, regardless of gender, can move into through practice. Secondly, it is a set of practices and characteristics understood to be "masculine". Thirdly, when these practices are embodied especially by men, but also by women, they have widespread cultural and social effects. There are individual effects-occupying the masculine position and performing it affects the way individuals experience their bodies, their sense of self, and how they project that self to others. (86)

Moreover, as the masculinity can happen in women, therefore the impact of the characteristic they perform will result a certain movement that will lead to a gender equality. The depiction of women as they are soft and beautiful might go

beyond to the depiction of fierce, strong and powerful. Tsao believes that the way men perform themselves in society can also influence the way the women perform themselves, for example the women imitate the way the men lead the society. Moreover, based on the quotations above, the movement in feminist is normal as the women also might be acting and rolling the male's roles.

Moreover, in the novel entitled *The Tale of Sokka* by Teitelbaum the women characters; Toph and Katara, the women benders are portrayed in masculine. The characters Toph and Katara are not portrayed in passivity in the novel but they perform the male's roles like being a strong girl and clever, for example in the novel when they are faced the attack of the Fire Nation, they can defend themselves, even go beyond killing the enemy. Furthermore, it is interesting to discuss further on how the women characters in the novel survive from the fire nation by beating the men benders and win the war.

The action of the women benders in the novel will be discussed in order to know the women's image about their struggle for equality, and the theory of masculinity is designed to analyze the character. Besides, the characteristic of the women benders in the novel also will be discussed in depth by the theory of masculinity.

B. Limitation of the Study

This literary study only focuses on discussing the gender roles which direct to the masculinity and its impact in the novel *The Tale of Sokka*. The reflection of the movement by the women benders in the novel, especially Katara and Toph will

be further discussed in the study in order to illustrate the essence of masculinity in their character and also the portrayal of the impact of their masculinity in the form of bending movements.

C. Problems Formulation

Based on the limitation of the study above, the statements of the study can be represented as follows:

1. What are the pictures of masculinity portrait from women benders in the novel *The Tale of Sokka*?
2. What are the impacts of masculinity of women benders in the novel *The Tale of Sokka*?

D. Objectives of the Study

The objectives of the study are:

1. To illustrate the picture of masculinity that potraits from women benders in the novel *The Tales of Sokka*.
2. To describe the impacts of masculinity as portrayed by the women benders in the novel *The Tale of Sokka*.

E. Significance of the study

The result of this literary study is expected to be able to contribute to the following benefits:

1. This literary study can help the readers in learning gender roles as found in *The Tale of Sokka* novel.
2. This literary study can be the source of information and further research to understand the impact of masculinity.
3. This literary study also may be source of information related to gender roles; femininity and masculinity.

F. Outline of the Study

This study consists of three chapters. The first chapter consists of introduction in which the study gives the illustration of the background and a significant reason in choosing the topic, limitation of the study, limitation of the study of the study, objectives of the study, significances of the study, and outlines of the study. Meanwhile, the second chapter consists of review related literature. The third discusses about the research method, the description of the method and the procedure of the analysis in this study. The fourth chapter shows the discussion of the characteristic of masculinity and the impact of masculinity towards women benders. Finally, the conclusion and the suggestion are illustrated in the fifth chapter.