

**MASCULINITY CHARACTERISTICS AND ITS TYPE  
REPRESENTED IN THE CHARACTER EDWARD CULLEN  
IN STEPHENIE MEYER'S NOVEL *NEW MOON***

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**MASCULINITY CHARACTERISTICS AND ITS TYPE  
REPRESENTED IN THE CHARACTER EDWARD CULLEN  
IN STEPHENIE MEYER'S NOVEL *NEW MOON***

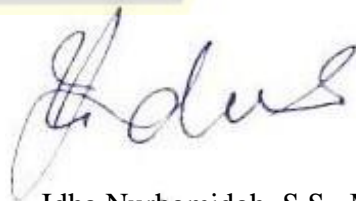
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## **VALIDATION**

**A Sarjana Sastra Final Project on  
MASCULINITY CHARACTERISTICS AND ITS TYPE REPRESENTED  
IN THE CHARACTER EDWARD CULLEN IN STEPHENIE MEYER'S  
NOVEL *NEW MOON***

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## STATEMENT OF WORK ORIGINALLY

Hereby, I honestly declare that the undergraduate thesis I wrote does not contain the work of other people, except those which were cited in the quotation and the references, as a scientific paper should. If my statement is not valid in the future, I absolutely agree to accept an academic sanction in the form of revocation of my paper and my degree obtained from the paper.



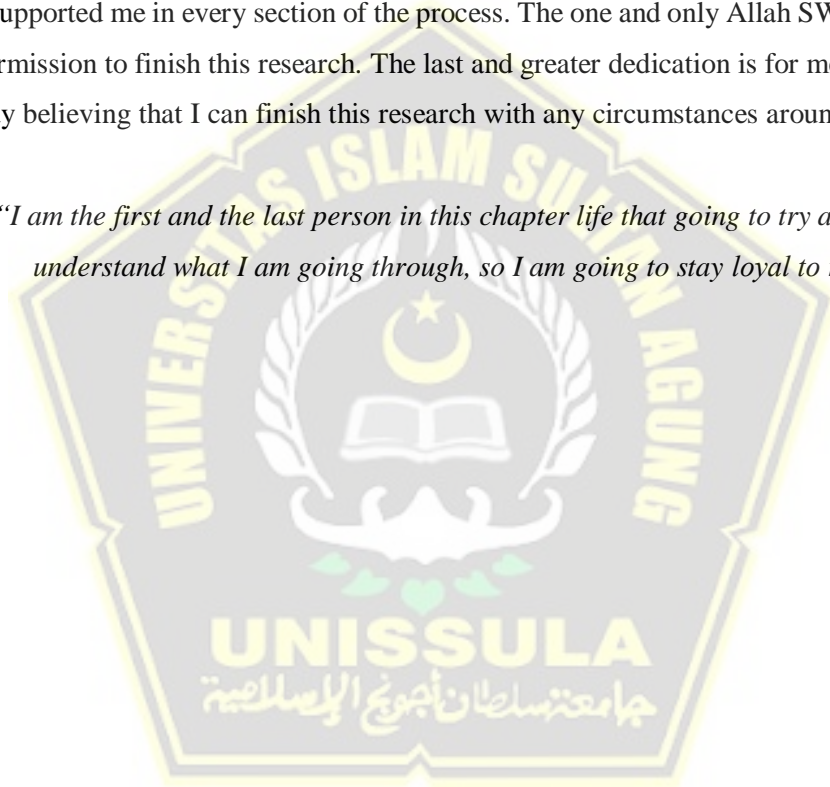
## MOTO

*“If it is not making me happy, making me money, making me better, I am busy”*

## DEDICATION

I dedicate this research to my beloved parents, my family, my friends and all of people who have supported me in every section of the process. The one and only Allah SWT who gives me permission to finish this research. The last and greater dedication is for me and my self for stay believing that I can finish this research with any circumstances around.

*“I am the first and the last person in this chapter life that going to try and stay understand what I am going through, so I am going to stay loyal to me”*



## ABSTRACT

**Aminnatun Sadiyah. 30801700003.** Masculinity Characteristics And Its Type Represented In The Character Edward Cullen In Stephenie Meyer's Novel *New Moon*. Final Project of Faculty of Language and Communication Science. English Literature Program. Sultan Agung Islamic University Semarang. Advisor: Idha Nurhamidah, S.S., M.Hum

This research aims at analyzing the personal characteristics of Edward Cullen character in *New Moon* novel using Masculinity theory. This research focuses on explaining and analyzing the Masculinity characteristics and its type founded in Edward as the main character in this novel.

This research used a descriptive qualitative method. The data were taken from reading the novel such as dialogues, narratives, and monologues. There were steps that used to collect the data such as reading the novel, identifying the data, classifying the data, and reducing the data.

This research finds the Masculinity characteristics in the main character based on Janet Saltzman Chafetz's theory. Based on the references used in this study, Edward has all the characteristics of Masculinity, they are: physical, function of the man, sexual aggressive, emotion, intellectual, interpersonal and other personal characteristics. Based on the novel and the references it shows that Edward has a hegemony type of masculinity.

**Keywords:** Masculinity, Masculinity Characteristics, Hegemony, *New Moon*.

## INTISARI

**Aminnatun Sadiyah. 30801700003.** Ciri-Ciri Maskulinitas Dan Tipe yang Terlihat di Karakter Edward Cullen di Novel *New Moon* Karya Stephenie Meyer: Skripsi Program Studi Sastra Inggris Fakultas Bahasa dan Ilmu Komunikasi Universitas Islam Sultan Agung Semarang. Pembimbing: Idha Nurhamidah, S.S., M.Hum.

Penelitian ini bertujuan untuk menganalisis ciri-ciri pribadi tokoh Edward Cullen dalam novel *New Moon* dengan menggunakan teori Maskulinitas. Penelitian ini berfokus untuk menjelaskan dan menganalisis ciri dan tipe maskulinitas yang terdapat pada diri Edward sebagai tokoh utama didalam novel ini.

Penelitian ini menggunakan metode deskriptif kualitatif. Data diambil dengan cara membaca novel berupa dialog, narasi, dan monolog. Ada langkah-langkah yang digunakan untuk mengumpulkan data seperti membaca novel, mengidentifikasi data, mengklasifikasikan data, dan mereduksi data.

Penelitian ini menemukan ciri-ciri maskulinitas pada tokoh utama berdasarkan teori Janet Saltzman Chafetz. Berdasarkan referensi yang digunakan dalam penelitian ini, Edward memiliki semua sifat maskulinitas, yaitu: fisik, fungsi diri sebagai pria, seksual agresif, emosi, intelektual, interpersonal dan karakteristik pribadi lainnya. Berdasarkan novel dan referensi menunjukkan bahwa Edward memiliki tipe hegemoni maskulinitas.

**Kata Kunci:** Maskulinitas, Ciri-Ciri Maskulinitas, Hegemoni, *New Moon*.



## ACKNOWLEDGEMENT

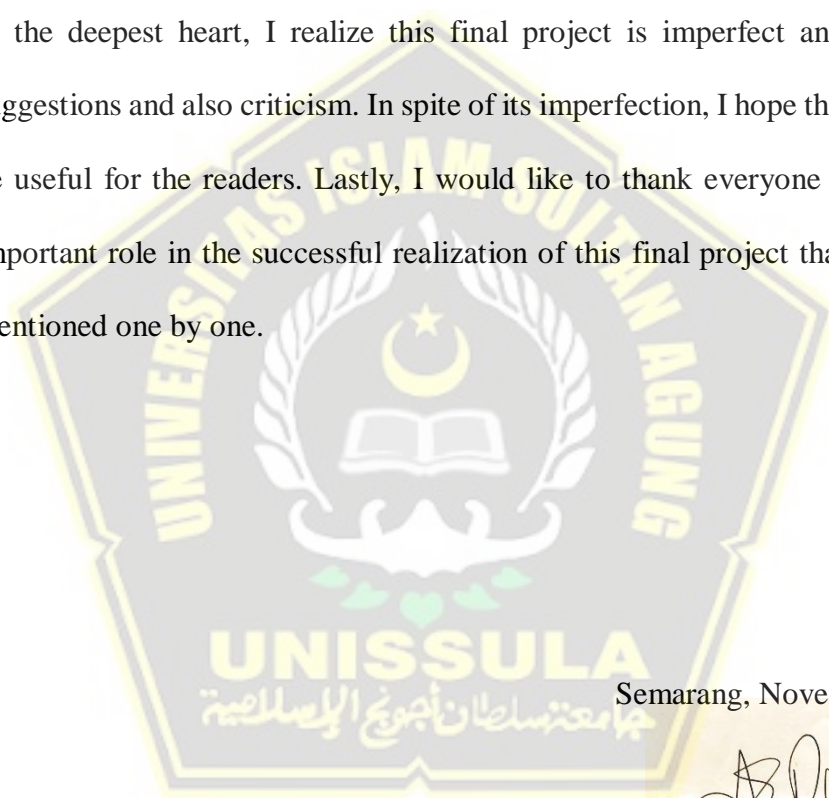
In the name of Allah, the Merciful, the Gracious, I would like to convey my deepest gratitude to Allah Subhanahu Wa Ta'ala who eases every difficulty and gives me incredible blessings so that I could accomplish this final project. Shalawat and salam are always conveyed to our prophet Muhammad Shallallaahu 'Alaihi Wa Sallam. I would like to express my sincere gratitude to several individuals for supporting me throughout my undergraduate study. Therefore, I would like to express my deepest gratitude to the following people:

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In the deepest heart, I realize this final project is imperfect and still need suggestions and also criticism. In spite of its imperfection, I hope this study will be useful for the readers. Lastly, I would like to thank everyone who has an important role in the successful realization of this final project that cannot be mentioned one by one.



Semarang, November 2021

Aminnatun Sadiyah

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## CHAPTER I

### INTRODUCTION

#### **A. Background of the Study**

Lately a lot of problems have arisen regarding gender, whether gender differences or gender changes. But, actually what the meaning of gender itself is very rarely understood by people out there. According to Alice in the book *Beyond the Second Sex: New Directions in the Anthropology of Gender*, she stated that “in contrast the context of specific ideologies of gender are situation in which relations between the sexes occur; the meaning ascribed to gender has more to do social reality than with the way these meanings fit the meanings of other symbolic categorize” (Schlegel 24). It means that Gender always has relations with sex whether it is a man or women. If it is something about sexes so there will be correlations with the characteristic in gender roles whether it is masculinity or femininity.

Talking about gender role, masculinity holds the bigger impact in society as what men have to be, a superior. There are so many socially constructed definitions for being a man. The term itself relates to perceived notions and ideals about how men should or are expected to behave in a given setting (UNICEF 5). In some cases, male is always equated to the kind of creature who has the power to show the domination over a female by showing the domination characteristics. Without the domination, a man could lose his crown as a masculine man. The domination characteristics by some experts are referred to masculine-power such as decisive, braveness, being able to control his

emotion (self-control), intellectual, and sexual aggressiveness. Therefore, in order to achieve domination, it is a must for a man to have those masculinity traits(*Insaniyat 112*). Once, when a man is able to achieve those characteristic, he is perfect enough to be regarded as a masculine man.

According Connell's theory that written in her book entitled *Masculinities*, she wrote that there are four types of masculinities, those are; Hegemonic, Complicity, Subordination, and the last is marginalization. Speaking of the Hegemonic Masculinity, according to Messerschmidt, in his paper he stated if a man who has an uncommon thing or different from another man and got the powerful pattern of Masculinity in a specific setting, that man can be considered as a man with hegemonic Masculinity inner-self. A man who has such a high occupation, specific power, and superior race could makes him dominate others by having those things as their strength. This type of Masculinity established by cultural ideals and institutional power.

As stated in the first paragraph of this paper, having masculinity characteristics is a must for a man. Speaking of the masculinity characteristics, all of those traits (decisive, braveness, emotional-control, intellectual, and sexual aggressiveness) reflected clearly in Stephenie Meyer's novel entitled *New Moon* (2006). *New Moon* is the part of *Twilight* series, which is the most famous series in the early 20<sup>th</sup> centuries and already aired around the world. The series was once made into a film series that is very popular among many people, especially young people because this series this series presents a romantic nuance inside. *New Moon*, this is the next book from the story of Isabella Marie Swan aka Bella who tried to stop her lover and soul mate



Edward Cullen who tried to commit suicide because he knew the future of Bella who died plunging from a cliff. But, before knowing the lighting of his sister Alice Cullen, Edward tried to leave Bella because he wanted to protect Bella from the danger that will happen because he has a special relationship with a vampire. In this novel, Edward who plays the role of a tough and wise man visualizes some of the characteristics of masculinity that man should have, the first characteristic that a man should have is decisive behavior. According to Merdeka and Kumoro, in their paper, a man can be considered as a masculine man if he has more than one of these traits: aggressive, success-oriented, ambitious, proud, egotistical, confident, trustworthy, decisive, competitive, and adventurous. Just like what Merdeka and Kumoro stated, the main character of this novel, Edward Cullen has more than one of these kinds of behavior, can be seen from the moment when Edward insists Bella to not come with him decisively.

For the reasons above, some facts inside of *New Moon* has made Masculinity theory as the right-fit theory to be applied for this literary work. The way how the main character behaves and the way how another character sees him as a man with masculinity behavior. Hence, the title of this study is **MASCULINITY CHARACTERISTICS AND ITS TYPE REPRESENTED IN THE CHARACTER EDWARD CULLEN IN STEPHENIE MEYER'S NOVEL *NEW MOON* (2006).**

## **B. Limitation of the Study**

The study in this paper focused on the type of Masculinity showed by Edward Cullen as the main character through his characteristics in novel *New Moon*. The case of data, this work would only put the boundaries on this paper, so the explanation is only explained through textual source by analyzing through the novel.

## **C. Problem Formulation**

1. What are masculinity characteristics found in Edward Cullen character in Stephanie Meyer's *New Moon*?
2. What type of masculinity that reflected in Edward Cullen's inner-self?

## **D. Objectives of the Study**

In accordance with the background of the study and the problem formulations above, the objectives of this study are:

1. To explain and point out the masculinity characteristics that found in *New Moon* novel
2. To explain what type of masculinity reflected in Edward Cullen's inner-self

## **E. Significance of the Study**

Literary work should produce a better attribute and example to be the source of reading component. Masculinity could be the suitable approach to learn about characteristics of the gender identity itself. *New Moon* novel from Stephenie Meyer is one of literary works, which is able to educate and give the readers some advantages

as written below:

1. To help the student understand more about Masculinity that could be portrayed in every person.
2. To guide and give references to English Literature students of Faculty of Languages and Communication Science in Sultan Agung Islamic University for analyzing literary works that are related to Masculinity.

#### **F. Organization of the Study**

This study consists of five chapters. Chapter one consists of six sub-chapters such as introduction in which the study gives description of the background of the study and the reason of chosen the topic, Limitation of the Study, problem formulation, objective of the study, significance of the study, organization of the study. Meanwhile, chapter two consist of the review of related synopsis of *New Moon* novel, literature, and the discussion theory which is used in this study such a gender definitions, masculinity, masculinity's characteristics from Janet Chafetz and types of masculinity from R.W Connell. Chapter three consist of research methodology, presents three points of discussion they are types of research, data organizing by showing data collecting method, and the last is data analysis.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **A. Synopsis**

The dream feels real to Bella, she sees the figure of her grandmother with her boyfriend Edward who shows that his body reflecting the glittering light clearly in the mirror. She thinks that her dream is a nightmare because she realizes that the figure of the grandmother she saw was not the figure of her Grandmother but she was herself who was standing in the mirror with a vampire, her lover Edward Cullen who could never grow old. She opens her eyes and it was creep her away that the fact she will growing old but not with her lover because Edward stopped aging at seventeen. She hates her birthday, but she can't reject Cullen's party invitation for her birthday with one condition which is after she watches Romeo and Juliet for English class. The film sparks a conversation about suicide things. Edward reveals that if anything happens to Bella, he plans to kill himself by visiting and provoking Volturi. Volturi is the powerful vampire family in Italy.

Something happens in that party were just begin, Bella cuts her finger on wrapping paper, Jasper attacks her, crazed by the smell of her blood. The Edward gets Jasper away by pushed Jasper body away from Bella, and Carlisle stitches her up. Watching his lover got hurt, Edward feels guilty of invited her get into and being closed with his vampire family. He thinks that he is the one who will put Bella on dangerous things that possible to be happen in future because Bella living closed with a vampire family

who always have a thirst of blood.

In few days after that incident happened, Bella cannot keep in touch with Edwards or even his family. Bella waiting Edward to come for school as usually, and Edwards come to Bella's home. Bella feels like this is not the common circumstances between Edwards and Bella. There is no even a small line in his lips when Edwards asks Bella to join him for talk in other side of Bella's home which leading them to the brushes the gate of the woods behind. Edwards directly says that he and his family going to move from forks which makes Bella shocks. Edwards will going to leave her in forks just because the Jasper's incident. Edwards says that He do not want Bella to coming with him with but she insist to come but Edwards stops it by saying that he do not want her anymore. Bella cannot accept what Edward said, but still Edward leaves Bella in that place alone Bella trying to reach him by run, of course vampire could run faster than human.

For months Bella waiting Edward to comeback but nothing appeared, she feels desperate waiting and sitting alone at home which is makes her father, Charlie worries about her condition. Charlie asks her to go out see her friends and buying something she needs in the mall. Bella decided to see her old friend Jacob Black to repair her old motorcycles. Lately she wants to challenge herself for dangers. She knows that danger is what Edward hates the most from her. Bella spend her time with Jacob repairing the motorcycles, she finds her life again after Edward gone. After the repairmen has done Bella and Jacob trying to test drive, but Bella falls from the motorcycles after crushing a rock. She gets bleed on her nose and saying sorry because her bleed. Bella forgets

that Jacob is werewolf not a vampire who always feeling thirsty over blood.

In the next day Bella try to jump from the high cliff for challenging the danger like what werewolf do when they want play with their packs. When she jumps she crushes the rock on the shore of water and faints. Jacob saving her from the water after hearing her screams from downward. After taking Bella home from beach, there is a ring call, Jacob take it for Bella and hearing Edward's voice from abroad. Edward knew Bella fell down from the cliff so he calls just to make sure is she still alive or not, but Jacob says that Bella is die and it makes Edward feels more guilty left her alone.

Edward goes to the Volturi for asking his death but they refuse to kill him because Edward has a precious ability to be vanished. Edward still wants to die and the last way to make Volturi finish his life no matter what is to reveal his identity as a vampire. He decided to do it in the time when people of Volterra celebrating St. Marcus Day when there is no vampire do hunting in that day around, and if Edward messing around the Volturi will finish his life and that is what Edward wanted.

Bella and Alice try to fly in order to stop Edward from killing his life. The celebration was making the city full of people walking around the street wearing red cloak which makes Bella has struggle for searching Edward. Alice asked her to follow the Big City's clock because she saw he standing over that building revealing himself. Bella sees Edward and tries to call him but the noise around mute her voice from him. Bella catches him in the last minutes before Edward revealing himself for people. The Volturi knew what Edward try to do and asked him and Bella to come inside for talking



about Bella, because she is knowing too much about vampire's life in this world.

After lot of debating between Edward, Bella, Alice, with the Volturi by showing Aro about what Alice saw that Bella going to be one of them or vampire, the Volturi let them go home freely. In the way of their come back home to Forks, they have to stay for a night in hotel before flying back home. In that night Edward tells Bella that he is feeling so guilty after leaving her alone and trying to killing himself. He did not realize what mess things happened after he left forks. Edward also never think that Bella would run to the Volterra risking her life just for saving Edward.

## **B. Review of Related Literature**

### **B.1 Gender**

Undoubtedly, masculinity's definition requires the concept of gender. The difference of "sex" and "gender" has moved increasingly into mainstream sociological discourse. Following to Judith stated that "Gender is the seemingly stable category that masks the impossible process of aligning individual bodies with sociocultural norms" (11). In the same way Clyde w, franklin described that "gender is biological features that distinguish them from females. On the other hand, gender refers to an achieved status which is a function of socialization and has social, cultural "(2). Furthermore, R.W. Connell stated that "Gender is a way in which social practice is ordered, in gender processes, the everyday conduct of life is organized in relation to a reproductive arena, defined by the bodily structures and processes of human reproduction" (71). Hence, in

“Femininity and Masculinity in Three Selected Twentieth-Century Thai Romance Fictions,” the writer generally is talking in his journal on the butler theory about gender that, gender is the performance that the body performs. One does gender according to the stylized repetition of acts through time. She compares a subject to an actor who performs according to the given role “in the mode of belief” (qtd. In S.Khuankaew 57).

Therefore, Gender is different from sex, some argues that gender refers to the array of socially constructed roles and relationships, personality characteristics, attitude, behaviors, values, relative power and influence that society a scribes to the two sexes on a differential basis. In contrast biological sex is determined by genetic and anatomical features, gender is an acquired identity that is learned, changes over time and varies greatly within and between cultures.

The discussion on gender directly guides the researcher about gender categories: masculine and feminine. Both masculine and feminine have characteristics that are necessary for a particular gender to be included in the male or female group. By the word masculine, it spontaneously makes people think about all that concerns men. Based on Judith stated that “Masculine and feminine represent the two categories of a binary, taxonomic gender, which may or may not align with “male” and “female.” Of all of the terms above, only these two refer to gender; the rest refer to sex” ,( 8) . Then R. W. Connell, stated that

Yet the cultural history of the environmental movement limits this transformation of masculinity even as it makes it possible. For the most part the environmental movement, like the counter-culture generally,

tries to work on a non-gendered basis. It even tries to be de-gendering, to undo gender differentiation. Its commonest ideal is a fusion of feminine and masculine principles ( 142).

It is known that femininity and masculinity are not innate but are based upon social and cultural conditions.

## **B.2 Masculinity**

Beginning with masculinity studies as a main subject with gender studies related to the New Men's Movement, which itself developed in implied to feminism as a society movement. As well as Clyde w. franklin defined that "the traditional meaning of masculinity in the United States has been dysfunctional for males obscures the fact that masculinity did not always mean what it has meant in the past fifty or sixty years" ( 4 ). And then Joseph H.Pleck and Sawyer explained that "Masculinity is also measured by the prestige and power a position bestows. Academic, business, and political positions often serve, through their influence and status, to enhance the self-esteem of the man who holds them" (95 ). In addition to this definition and meaning of masculinity, Messerschmidt defined that "Masculinity" is not a fixed entity embedded in the body or personality characteristics of individuals. Masculinities are configurations of practice that are accomplished in social action and, therefore, can differ according to the gender relations in a particular social setting" (35 ).

Furthermore, Masculinities represented of resisted the white hegemonic culture's attempt to define their maleness, thus opening new definitions in general. Subsequently

R. W. Connell stated that “Hegemonic masculinity is culturally linked to both authority and rationality, key themes in the legitimation of patriarchy.” (90).

A journal writes about the definition of masculinity requires an understanding of the concept of gender gave some views of expert about masculinity that As already noted, Leach has pointed out that unlike the biological state of maleness, masculinity is a gender identity constructed socially, historically and politically. It is the cultural interpretation of maleness, learnt through participation in society and its institutions"( qtd.In potgieter and walker 36). Here the theoretical work of Connell, including her work on hegemonic masculinity and the other of multiple masculinities definition, is considered particularly relevant for this research.

### **B.3 Masculinity Characteristics**

The researcher on this research uses theory of masculinity based on Janet Saltzman Chafez. According Insaniyat journals, the author explain Janet Saltzman Chafez divided the masculine characteristic into seven area:

1. The first area is Physical. Men who appear attractive in physical appearance, have toned body, and athletic are considered as masculine. Strong-built body is seen as powerful. The masculine characteristics in this area are fertile, athletic, strong, casually dressed, brave, and worriless about aging and appearance (Merdeka and Kumoro 2018). Here we can see if appearance plays an important role in growing a sense of masculinity in a person.

2. Second is the Function of the man. This means how the man functions in his family. A man is required to provide his family with physical needs, such as income and food. The masculine characteristics in this area it could be as a backbone, bread winner or provider (Merdeka and Kumoro 2018). By providing those needs for people around, man expected has masculinity side.
3. Third is Sexual Aggressive. Men are expected to make the first move in a relationship, meaning men pursue their love interest. However, men are not as affected as women when it comes to relationship. Masculinity is shown in their independence and freedom in choosing partner (Merdeka and Kumoro 2018). By having this sexual aggressive characteristic, men also could be seen has characteristic as a couple or single.
4. Fourth is Emotion. Men hold back their emotion from public and manage to deal with it by him. Therefore, men are less affected by feeling and more capable of making logical and rational decision. (Merdeka and Kumoro 2018). Holding their emotion is important for men to shows their masculinities for people around.
5. Fifth is Intellectual. Since men are more capable of making rational decision, they are expected to find the solution to a problem through objective perspective with reason and logic, not emotion. This reflects how reliable a masculine man should be (Merdeka and Kumoro 2018).

- Men could be seen as masculine if they can solve some problems as well. Solving and deciding something needed kind of level of intellectual in men. These characteristics also could support this characteristic such as intelligence, objective, practical, and rationality.
6. Sixth is Interpersonal. Men usually adopt leadership quality, and shown as independent. Even in today's society, men are expected to be more dominant than women, of family and relationship (Merdeka and Kumoro 2018). This interpersonal area also related to personality of the men for having masculinity characteristics. According to Chafetz that some traits related this interpersonal are such a discipline, independent, dominating, and responsibility. It means that how much capability that men have in their personal for the environment that they lead.
  7. Seventh is Other Personal Characteristics. The characteristics in this area are aggressive, success oriented, ambitious, proud, egoistical, confident, trustworthy, decisive, competitive, and adventurous. Men who have one or more of these characteristics are considered masculine (Merdeka and Kumoro 2018). Those characteristics in the other personal also could support all of the six characteristics mentioned above.



## **B.4 Masculinity Types**

In order to understand the notion of masculinity characteristics Represented in Character Edward Cullen in Stephenie Meyer's Novel *New Moon*, Along with the theoretical types of masculinity proposed by the sociologist R.W. Connell. Whereas also viewed in a journal that "The model conceives that the relationships among male individuals consist of four categories of masculinity: hegemony, subordination, complicity and marginalization" (qtd. in Gómez R 116). Up to the point R.W. Connell described the larger social hierarchy of power in society, formed the different arrangements of masculinity and identified four categories of masculinity.

### **B.4.1 Hegemony Masculinity**

Hegemonic masculinity refers to the top of the hierarchy, and also in a given social space and time that will support gender inequality. With this in mind R. W. Connell stated that "hegemonic masculinity is defined as exclusively heterosexual, and its hegemony extends to the rearing of boys" (162). Moreover R. W. Connell added that "Hegemonic masculinity can be 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 the subordination of women"(77). In addition, Gómez R describing in his journal that "Hegemony, the first category of Connell's theory, refers to a cultural dynamic through which a male group sustains a leading position in social life. This group is generally exalted and is established by cultural ideals and institutional power "(116).

In that case, hegemony as revealed the society refer patriarchal society in the time of slavery, the white men insists their power as superior race. As with Gómez R added in his journal that “Since hegemony is a product resulting from cultural ideals, Caucasian men considered that, as being white, they had the power to exploit black males because they were in reason much inferior” (117.) as with Clyde w. franklin stated that “To be masculine in the United States in 1630 meant first of all that you were white, since male slaves were felt to be outside the "man" category and only a "man" had the potential to be masculine”( 6). This history gave a brief explanation that white masculinity was described as the superiority race and they legalize the slavery.

#### **B.4.2 Complicity masculinity**

The history of slavery in America described how masculine complicity is arranged well. A journal wrote that Complicity is the second category that, according to Connell, determines relations among masculinities. This category refers to the extension and institutionalization of a male power group under mutual agreements. Thus, a group agrees on the procedures through which subordination is going to be carried out. Hegemony is not actually

effective if a careful and strategic plan is not well designed to guarantee power control. That is why complicity is a cautious conspiracy and one of the main important factors in the power of masculinity because it refers to the intellectual planning to dominate other group( qtd. in Gómez R. 118)..

Furthermore R. W. Connell added that “recognizing another relationship among groups of men, the relationship of complicity with the hegemonic project. Masculinities constructed in ways that realize the patriarchal dividend, without the tensions or risks of being the front line troops of patriarchy, are complicit in this sense”(79 ). Clearly here the white men included the intellectual men, the political, the religious and delicate woman involved the conspiring the legalization of slavery. They intimidate the black to get their obedience. This type still having relation with hegemony and using the relation for their privilege treat others in society.

#### **B.4.3 Subordinate Masculinity**

The effect of this infringement of human right made the white got some beneficial for the condition. They rules the slavery based on their need. A journal notes a brief explanation based on Connell statement that The third level of masculinity, according to Connell, is subordination, which deals with any political and cultural exclusion, including legal violence to dominate another masculine group (qtd. in Gomez R 121). Then, Gomez R also writes that directly has to do with the actual performance of authoritarian power based on the methods of

control that have been established. Thus, subordination involves the practice of physical and psychological abuse, punishments, economic, social, and cultural discrimination, verbal insult, humiliation of any kind, personal boycotts, and even condemnation to death, if necessary (121)..

Meanwhile R. W. Connell stated that “Hegemony relates to cultural dominance in the society as a whole. Within that overall framework there are specific gender relations of dominance and subordination between groups of men” (78). From that, this type could be the target of subordination practices from hegemony in social life by lacking of masculinities characteristics.

#### **B.4.4 Marginalization masculinity**

Base on the history slavery case in America of black males, their masculinity was completely opposite to whites’. While whites gave orders and decided on their lives, black males obeyed and were not even able to make important decisions about their own families because their wives and children were whites’ private property. They could not even make decisions about themselves R. W. Connell stated that “hegemony, subordination and complicity, as just defined, are relations internal to the gender order. The interplay of gender with other structures such as class and race creates further relationships between masculinities Marginalization is always relative to the authorization of the hegemonic masculinity of the dominant group”(80).

Thus Gómez R viewed that “The last category in Connell’s theory about relations among masculinities is marginalization. It involves the relationship between masculinities in dominant and subordinated classes or ethnic groups” (78 ). So from those statements could be said that this type are marginalized by hegemony type because they have kind of race or class which placed them in minority.

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter consist of the list of discussion which are Type of Research, Data Collection Method, Type of the Data and the last is Data Analysis.

#### **A. Types of Research**

This is a qualitative research as the data was presented descriptively. This research contains of two kinds of data, they are primary data and secondary data. The primary data was the data that collected from the novel of *New Moon* by Stephenie Meyer. In this qualitative research, it is aimed to analyze the main character in novel *New Moon*, Edward Cullen. While the secondary data is the supporting sentences collected from some references like journal articles and some books.

#### **B. Data Organizing**

This aim of this study are given to be insight and reference for both Proposal Writing and Final Project. So, that the researcher arranged the organized data in the best way according on a reliable research method.

##### **B.1 Data Collecting Method**

Some steps are used in data collecting method, as follow:

### **B.1.1 Reading the Novel**

The first step was reading the novel of “New Moon” by Stephenie Meyer as the object of this research. Reading the novel was done to dive in depth into the whole content of the novel to get an understanding in the best way related to the topic that will be discussed.

### **B.1.2 Identifying the Data**

Identifying the data is necessary to analyze some points that important for this study by separating data and non-data such as: making underlining, labeling, and numbering. The form of the data identified at this step were dialogue, monologue, description and narration. The aim of this step is to find the appropriate data and finding the related theory that will be used in analyzing this study.

### **B.1.3 Classifying the Data**

After identified the data, the overall data were classified into some kinds of tables in appendices based of problem formulation. Two problems were existed to be solved in this analysis. The writer classified the data that collected regarding the problem formulation.



#### **B.1.4 Reducing the Data**

The final method was reducing the data means the process to check the appendices again for the unnecessary or inappropriate data which do not have any correlation with this study. This step aims at analyzing the data through reduction and selection methods.

#### **B.1.5 Types of Data**

This study used two type of data as follow:

1. Primary data which use was taken from novel *New Moon* by Stephenie Meyer.
2. Secondary data were taken from novel *New Moon* by Stephenie Meyer, international journals, articles, thesis, and essays that related to this study.

#### **C. Analyzing the Data**

The last step was analyzing the data. This step is done to explain the outstretched elements contained in *New Moon* novel and make an understanding of the story from quotations, descriptions, and statements. Moreover, this study reported the result of analysis by explaining and describing at the same time with the related quotations. Meanwhile, reporting the data in this case will be reported in Chapter IV.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This chapter will discuss and explain the research findings that will answer two research questions. these chapter analyze masculinity characteristics representation in character edward cullens in stephenie meyer's novel new moon (2006).

#### **A. Edward Cullen's Masculinity Characteristics in Stephenie Meyer's New Moon**

The masculine characteristics in Edward Cullen's character are found in each category; physical, function of man, sexual aggressive, emotion, intellectual, interpersonal, other personal. These 7 characteristics suggested by Janet Saltzman Chafetz that represent masculinity. The masculine characters include having a strong body and appearance, being responsible, independent and free to choose, able to control emotions and feelings, rational in making decisions, dominant and having a leading and courageous spirit. Edward Cullen has 7 criteria from the masculine type, Edward Cullen's masculine character is more often seen through his behavior or through how he acts in his daily life. From his behavior, it can be seen that he has a masculine nature when interacting with Bella, Alice, Aro and his other relatives.

The researcher found these 7 characters from dialogue and monologue in stephenie meyer's novel new moon (2006).

The data are described as follows:

### A.1 Physical

One of the masculine characteristics possessed and shown by Edward Cullen in the events of the novel is through his physique and physical abilities. Edward Cullen has a masculinity that is strong. This masculine character is seen in a monologue described by Bella as shown in the data below as monologue:

His mouth was on mine then, and I couldn't fight him. *Not because he was so many thousand times stronger than me*, but because my will crumbled into dust the second our lips met. This kiss was not quite as careful as others I remembered, which suited me just fine. If I was going to rip myself up further, I might as well get as much in trade as possible.(Meyer, 2006: 512).

One of the masculine characteristics possessed and shown by Edward Cullen in the events of the novel is through his physique and physical abilities. Edward Cullen has a masculinity that is strong. From the monologue above, it is explained and describes physically Edward Cullen is strong and Bella explains it with the sentence “*Not because he was so many thousand times stronger than me*”. The words *thousand times stronger than me* can be seen that Edward Cullen has a strong body so that Bella cannot move him aside while he tried to kissed her because Edward is a Vampire and has a strong body.

From the explanation above, the researcher found that Edward Cullen has a strong physique. It is included in one of the 7 masculinity characters based on Janet Saltzman Chafetz and is also supported by the theory put forward as follows “Masculine

bodies are represented as hard, dry, invulnerable, strong, powerful, dominating and active." (Bunton & Crawshaw, 2002; Saltonstall, 1993).

### **A.2 The Function of the Man**

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through the Function of the man. Edward Cullen has a characteristic of masculinity that is responsibility. This masculine character is seen in a dialogue spoken by Bella as shown in the data below:

*"Bring the girl," the first shadow said, somehow injecting a leer into his whisper. "I don't think so." The pretense of civility disappeared. Edward's voice was flat and icy. His weight shifted infinitesimally, and I could see that he was preparing to fight.*

It related studies suggest that men are more likely to engage in health and safety practices if they think that doing so is compatible with their masculine roles (e.g. worker, breadwinner, fathering/provider roles) (O'Brien et al., 2005). The researcher find that The way Edward rejects felix for bringing Bella with them to seeing Aro is showed that He try to protect her girlfriend from any danger that waiting for them forward. By showing that he ready to fight for Bella's safe it could be seen that Edward has the *masculinity characteristics which is provide*. Edward had provided safety for the people he loves

From the explanation above, the researcher found that Edward Cullen has a function of the man as a provider.

### A.3 Sexual Aggressive

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Sexual Aggressive. Edward Cullen has masculinity characteristic of sexual aggressive that can be seen in the debate dialogue spoken by Edward Cullen and Bella as shown in the data below:

“So let’s both just be hopeful, all right?” I suggested. “*Not that it matters. If you stay, I don’t need heaven.*” (He got up slowly, and came to put his hands on either side of my face as he stared into my eyes. ) “Forever,” he vowed, still a little staggered (Meyer, 2006: 547).

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Sexual Aggressive. Edward Cullen has masculinity characteristic that is sexual aggressive that can be seen in the debate dialogue spoken by Edward Cullen and Bella From the dialogue above, it is explained and described in terms of the sexual Aggressive and Bella explains it with the sentence “Not that it matters. If you stay, I don’t need heaven.” From the quotes it shows that Edward really crazy for Bella by saying that he does not need heaven as long as Bella stay with him and that kind of things could be considered as a sexual aggressive in having relationship.

From the explanation above, the researcher found that Edward Cullen has the characteristic of Sexual Aggressive. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafez and is also supported by the theory put forward as follows: "Sexual aggressive. The third area covers man’s experience in

having relationship with woman. It is implied that single status is acceptable". (Merdeka 80).

#### **A.4 Emotion**

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Emotion. Edward Cullen has masculinity characteristic which is self-control and suppress his feeling. This masculine character is seen in the debate dialogue spoken by Edward Cullen and Bella as shown in the data below:

You weren't going to let go," he whispered. "I could see that. *I didn't want to do it—it felt like it would kill me to do it—but I knew that if I couldn't convince you that I didn't love you anymore*, it would just take you that much longer to get on with your life. I hoped that, if you thought I'd moved on, so would you (Meyer, 2006: 509).

Here masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Emotion. He has masculinity characteristic that is self-controls. This masculine character is seen in the debate dialogue spoken by Edward Cullen and Bella. From the dialogue above, it is explained and described in terms of the Emotion Edward Cullen is self-controls and Edward explains it with the sentence "*I didn't want to do it—it felt like it would kill me to do it—but I knew that if I couldn't convince you that I didn't love you anymore*" From the quotes it shows that Edward tries to convince Bella by making Bella forget their feelings even though Edward has to endure his own love feelings which are very tormenting for him.

From the explanation above, the researcher found that Edward Cullen's the Emotion is self-controls. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafez. For next data, the researcher got from monologue below: "Edward had drawn many careful lines for our physical relationship, with the intent being to keep me alive" (Meyer, 2006: 16).

Here masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Emotion. He has masculinity characteristic that is self-controls. This masculine character is seen in the monologue above, it is explained and described in terms of the Emotion Edward Cullen is self-controls and Edward explains it with the sentence from the proof above "*Edward had drawn many careful lines for our physical relationship*" keeps his feeling under control and doesn't want to harm people surround him. That what the masculine people based on the references that got up there.

From the explanation above, the researcher found that Edward Cullen's the Emotion is self's control. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafez and is also supported by the theory put forward as follows: "Emotion. Men hold back their emotion from public and manage to deal with it by him. Therefore, men are less affected by feeling and more capable of making logical and rational decision. Masculine is when a man is capable of suppress their feeling and emotion without affecting himself or everyone around him (*Insaniyat*, 112).

The researcher finds another dialogue that support this research "Well, I wasn't going to live without you," he'd said as we watched Romeo and Juliet die, here in this

very room. "But I wasn't sure how to do it ... I knew Emmet and Jasper would never help ... *so I was thinking maybe I would go to Italy and do something to provoke the Volturi ... You don't irritate them. Not unless you want to die. Not unless you want to die.*" "NO!" The half-shrieked denial was so loud after the whispered words, it made us all jump. I felt the blood rushing to my face as I realized what she'd seen. "No! No, no, no! He can't! He can't do that!" "He made up his mind as soon as your friend confirmed that it was too late to save you." (Meyer, 2006: 418).

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Emotion. Edward Cullen has masculinity characteristic that is Brave. This masculine character is seen in the debate dialogue spoken by Edward Cullen, Bella and Volturi. From the dialogue above, it is explained and described in terms of the Emotion Edward Cullen is Brave and Edward explains it with the sentence "*... so I was thinking maybe I would go to Italy and do something to provoke the Volturi ... You don't irritate them. Not unless you want to die. Not unless you want to die.*" From the quotes it shows that by provoke the Volturi to die it could be seen that Edward brave to suppress his fear from the death.

From the explanation above, the researcher found that Edward Cullen's the Emotion is Brave. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafetz and is also supported by the theory put forward as follows: " ... brave person are those who can suppress the fear until they can control and handle the fear, not as the contrary, fear controls them. But it does not mean they are not always free from fear (Lehman, 2001:10) (qtd.in Wulandari 4).



Another dialogue from this research is:

"Isabella Marie Swan," he whispered, the strangest expression crossing his face. He almost looked mad. "*Do you believe that I asked the Volturi to kill me because I felt guilty?*" I could feel the blank incomprehension on my face. "Didn't you?" "Feel guilty? Intensely so. More than you can comprehend." "Then... what are you saying? I don't understand."(Meyer, 2006: 507-508).

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Emotion. Edward Cullen has masculinity characteristic that is Brave. This masculine character is seen in the debate dialogue spoken by Edward Cullen and Bella From the dialogue above, it is explained and described in terms of the Emotion Edward Cullen is Brave and Edwards explains it with the sentence ““*Do you believe that I asked the Volturi to kill me because I felt guilty.*” From the quotes it shows By Edward saying that he asked the Volturi to kill him because feeling guilty after hearing the Bella has died is shows that he is brave enough to face his death.

From the explanation above, the researcher found that Edward Cullen's the Emotion is Brave. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafez and is also supported by the theory put forward as follows: "... brave person are those who can suppress the fear until they can control and handle the fear, not as the contrary, fear controls them. But it does not mean they are not always free from fear" (Lehman, 2001:10) (qtd.in Wulandari 4).

This data of dialogue bellow will support of the research in this part "Ask me!"

I commanded. She put her hands on my shoulders, holding me in place, her fingers flexing sporadically to emphasize her words. “We are may already be too late. *I saw him going to the Volturi ... and asking to die.*” (Meyer, 2006: 419)

The masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Emotion. This masculine character is seen in the debate dialogue spoken by Alice and Bella from the dialogue above, it is explained and described in terms of the Emotion Edward Cullen is Brave and Edwards explains it with the sentence “*I saw him going to the Volturi ... and asking to die.*” From the quotes it shows that Alice describe about Edward is brave enough to face his death.

From the explanation above, the researcher found that Edward Cullen’s the Emotion is Brave. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafez and is also supported by the theory put forward as follows: “... brave person are those who can suppress the fear until they can control and handle the fear, not as the contrary, fear controls them. But it does not mean they are not always free from fear (Lehman, 2001:10) (qtd.in Wulandari 4).

This monologue will be the other of monologue that support this section “I didn’t like to talk about that barren time with anyone, and especially not Edward. *He had only been trying save me when he’d left, trying to save my soul*” (Meyer, 2006: 592).

The masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Emotion. Edward Cullen has masculinity characteristic that is Aggressive. This masculine character is seen in monologue above, it is explained

and described in terms of the Emotion Edward Cullen is Aggressive and Edwards explains it with the sentence *He had only been trying save me when he'd left, trying to save my soul.*” From the monologue, it shows that Edward is Aggressive if it is about Bella. His ambition by saving his lover made him left her. From the quotes, it could be seen that one of the masculinity characteristic affects him to take a risk by sacrificing for protecting.

From the explanation above, the researcher found that Edward Cullen’s the Emotion is Aggressive. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafez and is also supported by the theory put forward as follows: “... aggressive people usually forceful behave and determined way in order to succeed. Aggressive people are also characterized by being assertive, bold and energetic. Furthermore, they are brave to take risk to realize their ambition” (Connell, 32).

### **A.5 Intellectual**

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel is through intellectual. Edward Cullen has the characteristic of masculinity which is rational. This masculine character is seen in the debate dialogue spoken by Edward Cullen and Bella as shown in the data below:

"Edward," I said. His name burned my throat a little on the way out. I could feel the ghost of the hole, waiting to rip itself wide again as soon as he disappeared. I didn't quite see how I was going to survive it this time. "This has to stop now. You can't think about things that way. *You*

*can't let this... this guilt... rule your life. You can't take responsibility for the things that happen to me here. None of it is your fault, it's just part of how life is for me. So, if I trip in front of a bus or whatever it is next time, you have to realize that it's not your job to take the blame.* (Meyer, 2006: 507).

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through intellectual. Edward Cullen has masculinity characteristic that is responsibility. This responsibility masculine character is seen in the debate dialogue spoken by Alice and Bella. From the dialogue above, it is explained and described in terms of Edward Cullen's responsibility with the sentence *““But if they say no, and they might—Aro is fond of Carlisle, and wouldn't want to offend him—Edward has a backup plan.”* By Edward's action for having a backup plan it shows that with his intelligence he could know what's Volturi will do to stop him and it could be said that he is capable of making expected solution to a problem and that is how masculine man should be.

From the explanation above, the researcher found that Edward Cullen is responsibility. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafez and is also supported by the theory put forward as follows: In reaction to this, models of masculinity that have stressed tolerance, peace, democracy, domestic responsibility, sensitivity and introspection have emerged, ushering in a new form of masculinity. (Morrell).

## A.6 Interpersonal

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel is through interpersonal. Edward Cullen has the characteristic of masculinity which is responsibility. This masculine character is seen in the debate dialogue spoken by Edward Cullen and Bella as shown in the data below:

"Edward," I said. His name burned my throat a little on the way out. I could feel the ghost of the hole, waiting to rip itself wide again as soon as he disappeared. I didn't quite see how I was going to survive it this time. "This has to stop now. You can't think about things that way. *You can't let this... this guilt... rule your life. You can't take responsibility for the things that happen to me here.* None of it is your fault, it's just part of how life is for me. So, if I trip in front of a bus or whatever it is next time, you have to realize that it's not your job to take the blame. (Meyer, 2006: 507).

From the explanation above, the researcher found that Edward Cullen has responsibility for Bella's safety. This is included in one of the 7 masculinity characters based on Janet Saltzman Chafetz and is also supported by the theory put forward as follows: In reaction to this, models of *masculinity* that have stressed tolerance, peace, democracy, domestic *responsibility*, sensitivity and introspection have emerged, ushering in a new form of *masculinity*. (Morrell)

### **A.7 Other Personal Characteristics.**

The last masculine characteristic possessed and shown by Edward Cullen in the events of the novel through other personal. Edward Cullen's masculinity is decisive. This masculine character is seen in monologues and dialogues that describe Edward Cullen as shown in the data below:

*“Bella, I don’t want you to come with me.”* He spoke the words slowly and precisely, his cold eyes on my face, watching as I absorbed what he was really saying. There was a pause as I repeated the words in my head a few times, sifting through them for their real intent. "You... don't... want me?" I tried out the words, confused by the way they sounded, placed in that order. "**No.**"(Meyer, 2006: 69).

The next masculine characteristic possessed and shown by Edward Cullen in the events of the novel through Other Personal Characteristics. Edward Cullen has masculinity characteristic as decisive. This characteristic is seen in the debate dialogue spoken by Edwards and Bella From the dialogue above, it is explained and described in terms of Edward Cullen’s Other Personal Characteristics with the sentence *““Bella, I don’t want you to come with me.”* From what he says and the way he says, *“Bella, I don’t want you to come with me.”* He spoke the words slowly and precisely,”indicating if he is a decisive man and that is one of indication of Masculinity in Edward’s behavior.

From the discussion above, the researcher found that Edward Cullen is Other Personal Characteristics. This is included in one of the 7 masculinity characters based

on Janet Saltzman Chafez and is also supported by the theory put forward as follows:  
“Other Personal Characteristics. The characteristics in this area are aggressive, success oriented, ambitious, proud, egoistical, confident, trustworthy, *decisive*, competitive, and adventurous. Men who have one or more of these characteristics are considered masculine (*Insaniyat*,113)

## **B. Hegemony masculinity that reflected in Edward Cullen’s inner self**

The type of masculinity that is reflected in Edward Cullen is found in each category; hegemony, subordination, complexity and marginalization. 4 types of characteristics proposed by R.W. Connell who represents the types of masculinity. One of the four types of masculinity above, Edward Cullen’s character is included in to Hegemony. The researcher found the data in the monologue and conversation in Stephenie Meyer's Novel New Moon (2006). It is described as below:

### **B.1 hegemonic masculinity**

The data bellow is one kind of monologue in this novel that will support this research on finding Edward Cullen type of masculinity:

The last was lanky, less bulky, with untidy, bronze-colored hair. He was more *boyish than the others* (Meyer, 2006:06)

This type of hegemonic masculinity is seen in monologue.” *boyish than the others* "showing that From the quote above shows that Edward’s looks more boyish than

others men around his area, because he has a good strong body shape as a man related he is a vampire so it could be an indicator of hegemonic masculinity in Edward's inner self.

Hegemony Masculinity depicted in Edward Cullen inner self. This is included in one of the 4 masculinity characters based on R.W Connel and is also supported by the theory put forward as follows: "hegemonic masculinity need not be the commonest and/or the most powerful pattern of masculinity in a particular setting and that any formulation of the concept as simply constituting an assemblage of "masculine" character traits should be thoroughly transcended" (Messerschmidt, 59).

"That's the real problem, isn't it?" I guessed. "That's why he's being so difficult about me." Carlisle spoke slowly. "I look at my... son. *His strength, his goodness, the brightness that shines out of him—and it only fuels that hope, that faith, more than ever. How could there not be more for one such as Edward?*" (Meyer, 2006: 37).

The next masculine model shown by Edward Cullen in the event is hegemony. This type of masculine hegemony is seen in the debate dialogue spoken by Carlisle and Bella. ." From what he said and the way he said, "*His strength, his goodness, the brightness that shines out of him—and it only fuels that hope, that faith, more than ever. How could there not be more for one such as Edward*" showing that From the Carlisle's statement we could see that Edward has superior inner self compared to others and that is a-not-commonest thing from Edward that can be seen directly by another character.

From the explanation above, the researcher found that Edward Cullen is



hegemonic masculinity. This is included in one of the 4 masculinity characters based on R.W Connel and is also supported by the theory put forward as follows: “hegemonic masculinity need not be the commonest and/or the most powerful pattern of masculinity in a particular setting and that any formulation of the concept as simply constituting an assemblage of “masculine” character traits should be thoroughly transcended (Messerschmidt, 59).

*"Bella, you gave yourself a paper cut—that hardly deserves the death penalty."* "It's still my fault." My words opened up the floodgate. "Your fault? If you'd cut yourself at Mike Newton's house, with Jessica there and Angela and your other normal friends, the worst that could possibly have happened would be what? Maybe they couldn't find you a bandage? If you'd tripped and knocked. Over a pile of glass plates on your own—without someone throwing you into them—even then, what's the worst? You'd get blood on the seats when they drove you to the emergency room? Mike Newton could have held your hand while they stitched you up—and he wouldn't be righting the urge to kill you the whole time he was there. Don't try to take any of this on yourself, Bella. *It will only make me more disgusted with myself.*" (Meyer, 2006: 44-45).

The next masculine model shown by Edward Cullen in the event is hegemony. This type of masculine hegemony is seen in the debate dialogue spoken by Edward and Bella. ." From what he said and the way he said, *"Bella, you gave yourself a paper cut—that hardly deserves the death penalty."* And *"It will only make me more disgusted with*

*myself*". showing that From the Edward's statement we could see that From the way Edward regretting after Bella cut herself hardly deserves the death penalty because her blood invite the vampire's thirsty it made him fail as a boyfriend that should Bella is save around him and this failure threaten Edward as a person who has hegemonic masculinity in his inner self..

From the explanation above, the researcher found that Edward Cullen is hegemonic masculinity. This is included in one of the 4 masculinity characters based on R.W Connel and is also supported by the theory put forward as follows: "Masculine Gender Role Stress scale. This scale is comprised of five situations hypothesized to threaten hegemonic masculinity: physical inadequacy, emotional inexpressiveness, subordination to women, intellectual inferiority, and *performance failure*(Smith et al.).

It was dim, but not black at the bottom. The light from the hole above provided a faint glow, reflecting wetly from the stones under my feet. The light vanished for a second, and then *Edward was a faint, white radiance* beside me.(Meyer, 2006: 459).

The next masculine kind shown by Edward Cullen in monologue is hegemonic masculinity. This type of hegemonic masculinity is seen in monologue." *Edward was a faint, white radiance* "showing that From the quote above shows that The way Bella saying how Edward's skin is white, it could be said that Edward having kind of Hegemonic Masculinity like what Christensen and Jensen explained that whiteness is central to Hegemonic masculinities.

By having white skin color makes Edward Cullen can be said as hegemony

masculinity. This is included in one of the 4 masculinity characters based on R.W Connel and is also supported by the theory put forward as follows: “As an example of such an intersectional analysis of masculinities, it can be argued that in a predominantly white society occupied with ethnic difference – such as contemporary Denmark – *whiteness* is central to hegemonic masculinities. However, in order to obtain legitimacy and symbolic power, white hegemonic masculinity needs to define itself in a relational opposition to other masculinities. (Christensen and Jensen).

*"It's too late for her. I might have let the other time slide, but not now, not after—" I interrupted him again, trying to sound calm. "Didn't you just promise that you weren't going to leave?" I asked, fighting the words as I said them, nor letting them plant themselves in my heart. "That isn't exactly compatible with an extended tracking expedition, is it?" He frowned. A snarl began to build low in his chest. "I will keep my promise, Bella. But Victoria"—the snarl became more pronounced—"is going to die. Soon." "Let's not be hasty," I said, trying to hide my panic.(Meyer, 2006: 516).*

The next masculine model shown by Edward Cullen in the event is hegemony. This type of masculine hegemony is seen in the debate dialogue spoken by Edward and Bella. ." From what he said and the way he said, *"It's too late for her. I might have let the other time slide, but not now, not after."* And *"I will keep my promise, Bella. But Victoria"—the snarl became more pronounced—"is going to die. Soon.."*. showing that From the Edward's statement we could see that From The way Edward said about going

to kill Victoria soon it can be seen that Edward Cullen has an aggressive characteristic which can be categorized as a Hegemonic masculinity.

From the proof above, the researcher found that Edward Cullen is hegemonic masculinity by having the aggressiveness for solving a problem. This is included in one of the 4 masculinity characters based on R.W Connell and is also supported by the theory put forward as follows: “Hegemonic masculinity describes culturally dominant forms of masculinity (Connell, 1995; Connell & Messerschmidt, 2005) which influence men’s identities and behaviors (e.g., being strong, *aggressive*, tough, independent, courageous, invulnerable). (Lyons).

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

This chapter provides conclusions and suggestions as the closing of the study based on the analysis of chapter four. This research observed the main character of Edward Cullen in novel *New Moon* (2006) by using Masculinity approaches. This research shows the Masculinity characteristics in *New Moon* (2006) novel, how Edward showed some kind of masculinity's characteristics and what kind of masculinity types that he has in his inner self.

#### **A. Conclusion**

From the analysis in chapter IV, there comes to conclusion that can be taken from this research. Edward Cullen in *New Moon* (2006) novel has seven characteristics of Masculinity based on Janet Saltzman Chafetz that explained there were seven characteristics of masculinity. First is physical, in this research the researcher found that Edward Cullen has physical characteristic in his inner self which is strong characteristic. The second is the function of man which can be seen when Edward feeling that he has the responsibility of protecting Bella, her love. The third is Edward has sexual aggressive characteristic that showed by his self that he is really love Bella Swan even she is human which is can be a great dessert for him and his vampire family, he also feels like he does not need anything when he has Bella in his life forever. The

fourth characteristics is when Edward could suppressed his feeling for doing anything in order to protect his love. By controlling his self, the researcher found out Edward has characteristic that included in one of these seven characteristics which is emotion. The fifth is intellectual, this characteristic could be seen predicted predict that Aro would not accept his request so he tried to reveal his self in front of a lot of people when there is an event in Volturi city. By the way he planned all these stuff which showed that Edward has intelligence characteristic. The six is the interpersonal, in this research the researcher found that Edward has this characteristic by having the responsibility of Bella's life. Protecting Bella's from any danger is always be Edward big deal that worth any risk. The last characteristic is other interpersonal. The researcher found that Edward has one of the other personality characteristic is decisive. He is so decisive when he tried to leave Bella alone for good in order to keep Bella stay safe in her city without having any threaten from other vampire.

Furthermore, the next goal approaching of this research is try to know what kind of type of masculinity in Edward's inner self. Based on the novel of New moon showed some proofs from Edward Cullen that could be seen that he has a hegemony type in his inner self. One of the proofs that he has hegemony masculinity can be seen from his dominant attitude towards the people around him. His white skin also greatly influenced his masculinity attitude by being one of the superior people. By being aggressive towards what he thinks deserves to be protected, Edward Cullen shows that his aggressiveness is one of the characteristics of hegemony masculinity. Edward also had time to feel a big failure in himself when he could not protect his lover from the

attack of blood suckers who included his own family. That sense of failure made him feel that he deserved the greatest risk as a result of his failure. Has a feeling of failure that Edward deeply regrets that could be seen as a hegemony masculinity.

## **B. Suggestion**

Based on this research, there are some suggestions for the readers. First, the readers could analyze the other novel using Masculinity approach such as Shooting at Midnight by Greg Rucka, Twilight sequels by Stephenie Meyer and The Lion, the Witch, and the Wardrobe by C.S Lewis. Second, the readers could analyze novel of New Moon using Anxiety theory.

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## APPENDICES

### Masculinity Characteristics And Its Type Represented In The Character Edward Cullen In

#### Stephenie Meyer's Novel *New Moon*

1. What are masculinity characteristic found in Edward Cullen character in Stephenie Meyer's New Moon?

NO	QUOTES	FORM	PAGE	CHARACTERISTIC	REFERENCES	COMMENT
1.	His mouth was on mine then, and I couldn't fight him. <b>Not because he was so many thousand times stronger than me</b> , but because my will crumbled into dust the second our lips met. This kiss was not quite as careful as others I remembered, which suited me just fine. If I was going to rip myself up further, I might as well get as much in trade as possible. (Meyer, 2006: 512).	Monologue	512	Physical	<b>Masculine bodies are represented as</b> hard, dry, invulnerable, <b>strong</b> , powerful, dominating and active. (Bunton & Crawshaw, 2002; Saltonstall, 1993).	The words <b>thousand times stronger than me</b> can be seen that Edward Cullen has a strong body so that Bella cannot move him aside while he tried to kissed her because <b>Edward is a Vampire and has a strong body</b> .

2.	<p><b>“Bring the girl,”</b> the first shadow said, somehow injecting a leer into his whisper. <b>“I don’t think so.”</b> The pretense of civility disappeared. Edward’s voice was flat and icy. His weight shifted infinitesimally, and I could see that he was preparing to fight.</p>	Dialogue	454	The function of the man	<p>Related studies suggest <b>that men are more likely to engage in health and safety practices if they think that doing so is compatible with their masculine roles (e.g. worker, breadwinner, fathering/provider roles)</b> (O’Brien et al., 2005).</p>	<p>The way Edward <b>reject felix for bringing Bella</b> with them to seeing Aro is showed that He try to <b>protect her girlfriend from any danger</b> that waiting for them forward. By showing that he ready to fight for Bella’s safe it could be seen that <b>Edward has the masculinity characteristic which is provide.</b> Edward had provided safety for the people he loves.</p>
3.	<p>“So let’s both just be hopeful, all right?” I suggested.</p> <p><b>“Not that it matters. If you stay, I don’t need heaven.”</b></p> <p>He got up slowly, and came to put his hands on either side of my face as he stared into my eyes.</p>	Dialogue	547	Sexual Aggressive	<p><b>Sexual aggressive. The third area covers man’s experience in having relationship with woman.</b> It is implied that single</p>	<p>From the quotes it shows that <b>Edward really crazy for Bella by saying that he does not need heaven as long as Bella stay with him</b> and that kind of things could be considered as a</p>

	"Forever," he vowed, still a little staggered (Meyer, 2006: 547).				status is acceptable. (Merdeka 80)	sexual aggressive in having relationship.
4.	"You weren't going to let go," he whispered. <b>"I could see that. I didn't want to do it—it felt like it would kill me to do it—but I knew that if I couldn't convince you that I didn't love you anymore,</b> it would just take you that much longer to get on with your life. I hoped that, if you thought I'd moved on, so would you." (Meyer, 2006: 509).	Dialogue	509	Emotion	Fourth is Emotion. Men hold back their emotion from public and manage to deal with it by him. Therefore, men are less affected by feeling and more capable of making logical and rational decision. <b>Masculine is when a man is capable of suppress their feeling and emotion</b> without affecting himself or everyone around him ( <i>Insaniyat</i> , 112)	From the dialogue that showed in the novel explains that <b>Edward could control his feeling for trying convincing Bella to stay and move on from him,</b> and that kind of action could be considered as self-control of emotion in masculinity.
5.	<b>Edward had drawn many careful lines for our physical relationship, with the</b>	Monologue	16	Emotion	Fourth is Emotion. Men hold back their emotion from public and manage	From the proof above "Edward had drawn many careful lines for

	intent being to keep me alive (Meyer, 2006: 16).				to deal with it by him. Therefore, men are less affected by feeling and more capable of making logical and rational decision. <b>Masculine is when a man is capable of suppress their feeling and emotion</b> without affecting himself or everyone around him ( <i>Insaniyat</i> , 112)	our physical relationship” <b>keeps his feeling under control</b> and doesn’t want to harm people surround him. That what the masculine people based on the references that we got up there.
6.	Well, I wasn’t going to live without you, he’d said as we watched Romeo and Juliet die, here in this very room. But I wasn’t sure how to do it ... I knew Emmet and Jasper would never help ... <b>so I was thinking maybe I would go to Italy and do something to provoke</b>	Dialogue	418	Emotion	... <b>brave</b> person are those who can suppress the fear until they can control and handle the fear, not as the contrary, fear controls them. But it does not mean they are not always free from fear (Lehman, 2001:10)	By provoke the Volturi to die it could be seen that Edward <b>brave to suppress his fear</b> from the death.

	<p><b>the Volturi ... You don't irritate them. Not unless you want to die.</b></p> <p>Not unless you want to die. "NO!" The half-shrieked denial was so loud after the whispered words, it made us all jump. I felt the blood rushing to my face as I realized what she'd seen. "No! No, no, no! He can't! He can't do that!" "He made up his mind as soon as your friend confirmed that it was too late to save you." (Meyer, 2006: 418).</p>				(qtd.in Wulandari 4).	
7.	<p>"Isabella Marie Swan," he whispered, the strangest expression crossing his face. He almost looked mad. <b>"Do you believe that I asked the Volturi to kill me because I felt guilty?"</b> I could feel the blank incomprehension on my face. "Didn't you?" "Feel</p>	Dialogue	507-508	Emotion	<p>... <b>brave</b> person are those who can suppress the fear until they can control and handle the fear, not as the contrary, fear controls them. But it does not mean they are not always free from fear</p>	<p>By Edward saying that he asked the Volturi to kill him because feeling guilty after hearing the Bella has died is shows <b>that he is brave enough to face his death.</b></p>

	guilty? Intensely so. More than you can comprehend." "Then... what are you saying? I don't understand." (Meyer, 2006: 507-508).				(Lehman, 2001:10) (qtd.in Wulandari 4).	
8.	““Ask me!” I commanded. She put her hands on my shoulders, holding me in place, her fingers flexing sporadically to emphasize her words. We are may already be too late. <b>I saw him going to the Volturi ... and asking to die.</b> ” (Meyer, 2006: 419).	Dialogue	419	Emotion	... <b>brave</b> person are those who can suppress the fear until they can control and handle the fear, not as the contrary, fear controls them. But it does not mean they are not always free from fear (Lehman, 2001:10) (qtd.in Wulandari 4).	<b>He is a brave.</b> Can be seen from what his sister says “I saw him going to the Volturi ... and asking to die.” This indicates if <b>Edwards is nearly has no fear in doing anything</b> , even he should die because of it.
9.	I didn’t like to talk about that barren time with anyone, and especially not Edward. <b>He had only been trying save me when he’d left, trying to save my soul</b> (Meyer, 2006: 592).	Monologue	592	Emotion	... aggressive people usually forceful behave and determined way in order to succeed. Aggressive people are also characterized by	<b>His ambition by saving his lover</b> made him left her. From the quotes, it could be seen that one of the masculinity characteristic affects



					being assertive, bold and energetic. Furthermore, they are <b>brave to take risk to realize their ambition</b> (Connell, 32).	him to <b>take a risk by sacrificing for protecting.</b>
10.	<p><b>“But if they say no, and they might–Aro is fond of Carlisle, and wouldn't want to offend him–Edward has a backup plan.</b> They're very protective of their city. If Edward does something to upset the peace, <b>he thinks they'll act to stop him. And he's right. They will.</b> I stared at her with my jaw clenched in frustration. I'd heard nothing yet that would explain why we were still standing here. "So if they agree to grant his favor, we're too late. If they say no, and he comes up with a plan to offend them quickly</p>	Dialogue	419	Intellectual	<p>The masculine traits in this area are unemotional and stoic. <b>Fifth is Intellectual or Intelligence. Since men are more capable of making rational decision, they are expected to find the solution to a problem through objective perspective with reason and logic,</b> not emotion. This reflects how reliable a masculine man should be (<i>Insaniyat, 113</i>).</p>	<p>By Edward's action for <b>having a backup plan it shows that with his intelligence</b> he could know what's Volturi will do to stop him and it could be said that <b>he is capable of making expected solution to a problem</b> and that is how masculine man should be.</p>

	<p>enough, we're too late. If he gives into his more theatrical tendencies... we might have time." "Let's go!" (Meyer, 2006: 419).</p>					
11.	<p>"Edward," I said. His name burned my throat a little on the way out. I could feel the ghost of the hole, waiting to rip itself wide again as soon as he disappeared. I didn't quite see how I was going to survive it this time. "This has to stop now. You can't think about things that way. <b>You can't let this... this guilt... rule your life. You can't take responsibility for the things that happen to me here.</b> None of it is your fault, it's just part of how life is for me. So, if I trip in front of a bus or whatever it is next time, you have to realize that</p>	Dialogue	507	Interpersonal	<p>In reaction to this, models of <b>masculinity</b> that have stressed tolerance, peace, democracy, domestic <b>responsibility</b>, sensitivity and introspection have emerged, ushering in a new form of <b>masculinity</b>. (Morrell).</p>	<p>From the way Bella said that Edward do not need taking any <b>responsibility</b> about herself. It can be seen that Edward feels having a responsibility over Bella's safety and that <b>responsibility is one the form of Masculinity</b>.</p>

	it's not your job to take the blame. (Meyer, 2006: 507).					
12.	<p><b>“Bella, I don’t want you to come with me.”</b> He spoke the words slowly and precisely, his cold eyes on my face, watching as I absorbed what he was really saying.</p> <p>There was a pause as I repeated the words in my head a few times, sifting through them for their real intent. "You... don't... want me?" I tried out the words, confused by the way they sounded, placed in that order.</p> <p><b>"No."</b> (Meyer, 2006: 69).</p>	Dialogue	69	Other personal characteristic	<p>Seventh is Other Personal Characteristics. The characteristics in this area are aggressive, success oriented, ambitious, proud, egoistical, confident, trustworthy, <b>decisive</b>, competitive, and adventurous. Men who have one or more of these characteristics are considered masculine (<i>Insaniyat</i>, 113).</p>	<p>From what he says and the way he says, “Bella, I don’t want you to come with me.” He spoke the words slowly and precisely,” <b>indicating if he is a decisive man</b> and that is one of indication of Masculinity in Edward’s behavior.</p>

2. What type of masculinity that reflected in Edward Cullen’s inner self?

NO	QUOTES	FORM	PAGE	REFERENCES	COMMENT
1.	The last was lanky, less bulky, with untidy, bronze-colored hair. He was more <b>boyish than the others</b> (Meyer, 2006:06).	Monologue	06	<b>hegemonic masculinity need not be the commonest and/or the most powerful pattern of masculinity</b> in a particular setting and that any formulation of the concept as simply constituting an assemblage of “masculine” character traits should be thoroughly transcended (Messerschmidt, 59).	From the quote above shows that Edward’s <b>looks more boyish</b> than others men around his area, because he has a good strong body shape as a man related he is a vampire so it could be an indicator of hegemonic masculinity in Edward’s inner self.
2.	"That's the real problem, isn't it?" I guessed. "That's why he's being so difficult about me." Carlisle spoke slowly. "I look at my... son. <b>His strength, his goodness, the brightness that shines out of him—and it only fuels that hope, that faith, more than ever. How could there not be more for one such as Edward?</b> "(Meyer, 2006: 37).	Dialogue	37	<b>hegemonic masculinity need not be the commonest and/or the most powerful pattern of masculinity</b> in a particular setting and that any formulation of the concept as simply constituting an assemblage of “masculine” character traits should be thoroughly transcended (Messerschmidt, 59).	From the Carlisle’s statement we could see that <b>Edward has superior inner self compared to others</b> and that is a-not-commonest thing from Edward that can be seen directly by another character.

3.	<p><b>"Bella, you gave yourself a paper cut—that hardly deserves the death penalty."</b></p> <p>"It's still my fault." My words opened up the floodgate. "Your fault? If you'd cut yourself at Mike Newton's house, with Jessica there and Angela and your other normal friends, the worst that could possibly have happened would be what? Maybe they couldn't find you a bandage? If you'd tripped and knocked over a pile of glass plates on your own—without someone throwing you into them—even then, what's the worst? You'd get blood on the seats when they drove you to the emergency room? Mike Newton could have held your hand while they stitched you up—and he wouldn't be righting the urge to kill you the whole time he was there. Don't try to take any of this on yourself, Bella. <b>It will only make me more disgusted with myself.</b>" (Meyer, 2006: 44-45).</p>	Dialogue	44-45	<p>Masculine Gender Role Stress scale. This scale is comprised of five situations hypothesized to threaten hegemonic masculinity: physical inadequacy, emotional inexpressiveness, subordination to women, intellectual inferiority, and <b>performance failure</b> (Smith et al.).</p>	<p>From the way Edward regretting after Bella cut herself hardly deserves the death penalty because her blood invite the vampire's thirsty it made him fail as a boyfriend that should Bella is save around him and this <b>failure threaten Edward as a person who has hegemonic masculinity in his inner self.</b></p>
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4.	It was dim, but not black at the bottom. The light from the hole above provided a faint glow, reflecting wetly from the stones under my feet. The light vanished for a second, and then <b>Edward was a faint, white radiance</b> beside me. (Meyer, 2006: 459).	Monologue	459	As an example of such an intersectional analysis of masculinities, <b>it can be argued that in a predominantly white society occupied with ethnic difference – such as contemporary Denmark – whiteness is central to hegemonic masculinities.</b> However, in order to obtain legitimacy and symbolic power, white hegemonic masculinity needs to define itself in a relational opposition to other masculinities. (Christensen and Jensen).	The way Bella saying how Edward's skin is white, it could be said that Edward having kind of Hegemonic Masculinity like what Christensen and Jensen explained that whiteness is central to Hegemonic masculinities.
5.	<b>"It's too late for her. I might have let the other time slide, but not now, not after–"</b> I interrupted him again, trying to sound calm. "Didn't you just promise that you weren't going to leave?" I asked, fighting the words as I said them, nor letting them plant themselves in my heart. "That isn't exactly compatible	Dialogue	516	<b>Hegemonic masculinity describes culturally dominant forms of masculinity</b> (Connell, 1995; Connell & Messerschmidt, 2005) which influence men's identities and behaviours (e.g., being strong, <b>aggressive</b> , tough, independent, courageous, invulnerable). (Lyons).	The way Edward said about going to kill Victoria soon it can be seen that Edward Cullen has an aggressive characteristic which can be categorized as a Hegemonic masculinity.

	<p>with an extended tracking expedition, is it?" He frowned. A snarl began to build low in his chest. <b>"I will keep my promise, Bella. But Victoria"—the snarl became more pronounced—"is going to die. Soon."</b> "Let's not be hasty," I said, trying to hide my panic. (Meyer, 2006: 516).</p>				
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