HEGEMONIC MASCULINITY: THE PORTRAYAL OF GENDER STEREOTYPE IN *PETER PAN*

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Abstract

The unfair treatment between women and men has become a common issue in society. Women even get different treatment in media mass, where they are underrepresented. With the underrepresented depiction, women and men are also portrayed differently, with some stigma and stereotypes stuck on them. This paper focuses on the stereotype towards sexual orientation or known as a gender stereotype. The stereotype of men and women, or gender stereotypes, can limit the freedom of both men and women. To be more specific, the researcher focuses on the gender stereotype which includes the domination of certain gender. The sociological approach and hegemonic masculinity will be used to reveal the existence of gender stereotypes in a movie entitled *Peter Pan*. The result of this analysis revealed that the *Peter Pan* movie (2003) contains references to gender stereotypes, especially the dominance of men.

Keywords: Hegemonic Masculinity, Gender Stereotype, Peter Pan

INTRODUCTION

Women's roles in movies and television are underrepresented (Nababan & Nurmaily, 2021), (Simamora & Oktaviani, 2020), (Styawati & Mustofa, 2019), (Journal et al., 2021), (Keanu, 2018). This issue can be seen in movies or television where men characters are more dominated compared to women characters (Nurmala Sari & Aminatun, 2021), (Asia & Samanik, 2018), (Samanik, 2019), (Nindyarini Wirawan, 2018), (Kardiansyah, n.d.). According to research conducted by Smith, from 67 top movies in 2012, the lead of the characters are dominated by men, with 55 lead characters, meanwhile women only 12 characters (Heaverly & EWK, 2020), (Qodriani, 2021), (Rusliyawati et al., 2021b), (Setri & Setiawan, 2020), (Ameraldo & Ghazali, 2021). The same research also revealed that from the total of 500 top movies, women lead characters' speaking only contributes about 30.8% (Wibowo Putro et al., 2022), (Fauzi et al., 2021), (Ameraldo & Ghazali, 2021), (Pettersson, 2009), (Asia & Samanik, 2018). The fact that can be drawn is the average ratio of women and men in movies is only 1:2.25 (Styawati et al., 2021), (Journal & Kiranamita, 2021), (Pratiwi & Ayu, 2020), (Erya & Pustika, 2021), (Novawan et al., 2020).

Not only that, but movies also distinguish the portrayal of women and men within certain lines which become the differentiators of women and men (Purwaningsih & Gulö, 2021), (Puspita & Pranoto, 2021), (Siregar & Utami, 2021), (P. G. Pratama, 2018), (Endang Woro Kasih, 2018). That certain line that shows what women and men should do and should not do, deemed very unfair because it stereotyped ways that limit the perception of human possibilities (Finance, 2019), (Wahyudi & Utami, 2021), (Ambarwati & Mandasari, 2021), (Isnaini & Aminatun, 2021), (Mastan et al., 2022). For example, men are portrayed as active, adventurous, and powerful human-being, meanwhile, women are portrayed as passive, dependent, and incompetent human-being (Aminatun, 2021), (Prayoga & Utami, 2021), (E. N. Pratama et al., 2022), (Sedyastuti et al., 2021), (Suwarni & Handayani, 2021).

Somehow, that line created in society and movies makes women and men have certain beliefs and standards about what they should and should not do (Kuswanto et al., 2021), (Hartanto et al., 2022), (Rusliyawati et al., 2021a), (Nuraziza et al., 2021), (Hidayati et al., 2020). The researcher believes that it will be unfair for both of them because every human being has the right to decide what they like and what they want to do.

Ironically, movies and/or television are the biggest contributors who voice the domination of men and the lines which differentiate women and men (Hidayati et al., 2020), (Yudha & Utami, 2022), (Permatasari, n.d.), (Fitrianto, Eko Mohammad Nofiawaty, 2020), (Erya & Pustika, 2021). The power movies have to influence people will be dangerous if movies are still voicing the stereotype issue (Nababan & Nurmaily, 2021), (Sucipto & Bandung, 2016), (Journal & Kiranamita, 2021), (Samanik, 2021), (Dharlie, 2021). With the big influences of movies on its audiences, the way movies are portraying gender roles can affect the audiences who watch movies (Yulianti & Sulistyawati, 2021), (Keanu, 2018), (Istiani & Puspita, 2020). Movies, which can reach greater audiences, can affect people's lives and shape the opinions, attitudes, and believes of the audiences . The movie is believed to have the ability to give pleasure, values, and lessons (Ally & Kasih, 2021). However, sometimes society cannot see that. Thus, the researcher believes that keeping portraying and voicing certain gender roles and domination also can create the viewpoints, perspectives, and beliefs of people about certain characteristics, behavior, appearance, and self-image that distinguish men and women. Especially, when the continuous portrayal is not walking together with enough knowledge and insight about the issue among society.

Those beliefs, about the characteristics that distinguish men and women, in society, are called stereotypes. A stereotype can be defined as the beliefs about the behaviors and attributes that are possessed by individuals that come from certain social groups (Marx, 2019). The types of the stereotype are divided into four, which are a positive stereotype, negative stereotype, racial stereotype, and gender stereotype (Blum, 2004). This paper focuses on the stereotype towards sexual orientation or known as a gender stereotype. The researcher believes that the stereotype of men and women, or gender stereotype, can limit the freedom of both men and women. Hence, the discussion is brought into this research paper. To be more specific, the researcher focuses on the gender stereotype which includes the domination of certain gender. The researcher believes that the issue of gender stereotypes and dominant gender should not be preserved.

The low awareness and knowledge of society about gender stereotypes and the media mass and movies that keep portraying gender stereotypes need to be stopped. It needs to be stopped because movies have a deeper impact on the audience to deliver the message from the storyline (Kiranamita, 2021). Hence, acknowledging the society about gender stereotype and their portrayal in movies is deemed important. Therefore, this research aims to answer the research question which is: how does the movie *Peter Pan* portray gender stereotypes by using a hegemonic masculinity perspective. This paper has a purpose to reveal the existence of gender stereotypes by using the approach of hegemonic masculinity by Gramsci.

LITERATURE REVIEW

Hegemonic Masculinity by Aboim, Howson, & Hearn (2007)

In an article that was published in 2007 entitled Hegemonic Masculinity, the researchers examined the terms of hegemonic masculinity. Inside the research, the researchers provided information about foundational definition, theoretical influences, the relevance for the analysis of men, women, and gender relations; theoretical and empirical revisions and challenges; and others. According to the researchers of that research, hegemonic masculinity is a concept that arises from CSM or Critical Studies on men (Aboim, Hearn, & Howson, 2007). If put in a study, hegemonic masculinity can be put together with masculinities theory and both are in the conceptual ground (Aboim, Hearn, & Howson, 2007). That research is used by the researcher of this current study because it provides a deeper and wider explanation related to hegemonic masculinity. Thus, it can give important knowledge and insight to the researcher of this current research.

Hegemonic Masculinity in Archetypal African Novels by Alsyouf (2018)

In the research entitled Hegemonic Masculinity in Archetypal African Novels, the researcher, Alsyouf, tries to attempt and examine the concept of hegemonic masculinity as seen in African novels. Alsyouf focused on the process of development of masculinity attempting to identify hegemonic masculinity among other stages within this process. By using the presentation of male and female roles, the research focuses on the actions examined that showed hegemonic masculinity. The finding of the research found that African novels consist of the materials of hegemonic masculinity. In that research, hegemonic masculinity itself is defined as a stage of a developing process of universal masculinity (Hasani et al., 2020). That research is used because it gives the researcher of this current research knowledge and insight about how to analyze and reveal the existence of hegemonic masculinity in a novel.

Sociological Approach

Since this research will reveal the existence of gender stereotypes, a sociological approach is used as the fundamental of the theory. It is used because gender stereotype is a social issue that happens in society. It is about the stigma and stereotype that grows and develops in society. The sociological approach itself was introduced by Kenneth Burke. The approach discusses the relation between sociology and literature. Furthermore, Sociology is the study of the human inside of society. Even, sociology of art and literature is formless, not well-defined, consists of empirical studies and various experiments (Ulum & Muchtar, 2018). Sociology of art is a tool for researchers to analyze the society within the literary work.

Hegemonic Masculinity by Gramsci

As this research analyzes the existence of gender stereotypes by using hegemonic masculinity, the hegemonic masculinity theory by Gramsci will also be the fundamental theory of this research. Hegemonic masculinity has a close relationship with the theory of gender stereotype since the hegemonic masculinity theory influenced gender study (R.W. and Messerschmidt). Hegemonic masculinity by Gramsci is the idea of the dominant society. In hegemonic masculinity, Gramsci believes that there are set of expectations of men in the form of expectations of their masculinity. Gramsci, in the theory of hegemonic masculinity, also provides an analytical instrument to identify the attitudes and practices of gender inequality and stereotype among men and women (Jewkes, Morrell, and Hearn). The concept of masculinity by Gramsci is similar to the concept of a gender stereotype, which is also related to gender performativity, gender roles, the hierarchy of masculinity, and differential access among men to power (Jewkes, Morrell, and Hearn). Those four aspects of hegemonic masculinity and gender stereotypes are the instruments that can be used to see the dominance of one gender contained in the act of gender stereotyping. Thus, to fulfill the research objective and answer the research question, the researcher will use the theory of hegemonic masculinity by Gramsci.

METHOD

In research, setting the method is important because it provides various points of view (Suprayogi & Pranoto, 2020). A Qualitative descriptive approach is used in this

research to analyze the movie using pure descriptive, allowing the identification of patterns (Mahendra & Amelia, 2020). Specifically, the theory is used because the theory allows the researcher to focus on the actions that were done by the characters (Cenita & Nurmaily, 2020). Moreover, the method is used by the researcher who wants to emphasize the non-numerical data (Rido, 2015). The data that are taken will be in the form of scenes and dialogues in the movie *Peter Pan*. The data are considered as texts because according to an article conducted by Samanik and Lianasari, talks and conversations are included as texts as well (Samanik & Lianasari, 2016). In this research, the content analysis will be conducted within two steps:

1. Data Collecting

The object used in this research is the *Peter Pan* movie (2003). Therefore, in the data collecting, the researcher will collect the portrayal of gender stereotypes inside the *Peter Pan* movie. The scenes of the movie, in the form of the actions of the characters, will be used as the data of the research (Amelia & Dintasi, 2017).

2. Data Analysis

After collecting the data, the researcher will analyze the data, to adjust the characteristics of gender stereotypes with their portrayal inside the movie. A deeper analysis will be conducted to see whether the gender stereotype found contains the material of gender dominance or not. The data will also be related to the theory to define the patterns and important points (Samanik, 2018).

RESULTS AND DISCUSSION

In this chapter, the researcher shows the analysis of the existence of gender stereotypes in the *Peter Pan* movie (2003) using the theory of hegemonic masculinity or the dominance of certain gender. The data are elaborated with the theory to see the relevance (Kuswoyo, 2014). The data are taken and analyzed through dialogues, pictures, and scenes (Kasih, 2018). There are movie scenes that are taken from the movie to reveal the existence of gender stereotypes based on the concept of gender stereotypes and hegemonic masculinity. By using the theory of gender stereotype and hegemonic masculinity and implementing the method of research, the researcher could reveal the existence of gender stereotypes and the dominance of certain gender portrayed in the movie *Peter Pan* (2003). The data found in the movie and the analysis are explained below.

1.7.1. Gender Performativity

In the study of gender stereotypes and the theory of hegemonic masculinity, gender performativity, usually called gender roles, can be defined as the constructions of gender (Sheeren). It means that people act and behave in particular ways according to the construction behaviors of gender that were made by society. The way certain gender walk, talk, dress, and behave, are included in gender performativity.

44.34

In the movie *Peter Pan*, gender performativity can be found in minute 44.34 when Wendy and *Peter Pan* came to a place to fight Captain Hook. In that scene, *Peter Pan* showed his dominance related to gender performativity by saying: "Wait here for my signal." (Sumpter, Isaacs dan Williams). In that scene, *Peter Pan* did not let Wendy come with him to fight Captain Hook, even though *Peter Pan* knew that Wendy can use the sword. The act of *Peter Pan* implies that man is the one who should fight and use the sword, and somehow woman is not able to do that. Thus, that scene showed the dominance of *Peter Pan* as well, because he implies that he is stronger and better than Wendy, and thus he could ask Wendy to just wait.

43.30

Another proof of gender performativity in *Peter Pan* is in 43.30 when Wendy's brother said "Gentleman did not beg." (Sumpter, Isaacs dan Williams). That statement implies that men have the standard of dominance, power, and pride, as constructed in society. Those things made people believe, or in that case Wendy's brother, that a true man would not beg. It showed the gender performativity of how men are supposed to act.

1.7.2. Hierarchy of Masculinity

Hierarchy of masculinity includes in the theory of hegemonic masculinity because this theory showed the dominance of certain gender towards another. Conceptually, hegemonic masculinity represents the dominance of men who are socially and hierarchically exclusive (Nababan & Nurmaily, 2021).

31.30

The hierarchy of masculinity in the *Peter Pan* movie can be seen in minutes 31.30, in the scene where Captain Hook met *Peter Pan* for the first time after a long time. That scene showed and portrayed the pirates, which contains all men, with no women at all. The pirates in that scene were led by Captain Hook, who was also a man. Indirectly, that scene showed the audiences the hierarchy of masculinity, where men have more power and dominance than women, so the act of pirates and/or leaders was portrayed with men. It implies how the *Peter Pan* movie portrayed men as hierarchically exclusive, so that is why all pirates and leaders are men. Another proof of the masculinity hierarchy can also be seen in the minute 08.25. That scene showed the job place of Mr. Darling, which was at the bank. All the workers in the *Peter Pan* movie were portrayed with men, as well as the leaders and bank functionaries (Sumpter, Isaacs dan Williams). It showed the masculinity hierarchy, where men, most likely, will get the job, position, and power at the workplace.

1.7.3. Differential Access

In the study of hegemonic masculinity, differential access can be defined as how certain gender has differential access to power. It showed the dominance of one gender towards another, in which one gender has more power and access to lead.

01.02.44

In the *Peter Pan* movie, the power and differential access of men can be seen in 01.02.44 when Captain Hook invited Wendy to be a pirate. Captain Hook said, "Did you ever want to be a pirate, my hearty?" (Sumpter, Isaacs dan Williams). However,

Captain Hook only used Wendy to catch *Peter Pan*, and the only duty of Wendy was only to tell stories to other pirates. It implies that women are not able to lead or have more power, because, in that scene instead of being a "real" pirate, Wendy only became a storyteller for other pirates. The movie *Peter Pan* also proved how women had different access from men. Men, most likely, will have proper job, as portrayed in 09.31. Meanwhile women, most likely, will only take care of the house and children (Sumpter, Isaacs dan Williams). The scene in 23.00 showed how women, or in that case Mrs. Darling, only went out to accompany Mr. Darling to the event. While, for the rest of the time, Mrs. Darling is always shown in the house and not going out. Those scenes showed how women had different access from men.

CONCLUSION

Based on the evidence found in the previous point, the researcher concludes that the *Peter Pan* movie (2003) contains references to gender stereotypes, especially the dominance of men. The movie showed the portrayal of gender stereotypes and the dominance of men through the act of the characters or how one character treated other characters. The dominancy of men's characters compared to women's characters inside the movie is also proved by the dominance of men characters inside the movie. The movie *Peter Pan* is dominated by men characters. In the movie, there were only four women characters and only one of them became the major character.

The results of the analysis are gained through the analysis of the scenes and dialogues in the *Peter Pan* movie (2003). The data are analyzed using the theory of hegemonic masculinity to reveal the dominance of men concerning gender stereotypes inside the movie. From the data found and the analysis conducted by the researcher, the movie portrayed all three instruments of gender stereotype and hegemonic masculinity, which are gender performativity, the hierarchy of masculinity, and differential access.

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