

THE BIRD BOX MOVIE'S PORTRAIT OF MALORIE MASCULINITY

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Abstract

Bird Box is a 2018 film directed by Susanne Bier. The film is Thriller or post-apocalyptic genre. In this film, Malorie as the main character who has a masculine dominant character such as a strong, strong woman, has a brave nature because he must find a way to protect and guide herself and her children to a place safe from the threat of the enemy that is not seen. This study aims to find out how the picture of the side of maleness in the character Malorie played by Sandra Bullock. This study uses a qualitative method. Qualitative methods that emphasize aspects of deeper understanding. This study refers to the opinions of the gender sequence theory R.W. Connell's, who recognizes many different masculines according to time, culture and individual. As a concept of sociology, the nature of hegemonic masculinity based on the hegemonic theory of culture, by the Marxist theory of Antonio Gramsci, who analyzed the power relations between social classes of a society. As for the results of this study, that the portrayal of the masculinity of the character Malorie can be described by the habits, gestures, physical and behavior of the character itself towards other figures and the environment. Domination in the masculinity is related to leading and searching. Then, the strong character Malorie has is how she deals with social conditions in the story. Firm, this side can be known through her behavior in accepting all the painful facts and she is able to survive. Therefore, from the explanation above Malorie can be a picture of the side of masculinity.

Key words: Character, dominant, female masculinity, gesture, malorie, portrayal

INTRODUCTION

Literature has been in common use since the eighteenth century, equivalent to the eruption of French literature to designate fiction and imaginative poetry writings, prose fiction and drama (Suprayogi & Pranoto, 2020). Drama is a part of literary works and drama have intrinsic elements such as: plot, setting, theme, character, and moral values (Amelia & Dintasi, 2019), (Amelia et al., 2022). In this section, researchers discussed the masculinity that occurs in the film "Bird Box" by Susanne Bier more precisely to the main character, Malorie. The film airs in 2018, this film has a background in which Five years before the post-apocalyptic period comes, Malorie (Sandra Bullock) is a loner (Suprayogi, Samanik, et al., 2021). She was busier in her gallery room describing absurd stories through painting strokes (Suprayogi, Pranoto, et al., 2021). Overall, Bird Box is able to present a post-

apocalyptic film with a different perspective (Mandasari & Aminatun, 2020). No more fighting between humans and zombies or aliens. However, the struggle between humans "sane" against humans who have shaken their faith and reason and logic (Candra & Qodriani, 2019), (Kuswoyo et al., 2022).

Movies, also known as films, are a type of visual communication which uses moving pictures and sound to tell stories or teach people something (Febriantini et al., 2021), (Gul et al., 2020). People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid (Al Falaq & Puspita, 2021).

Most movies are made so that they can be shown on big screens at movie theatres and at home (Samanik & Lianasari, 2018), (Journal et al., 2022). After movies are shown on movie screens for a period of weeks or months, they may be marketed through several other media (Ngestirosa et al., 2020). They are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home (Purwaningsih & Gulö, 2021). You can also download or stream movies (Qodriani & Wijana, 2020).

Older movies are shown on television broadcasting stations. *Bird Box* is a 2018 American post-apocalyptic thriller film directed by Susanne Bier from a screenplay written by Eric Heisserer, and based on the 2014 novel of the same name by Josh Malerman (Suprayogi, 2019), (Sartika & Pranoto, 2021). The film follows a woman, played by Sandra Bullock, as she tries to protect herself and two children from malevolent supernatural entities that make people who look at them go insane and commit suicide (Kuswoyo et al., 2021). This film is made with a fairly clear and unhurried story line (Kardiansyah, 2021). Coupled with the flow back and forth, which allows the audience to know Malorie's background and why she must survive (Fakhrurozi et al., 2021), (Yulianti & Sulistyawati, n.d.). Malorie is no longer with her sister who was tragically killed. She must survive with all her shortcomings. Take care of two children who are only named "Boy" and "Girl". Crossing the river with a swift current, surviving between the inevitable threshold of death. Trying to find new life with other people who survive. Malorie character also has a sign as masculine (Nurmala Sari et al., 2021).

According to Connell in the book *Masculinities*, masculine value is domination, strength and competitive. This is certainly related to the side used in the Malorie figure. This can be proven where the scene when Malorie has power and dominates at the location when an enemy approaches (Afrianto et al., 2021). According to (Hutauruk & Puspita, 2020), masculinity is "socially generated consensus about what it means to be a person man, to be male or to show such behavior at a time". This also relates to Malorie's side when she is confronted with enemies, she dominantly masters the battle using "gun and knife" weapons in the river (Oktaviani & Sari, 2020), (Fakhrurozi et al., 2022). Masculine theory can dissect the masculinity of the character Malorie in the film *Bird Box* (Fithratullah, 2019). For gender equality, Malorie character can show female masculinity (Wardaniningsih & Kasih, 2022). It can be strengthened by Judith's theory of the masculinity of women who give analysis of women (Gulö & Rahmawelly, 2019). Although often ignored in discussions of masculinity, women can also express masculine traits and behaviors (Abidin et al., 2022). In Western culture, female masculinity has been codified into identities such as "tomboy" and "butch". Although female masculinity is often associated with lesbianism, expressing masculinity is not necessarily related to a woman's sexuality (Ivana & Suprayogi, 2020). In feminist philosophy, female masculinity is often characterized as a type of gender performance which challenges traditional masculinity and male dominance (Pranoto & Suprayogi, 2020). Zachary A. Kramer argues that the discussion of masculinity should be opened up "to include constructions of masculinity that uniquely affect women (Yulianti & Sulistiyawati, 2020)." Masculine women are often subject to social stigma and harassment, although the influence of the feminist movement has led to greater acceptance of women expressing masculinity in recent decades (Fithratullah, 2021). Women with stereotypically masculine personality traits are more likely to gain access to high-paying occupations than women with feminine personality traits.

Women who participate in sports, especially male-dominated sports, are sometimes derided as being masculine. Even though most sports emphasize stereotypically masculine qualities, such as strength, competition, and aggression, women who participate in sports are still expected to conform to strictly feminine gender norms (Rahmania & Mandasari, 2021). This is known as the "female/athlete paradox" (Samanik, 2019). Although traditional gender norms are gradually changing, female athletes, especially those that participate in male-dominated sports such as boxing, weight lifting, American football, ice

hockey, and motor sports, are still often viewed as deviating from the boundaries of femininity and may suffer repercussions such as discrimination or mistreatment from administrators, harassment by fans, and decreased media attention.

Upon discovering a potential pregnancy, Malorie is overwhelmed with the reality of her situation, as she has been abandoned by her boyfriend. This causes her to initially dismiss international news reports of people going mad shortly after seeing "something" outside (Journal et al., 2021). These people are considered to have been infected by these visions and will brutally attack others before killing themselves. As the occurrences spread, the visions are referred to as "creatures" and the situation referred to as "The Problem (Setri & Setiawan, 2020)."

Malorie is forced to strike out on her own after her sister Shannon becomes infected. Malorie eventually meets and shelters with other survivors: Greg, Jules, Felix, Tom, Don, Cheryl, and later Olympia, who, like Malorie, is about four months pregnant. They spend their days sequestered inside of their shelter, only going outside to seek out food and supplies. After months of isolation they reluctantly take in a new survivor, Gary, who informs them of a new threat. Infected people are now capable of pretending to be normal in order to infiltrate and expose groups of survivors to the creatures (Fakhrurozi & Puspita, 2021). It's soon revealed that Gary is infected and they evict him, only for Don to secretly keep him in the shelter's basement. He remains hidden until Olympia and Malorie go into labor, at which point Don and Gary expose everyone to the monsters. Only Malorie and the two infants, a boy and girl, survive as Malorie managed to block their sight. Prior to hanging herself with an umbilical cord, Olympia comments that the creatures are "beautiful" and "not bad at all".

Once again alone, Malorie becomes resigned to the reality that she will have to raise the children alone. Her only possible beacon of hope is a phone call from a survivor named Rick, who tells her about a self-contained refuge without any windows. He invites them to travel to the refuge via boat, but warns her that the journey will require her to remove her blindfold once.

As she raises them Malorie subjects the children to harsh training in order to ensure their survival, heightening their senses and training them to automatically keep their eyes closed. The children are only referred to as "Girl" and "Boy", as she feels that names are an

unnecessary luxury. During this time Malorie begins keeping a pet dog, Victor. She believes that animals are immune to the Problem, only for this to be proven false when Victor goes mad after seeing a creature. Malorie also discovers a rowboat and begins planning for the inevitable trek to Rick's hablin. Eventually the day comes for the trio to make the journey, once the children have reached the age of four. Malorie inwardly expresses regret over all of the experiences and sights that the children have missed, but knows that it was necessary for their survival. Instructing them to follow her orders and to never remove their blindfolds regardless of what happens, Malorie and the children travel down the river. As they are rowing they come across a person who tries to convince them to remove their blindfolds in order to see the "beautiful" creature, however they ignore him and continue along their journey. When the time comes for her to temporarily remove her blindfold, Malorie is terrified but knows that it's necessary. Briefly marveling at sights previously denied due to the Problem, Malorie navigates down the correct path and replaces the blindfold. Eventually they make it to the refuge, where they are met by Rick and hundreds of other people who have blinded themselves to remain unaffected. Now certain in their safety, Malorie finally allows herself to refer to the children by their actual names for the first time in their lives.

Evidence points to the negative impact of hegemonic masculinity on men's health-related behavior, with American men making 134.5 million fewer physician visits per year than women. Twenty-five percent of men aged 45 to 60 do not have a personal physician, increasing their risk of death from heart disease. Men between 25 and 65 are four times more likely to die from cardiovascular disease than women, and are more likely to be diagnosed with a terminal illness because of their reluctance to see a doctor. Reasons cited for not seeing a physician include fear, denial, embarrassment, a dislike of situations out of their control and the belief that visiting a doctor is not worth the time or cost. Studies of men in North America and Europe show that men who consume alcoholic drinks often do so in order to fulfill certain social expectations of manliness. While the causes of drinking and alcoholism are complex and varied, gender roles and social expectations have a strong influence encouraging men to drink. In 2004, Arran Stibbe published an analysis of a well-known men's-health magazine in 2000. According to Stibbe, although the magazine ostensibly focused on health it also promoted traditional masculine behaviors such as

excessive consumption of convenience foods and meat, alcohol consumption and unsafe sex.

Research on beer-commercial content by Lance Strate yielded results relevant to a study of masculinity. In beer commercials, masculine behavior (especially risk-taking) is encouraged. Commercials often focus on situations in which a man overcomes an obstacle in a group, working or playing hard (construction or farm workers or cowboys). Those involving play have central themes of mastery (of nature or each other), risk and adventure: fishing, camping, playing sports or socializing in bars. There is usually an element of danger and a focus on movement and speed (watching fast cars or driving fast). The bar is a setting for the measurement of masculinity in skills such as billiards, strength, and drinking ability. Men engage in positive health practices, such as reducing fat intake and alcohol, to conform to masculine ideals.

Study of the history of masculinity emerged during the 1980s, aided by the fields of women's and (later) gender history. Before women's history was examined, there was a "strict gendering of the public/private divide"; regarding masculinity, this meant little study of how men related to the household, domesticity and family life. Although women's historical role was negated, despite the writing of history by (and primarily about) men, a significant portion of the male experience was missing. This void was questioned during the late 1970s, when women's history began to analyze gender and women to deepen the female experience. Joan Scott's seminal article, calling for gender studies as an analytical concept to explore society, power and discourse, laid the foundation for this field.

Two concerns over the study of the history of masculinity are that it would stabilize the historical process (rather than change it) and that a cultural overemphasis on the approach to masculinity lacks the reality of actual experience. According to John Tosh, masculinity has become a conceptual framework used by historians to enhance their cultural explorations instead of a specialty in its own right. This draws attention from reality to representation and meaning, not only in the realm of masculinity; culture was becoming "the bottom line, the real historical reality". Tosh critiques Martin Francis' work of in this light because popular culture, rather than the experience of family life, is the basis for Francis' argument.. Francis uses contemporary literature and film to demonstrate that masculinity was restless, shying away from domesticity and commitment, during the late

1940s and 1950s. Francis wrote that this flight from commitment was "most likely to take place at the level of fantasy (individual and collective)". In focusing on culture, it is difficult to gauge the degree to which films such as *Scott of the Antarctic* represented the era's masculine fantasies. Michael Roper's call to focus on the subjectivity of masculinity addresses this cultural bias, because broad understanding is set aside for an examination "of what the relationship of the codes of masculinity is to actual men, to existential matters, to persons and to their psychic make-up" (Tosh's human experience).

LITERATURE REVIEW

According to M. Kimmel in the *International Encyclopedia of the Social & Behavioral Science* (2001), Masculinity and femininity refer to social roles, behaviors and meanings that are prescribed for men and women in any society at any time. Such normative gender ideology must be distinguished from "sex", biological must be understood as plural because there is no single definition for all men and women. Masculinity and femininity are arranged and expressed through other identity axes such as class, race, ethnicity, age and sexuality. Thus some definitions are retained as the Hegemonic version, as measured by others. Gender ideology is more than individual nature; Masculinity and Femininity are also held institutionally and described and experienced through interaction. This is certainly related to the role of Malorie in the film *Bird Box*, not only adrift by Malorie's own characterization that plays but also it is influenced by the surrounding environment. When the players who clearly do not know each other, they inevitably are in a house to secure themselves from the problem. Malorie, a pregnant and emotionally available woman struggles to survive in the house, which is when men who are cornered by showing behavior that explains that he is a weak person and will harm the group. Due to being in a room with a lot of men who have views contrary to Malorie, it forced him to bring out his masculinity. There are some traits that are considered masculine; Dominant, Strong, Independent, Assertive, Brave, etc. Malorie is the leading lady, there is also the cynical guy who hates and corners Malorie because he thinks that Malorie is the cause of his dead wife. When we look at these characteristics, we don't see gender. We realize that masculinity and femininity are not traits that we associate depending on gender. All the men in the house died and the only remaining women were two pregnant women, Malorie and Olympia; another pregnant lady who stumbles on to the house. What Malorie did in those moments was survival, giving birth to his child afterwards trying to escape, through

the forests, along the rivers with their eyes closed and their two children. This is the background that gender ideology is more than individual nature and can be described and experienced through interaction.

According to Firda Ulinuha, masculinity and femininity are the ways refers to the society's perspective in how a man to be a man and how woman to be a woman. Society will decide in how someone can be called as man or woman. Males will generally see themselves as masculine figure. While females see themselves as a feminine figure. In other way, it is also possible for one to be female and choose herself as masculine or to be male and choose himself as feminine.

In this modern era, masculinity is substantially a social construct. Masculinity does not exist except in contrast with feminist. Masculinity is effect from domination by men to women. We can see masculinity, not as an isolated object, but as an aspect of larger structure. Masculinity is not just idea in the head, or personal identity. It is also extended in the world, merged in organized social relations.

According to Connell in the *Masculinities* book, there are four definition; Essentialist, Positivist, Normative, and Semiotic. Essentialist definitions usually pick a feature that defines that the core of the masculine, and hang an account of men's lives on that. Positivist social science, whose ethos emphasizes finding the facts, yields simple definition of masculinity: what men actually are. This definition is the logical basis of masculinity/femininity (M/F) scales in psychology, whose items are validated by showing that they discriminate statistically between groups of men and women. Positivist is the logical basis of masculinity/ femininity, it is the basis of those ethnographic discussions of masculinity which describe the pattern of men's lives in given culture, and, whatever it is, call the pattern masculinity. Normative definitions recognize these differences and offer a standard: masculinity is what men ought to be.

Rather than attempting to define masculinity as an object (a natural character type, a behavioural average, a norm). Masculinity is simultaneously a place in gender relation. 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.

According to Connell in the *Masculinities* book, Masculine value are domination, power, and competitive. Men are much more likely to hold state power: for instance, men are ten times more likely than women to hold office as a member of parliament (an average across all countries of the world). Violence is part of system of domination, but is at the same time a measure of its imperfection. There are two patterns of violence situation. First, many members of the privileged group use violence to sustain their domination. Second, violence become important in gender politics among men. Most episodes of major violence (counting military combat, homicide and armed assault) are transactions among men.

Connell's theory tells above is about gender analysis and masculinity. Masculine theory can dissect masculinity on Malorie's character in *Bird Box* movie. For gender equality, Malorie's character can show female masculinity. It can be strengthened with Judith's theory about female masculinity that gives analysis to woman.

METHOD

The researchers used two data sources to analyze the object of research: The primary data of this research was the novel and movie of *Bird Box*. The supporting data were books, journals, and any other sources that related to. The unit of the data were the scene, acts, and the utterances that related to masculinities. To analyzing this movie, the researchers used some steps in writing this paper including the planning, collecting data, doing analysis, and completing this research. The first step was planning. The researchers plan to finding and choose the primary data of this research. After that, the researchers limit the problem statement and begins to collect the data which was used in this research. The researchers marked the supporting data and unmarked the data which were not supported the data. After that, the researcher begins to analysed the data by using masculine theory.

Here are the steps of data analysis technique:

1. Identifying scene or script the dialogue by describing the practice of masculinities characteristic by female character in *Bird Box* movie.
2. Classifying the events of main character into female masculinity theory.
3. Analyzing the main character in to practice of masculinity by domination, power, and competitiveness.
4. Concluding, from the analyzing the researcher makes a conclusion of the research.

RESULTS AND DISCUSSION

Bird box movie is really well in giving a serious impact to life. As a result in 2018 it self the U.S. is having 100.000 thousands new videos that are related about bird box movie, also having a great number of viewers in You tube. Malorie is a single mother that is trying to continue her life normally, as we can see in her daily life Malorie is so brave that is showing masculinity. Masculinity is also called manhood or manliness is a set of attributes, behaviors, and roles associated with boys and men. Although masculinity is socially constructed, some research indicates that some behaviors considered masculine are biologically influenced. To what extent masculinity is biologically or socially influenced is subject to debate. It is distinct from the definition of the biological male sex, as both males and females can exhibit masculine traits. Standards of manliness or masculinity vary across different cultures and historical periods. Traits traditionally viewed as masculine in Western society include strength, courage, independence, leadership, and assertiveness. Machismo is a form of masculinity that emphasizes power and is often associated with a disregard for consequences and responsibility. Virility (from the Latin vir, "man") is similar to masculinity, but especially emphasizes strength, energy, and sex drive.

CONCLUSION

According to Connell definition of Malorie's character can be implied by semiotic definition. Semiotic definition relates to the symbol of masculine. The symbol of masculine is like habit of a man or the physic like a man. Then the masculinity of Malorie can be can divided into two, practice and gesture. The practices of Malorie in masculine theory is divided into domination and power. The research question concerns Malorie can be portrayal of masculinity. The analysis of masculine practice indicated that Malorie's practice of masculinity can proved by domination, power. The domination in masculinity related to influence. Then the power divides into physical power and psychological power. The physical power is violence, gun, muscular and strong of physic. Then, the psychological power is making decision. The portrayal of Malorie's masculinity can be divided into gesture and physic. Gesture can be seen from movement and attitude. Physic can be seen through her appearance. From the explanation above, Malorie can be portrayal of masculinity.

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