
**THE REPRESENTATION OF MASCULINITY
THROUGH PETER PARKER AS THE MAIN
CHARACTER IN *SPIDER-MAN NO WAY HOME* MOVIE**

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Abstract:This research aims at analyzing the personal characteristics of Peter Parker character in *Spider-Man No Way Home* movie using Masculinity theory. This research focuses on explaining and analyzing the masculinity characteristics and its type founded in Peter Parker as the main character in this movie. This research used a descriptive qualitative method. Procedure of collecting and analyzing the data in this research are preparing the data, selecting the data, watching the movie to obtain the data. While in analyzing the data, the researchers employ some steps as follows: analyzing the data, identifying the data, coding the data, describing the data and making the report. 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, Peter Parker has all the characteristics of masculinity: physical, function of the man, sexual aggressive, emotion, intellectual, interpersonal and other personal characteristics. Based on the film and the references it shows that Peter Parker has a hegemony type of masculinity.

Keywords – Spider-Man, No Way Home, characteristics, masculinity, type of masculinity.

INTRODUCTION

According to (Hornby 2006) film means a series of moving picture recorded with sound that tells a story and can be shown at cinema. There is one intrinsic component that makes its story comes alive, namely the character rolled by an actor or actress. It is like in

a text that discourse also has some components (Prastyo, 2008). The aspect that's usually represented by an actor to play his role well is gender aspect. Some people think that sex and gender have the same definition, but actually those two definitions are more complex. Sex refers to the biological features that differentiate males and females. This classification emphasizes male and female variations in chromosomes, anatomy, hormones, reproductive systems, and other physiological components. Gender refers to the physical, cultural, and psychological characteristics that are associated with males and females in specific social contexts. Sex determines whether we are male or female; gender determines whether we are masculine or feminine.

Sex is naturally determined. Nonetheless, Gender is constructed from cultural and subjective meanings that constantly shift and vary, depending on the time and place (Courtenay 2000). Individuals are born male and female, but they learn to become masculine and feminine are perceived by society. (Reeser 2010) claimed that masculinity has a determining effect on many or most aspects of/culture. (Bell and Milic 2002)revealed how individuals perceive masculinity and femininity is based on cultural gender belief system. One of the most significant influences of the culture gender belief system is existence gender stereotyping. (Brannon 2017)cited that a gender stereotype involve of beliefs about the psychological traits and characteristics of men and women. For examples: women are commonly dress up in feminine ways, women don't need a high education, the best women are the one who stay at home, cooking and taking care of her son and husband. While men are expected to be more dominant, men do not cook, don't cry and don't clean, always strong. As a husband, men are expected to tell his wife about what to do, etc. However, people have to know that every society group and culture has gender stereotypes. Characters and behaviours traditionally as masculine in western society are strength, brave, independence, and assertiveness. Therefore, sex is female and male, however gender is feminine and masculine. People get their gender through interaction in a society.

According to (Connel 2005), there are four different kinds of masculinities: hegemonic, complicity, subordination, and marginalization. Speaking of Hegemonic Masculinity, (Messerschmidt 2019)claimed in his work that a man can be deemed to have Hegemonic Masculinity inner-self if he has anything unusual or different from another man and has the powerful pattern of Masculinity in a particular environment. A man with such a high position, a particular ability, and a superior race may rule others by using those

things as their advantages. This brand of masculinity was created by institutional power and cultural norms.

There are some of the types of masculinity proposed by (Connell 2005), the first is Hegemony; The concept of 'hegemony', derived from Antonio Gramsci's analysis of class relations, refers to the cultural dynamics in which a group claims and maintains a leading position in social life. One type of masculinity above another is occasionally elevated in culture. A configuration of gender practices known as hegemonic masculinity can be used to describe the current solution to the issue of patriarchal legitimacy, which ensures (or is claimed to ensure) the dominance of men and the subjection of women. This is not to imply that the most powerful hegemonic masculinity bearers are also the most obvious. They could be role models, similar to actors in movies, or even fictional characters. People with significant money or institutional influence may live lifestyles that diverge significantly from the hegemonic pattern. Thus, a male member of a prominent business dynasty was a key figure in the transgender social scene in Sydney in the 1950s, because of his wealth and the protection he afforded in a cold war climate of political and police (Connell 2005).

The second types of masculinity proposed by (Connell 2005) is Subordination, relate to cultural domination in society as a whole. Within the overall framework there are specific gender relations of domination and subordination between groups of men. The most important case in contemporary European/American society is the domination of heterosexual men and the subordination of homosexual men. This is more than just cultural stigmatization of homosexuality or gay identity. Gay men are subordinated to straight men by a sufficient set of material practices. These practices are listed in early Gay Liberation texts such as Dennis Altman's *Homosexuals: Oppression and Liberation*. They have been extensively documented in studies such as the 1982 NSW Anti-Discrimination Board report on *Discrimination and Homosexuality*. They are still a matter of everyday experience for homosexual men. They include political and cultural exclusion, cultural harassment, legal violence, street violence, economic discrimination and private boycotts. It is not surprising that a working-class Australian man, reflecting on his experience of being out in a homophobic culture, would comment: Oppression places homosexual masculinity at the bottom of the gender hierarchy among men. Gayness, in patriarchal ideology, is a storehouse of anything symbolically excluded from hegemonic masculinity, items from fussy tastes in home decor to receptive anal pleasure. Therefore, from the point of view of hegemonic masculinity, gay is easily assimilated with femininity. And hence -

in the view of some gay theorists - the ferocity of homophobic attacks. Gay masculinity is the most conspicuous, but not the only subordinated masculinity. Some heterosexual men and boys are also excluded from the circle of legitimacy (Connell 2005).

The third types is Complicity, The normative definition of masculinity faces the problem that not many men actually live up to normative standards. This point applies to hegemonic masculinity. The number of males who strictly practice the overall hegemonic pattern is probably quite small. But the majority of men benefit from his hegemony, because they benefit from the patriarchal dividend, an advantage that men generally derive from the overall subordination of women. Masculinity stories generally have to do with syndromes and types, not with numbers. But in thinking about the dynamics of society as a whole, numbers matter. Sexual politics is mass politics, and strategic thinking needs to pay attention to where society is. If a large number of men have a relationship with the hegemonic project but do not embody hegemonic masculinity, we need a way to theorize about their specific situation. This can be done by recognizing another relationship among groups of men, the hegemonic project with engagement relationship (Connell 2005).

The fourth types is marginalization; Marginalization is always relative to the hegemonic authorization of the dominant group masculinity. So, in the United States, certain black athletes can serve as examples for hegemonic masculinity. But the fame and fortune of individual stars has no trickledown effect; it produced no social authority for black men in general. Relationships of marginalization and authorization may also exist between subordinated masculinities. A striking example is the arrest and conviction of Oscar Wilde, one of the first people to be caught in the web of modern anti-gay laws. Wilde was trapped in his relationships with working-class homosexual youths, a practice unmatched until his legal battle with the wealthy aristocrat, the Marquess of Queensberry, left him vulnerable. Both types of relationships – hegemony, domination/subordination, and complicity on the one hand. on the other hand, marginalization/authorization on the other - provides a framework within which we can analyse certain masculinities. (Connell 2005). It can be emphasized that terms such as 'hegemonic masculinity' and 'marginalized masculinity' are not fixed character types but configurations of practice that result in certain situations in changing relationship structures. Any valuable theory of masculinity must provide an explanation of this process of change (Connell 2005).

Masculinity experienced a shift in values and concepts in the 1970s. Based on Dio and Harti, this change is caused by the feminist movement at the time and social change in a society (Saputro and Yuwarti 2016).(Chafetz 1978)/1who contributes to the shift in

values of masculinity, argues that the concept of masculinity which states that men do not care and pay attention to appearance has shifted and changed (Saputro and Yuwarti 2016). Janet Saltzman Chafetz is a professor of sociology and long time faculty member at the University of Houston, for 12 years she served as the chair of the sociology department. Meanwhile, Pita Merdeka cited from Janet Saltzman Chafetz that Chafetz is defined the traditional characteristic of masculinity into seven areas in general culture: physical appearance, functional, sexual aggressive, emotional, intellectual, interpersonal, other personal characteristic concerning with ambition, gratified, egoistical, responsibility, and competition. (Merdeka and Kumoro 2018).

(Reeser 2010) declared that a number of the problems of modern culture could be thought of as a result of various elements of masculinity such as homophobia, physical violences, sexual violences, psychological violences, war, and sexism have connection to masculinity. Masculinity is very often tied to power, whether in government, the school, the household, or the military. Chafetz defined the traditional characteristic of masculinity into seven areas in general culture: physical appearance, functional, sexual aggressive, emotional, intellectual, interpersonal, other personal characteristic concerning with ambition, gratified, egoistical, responsibility, and competition. (Merdeka and Kumoro 2018). According to (Connell 2005), there are four different kinds of masculinities: hegemonic, complicity, subordination, and marginalization.

American box office movies are fascinating to be analysed because American film industries or Hollywood is the biggest film industries that often shares some values or point of view regarding some issues especially masculinity. Furthermore, there are several American values yet the writer need to analyse about American masculinity. The idea of American masculinity comes from the term American heroes. American heroes are figure of a strong men, it is the perspective of an American men should be and comes from the frontier heritage. The figure of the strong man becomes the ideal portrayal of man. Frontier heritage is represented in terms of American heroes. There is particular characteristic to define whether a man character is macho or not. Those characteristics are rugged individualist, self reliance, resourcefulness and able to fight.

Spider-Man: No Way Home is chosen by the researcher to be the objectives of this research. This movie is very famous all around the world; However, it becomes the second highest selling film after Avengers infinity Wars in Indonesia and gaining a lot of movie awards. It stars Tom Holland as Peter Parker or Spider-Man together with Zendaya. American box office movies are fascinating to be analysed because American film

industries or Hollywood is the biggest film industries that often shares some values or point of view regarding some issues especially masculinity. This research approached by qualitative descriptive research as scientific references used in interpreting and describing the messages within Spider-Man: No Way Home. The researcher uses (Chafetz 1978) to interpret the/representation of masculinity and (Connell 2005) to examine the type of masculinity used by the main character of Spider-Man: No Way Home.

DISCUSSION

Masculinity is clearly distinguished from actual men, who may differ in their practice of masculinity from this consensus (Chafetz 2006). The seven areas of traditional masculinity in western culture: the physical image, the function in life, the sexual aggressiveness, the emotion, the intelligence, the personality, and other personality (Chafetz 1978). Based on the Chafetz's theory about the characteristic of masculinity to answer the research questions, the researcher elaborates the findings. The writer founds that Peter Parker has the unique masculinity, as the superhero, he represents masculinity in this era with masculinity before 1980's. Besides that, he also represented hegemony masculinity. The writer founds seven areas of masculinity that represented by Peter Parker as the superhero based on Janet Saltzman Chafetz's concept. First, Peter Parker physical characteristic are muscular, athletic, strong and brave. Second, Peter Parker's sexual aggressive as he has desire to have a relationship with his girlfriend, and he is aggressive when he kissed his girlfriend. Third, Peter Parker's intellectual are intelligence, ingenuity, smart in his observation and smart in his decision to solve the problem. Fourth, interpersonally of Peter Parker are individualistic and discipline. Fifth, Function characteristic, he is a men as provider for family or himself. In this movie, it is described about his ambition to defeat the villain. Sixth, Emotional Characteristic, Peter shows his character development from whining to never cry. The last, other personal characteristic of Peter Parker are serious, egoistic and ambitious. Finally, the writer assumes that as the Peter Parker is a masculine man. Then, masculinity of Peter Parker is constructed by social life in his environment. In this context, masculinity of Peter Parker constructed from his experiences after Spider-Man's identity revealed, the friendly neighbourhood web-slinger is unmasked and no longer able to separate his normal life as Peter Parker from the high stakes of being a superhero. When Peter asks for help from Doctor Strange, the stakes

become even more dangerous, forcing him to discover what it truly means to be Spider-Man. Besides that, his masculinity is also represented through his physical and his action.

Furthermore, the next goal approaching of this research is try to know the type of masculinity in Peter Parker's character according to the types of masculinity proposed by (Connell 2005). Based on Spider-Man: No Way Home movie showed some proofs from Peter Parker that could be seen that he has a hegemony type in his character. Hegemonic masculinity is not a fixed type of character. Instead, it is masculinity that occupies a hegemonic position in certain patterns of gender relations, a position that can always be contested (Connell 2005). 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, Peter Parker shows that his aggressiveness is one of the characteristics of hegemony masculinity.

CONCLUSIONS AND SUGGESTIONS

The 2021 American superhero movie Spider-Man: No Way Home, which is based on the Spider-Man comic book character, was co-produced by Columbia Pictures and Marvel Studios and released by Sony Pictures Releasing. This study aims to know the representation of masculinity of Peter Parker as the main character in Spider-Man: No Way Home movie based on Janet Saltzman Chafetz's concept and type of masculinity based on Connell (Connell 2005). The researcher draws some conclusions from the previous chapters of this study based on the analysis of the representation of masculinity and types of masculinity experienced by the main character of Peter Parker as the main character in Spider-Man: No Way Home movie. By utilizing Chafetz's theory about masculinity, the writer found seven characteristics of Peter Parker, namely physical, sexual aggressive, emotional, interpersonal, function, and other personal characteristics. Related to types of masculinity using theory about the type of masculinity by R.W (Connell 2005), the writer finds that Peter Parker represent the type of hegemony masculinity. One of the experienced that he has hegemony masculinity can be seen from his dominant attitude towards the people around him.

To the readers who interested in researching Spiderman No Way Home movie, the writer recommends to see this movie from other perspective. For example, to compare this movie to other movie that also has issue about heroism or it can be studied with the theory of heroism analysis. Finally, the writer hopes that this research can be helpful for the

readers who are interested in the movie Spiderman No Way Home movie, masculinity, and Janet Saltzman Chafetz's concept. In addition, the writer also hopes that this research can be a reference for those who wants to create similar research. Expectantly, it can be beneficial for the development of learning literature.

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