THE WOMEN'S MASCULINITY IN *FANTASTIC BEASTS AND WHERE TO FIND THEM (2016)*

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Abstract

Film is a field of study that is very relevant to the analysis of human values, one of which is the value of masculinity. This study was conducted to determine the masculinity presented through language signs, verbal and non-verbal signs in the film Fantastic Beasts and Where to Find Them (2016). The analysis technique used in this study is descriptive qualitative which refers to the female character approach in the film *Fantastic Beasts and Where to Find Them* (2016) through the analysis of masculinity by John Archer and Barbara Lloyd. Based on this level and the results of this study, researchers see that the film *Fantastic Beasts and Where to Find Them* (2016) provides an overview of the forms of masculinity, according to the concept of stereotype masculinity that is closely related and cannot be separated from the patriarchy culture and try to change the main stereotype In this film that women do not have to be at home and do not have the right to argue, but brave and firm in doing something or in making decisions. Women's masculinity is described not only by the style of dress or physical but also through logical thinking and a high leadership spirit.

Keywords: Women, Masculinity, Female, Stereotype, Film.

INTRODUCTION

Popular narratives emerge as a reflection of the dynamic evolution of human lives over time. Societal progress leads to the continual exploration of novel cultural elements and the occasional resurfacing of traditional ones, contributing to the enrichment of human values and artistic matters. This phenomenon extends to the realms of literature and film as well.

According to Mursal Esten (1982: 9), Literature encompasses artistic written works that convey personal experiences, thoughts, and ideas, often transcending everyday language. Its evolution is shaped by changing times, resulting in new periods, forms, and types. Film is sometimes seen as a digital extension of literature. Literature is regarded as an expression of artistic and imaginative aspects of human life through language, holding positive impacts. It's characterized by originality, artistry, and content beauty. Literature is an art using language as a medium, encompassing spoken and written forms with aesthetic and imaginative qualities. It includes various types and branches within its artistic realm. Literary aesthetic values can be found in a film.

Film, as said before, cannot be separated from values. One of the values that is often shown in circulating movies is masculinity. Masculinity values are often described

through the characteristics of the cast. With the visuals appearance and behavior of the characters, the analysis of masculinity values can be described. Connell (2005, p.41) revealed that masculinity is understood in a reproductive arena to explain that the body is not something that is fixed and biologically determined but through a historical process. According to Kimmell (2005, p.34) masculinity is a collection of meanings that are always changing about matters relating to men so that they have different definitions in each individual and different time. Whereas Beynon, (2007) said that "What is masculinity is what Men and Woman Do Rather Than what they are" which means masculinity is what is done by men and women.

The concept of masculinity as a social construction is largely determined in the context of culture and time. Based on the results of George Murdock's research, several roles are seen as masculine and feminine forms, but many are also inconsistent. This means that a particular activity that is considered masculine and feminine in one different culture. According to Mosse and Zimmerman as quoted by Ritzer and Goodman (2003, p.413-414), individual conceptions of the behavior of men and women who are appropriate are situational and gender is different from sex in the sense of gender can be exchanged and changed based on situational interests. Thus it is legitimate that women position themselves to play a role as men, she is no longer feminine like general assumptions such as weak-soft, physical, subtle, humble, submissive, be sweet, and the like, but masculine: rational, intelligent, intelligent good/firm decision maker, and mighty. Archer and Lloyd conclude several stereotypes relating to gender through table 1 as follows.

Table 1
Gender clash: stereotypes -contemporary stereotypes of men and woman.

Male-valued Items	Female-valued Items
Active	Aware of others' feelings
Acts as Leader	Considerate
Adventurous	Creative
Aggressive	Devote self to others
Ambitious	Does not hide emotions
Does not give up easily	Emotional
Competitive	Enjoys music and arts
Dominant	Expresses tender feelings
Feels superior	Gentle
Forward	Grateful
Good at sports	Helpful to others

Independent	Kind
Intellectual	Likes kids
Interested in sex	Neat
Knows ways of the world	Strong conscience
Makes decisions easily	Tactful
Not easily influenced	Understanding
Not excitable in minor crisis	Excitable in major crisis
Not timid	Warm to others
Outgoing	Home-oriented
Outspoken	Needs approval
Self-Confident	Need for security
Skilled in business	
Stands up under pressure	
Takes a stand	

Based on the opinion above, it can be concluded that masculinity is a cultural scale that determines attitude tendencies that are closely related to general stereotypes that are close to men's lives but are relative to each form of culture. Masculine characters are active, competitive, brave, full of confidence, independent, adventurous, aggressive, and generally act as a leader.

However, masculinity is different from the appearance of the movie *Fantastic Beasts and Where to Find Them*. In this film, the value of masculinity does not only exist in male characters but also in women. The woman characteristic known for her gentle, passive, emotional and uniquely impressionable nature does not stand out in this film.

The writer chose the film *Fantastic Beasts and Where to Find Them (2016)* because of its uniqueness and fame compared to other films. This film has a masculinity value with its distinctive depiction. Masculinity values not only depicted by male characters but also depicted by female characters. In this study, the writer will analyze the masculinity values from the major characters from the movie, namely Mary Lou, Tina Goldstein, and Seraphina Picquery.

This study uses a qualitative descriptive method with masculinity theory. This qualitative research design can be used as a method in research, because it described in a comprehensive manner which easy to understand by researchers and academics. Furthermore, descriptive method is a method which makes a systematic, factual and accurate description of the data, properties and relationships of the phenomena studied

(Djajasudarma, 1999). By using this method, the researcher observes and analyzes the signs and describes each meaning in the movie *Fantastic Beasts and Where to Find Them (2016)*. Previously, the analysis of masculine feminine has been done by several researchers, one of which is Rosarini. She wrote "Masculinity Of Heroine In Xena: Warrior Princess (1995) And The Hunger Games (2012)". In this research, she analyzed the female masculinity in the characters Katniss Everdeen and Xena. She found out that these movies portray a sense of masculinity through their depiction of the heroine in adventure narratives. This portrayal becomes essential for confronting challenges and threats typically assigned to male characters (Rosarini et al., 2020).
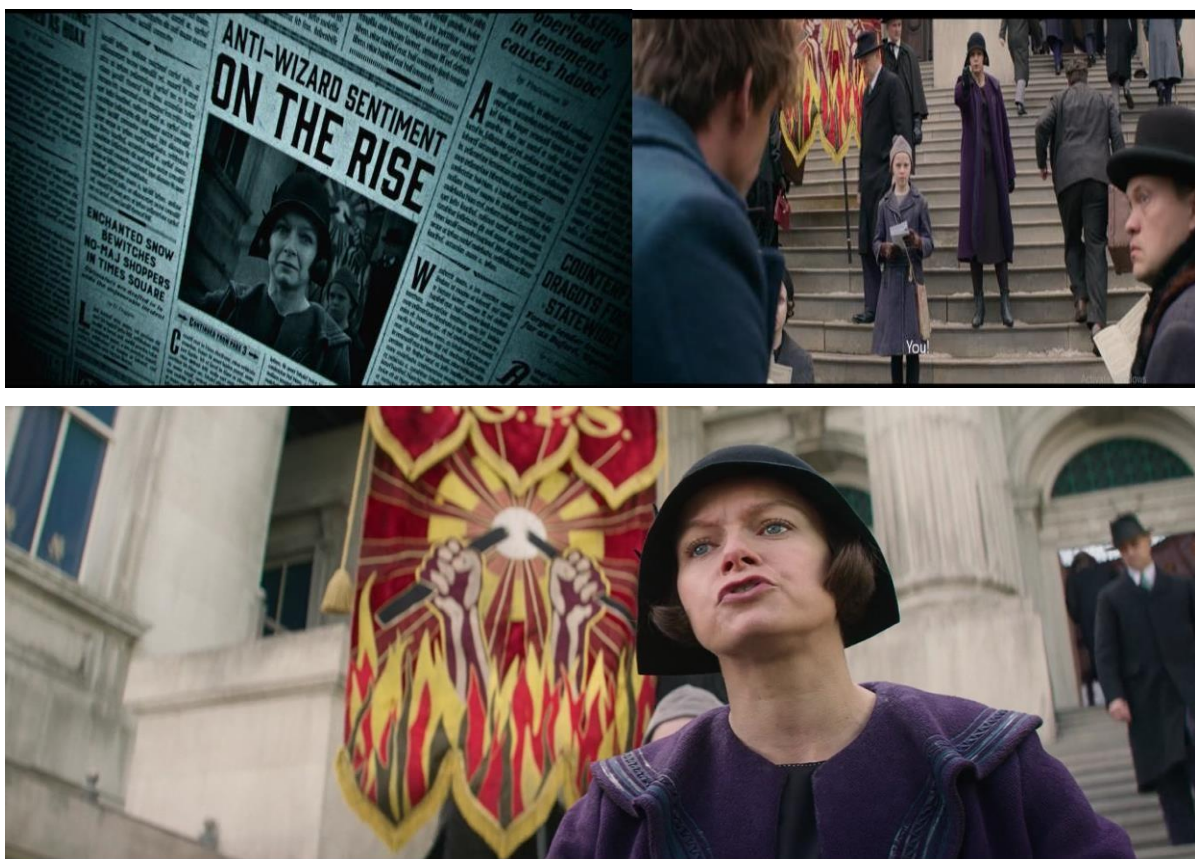
FINDING AND DISCUSSION

Mary Lou

Figure 1 (00.05.34-00.06.48)

Mary Lou : "We have to fight—join us, the Second Salemers, in our fight!"

In this scene, Mary Lou, a non-magic woman, strongly opposes the existence of witches and wizards. She spoke boldly and confidently as a **leader** of The New Salem Philanthropic Society about her hatred of the wizarding world.

Back on the day in that era, based on Lewis (2020), women in the first decades of the 20th century saw an increased opportunity and public presence, including a strong role in union organizing. After World War I, many women who'd been stay-at-home mothers and wives entered the workforce for the first time. Many women

activists started to outspoken their voices.

According to the theory of masculinity by John Archer & Barbara Lloyd, Mary Lou shows masculine values, namely being a leader and outspoken. She was able to express her principles and thoughts firmly in front of the wider community and then she was able to create and lead an organization by herself.

Mary Lou as portrayed by Samantha Morton, exhibits traits associated with masculinity such as assertiveness, leadership, and outspokenness. Her role as a leader and her ability to articulate her principles firmly align with the societal expectation that a leader should possess qualities that command respect and authority. Her commitment to her cause and her efforts to shape her community's beliefs demonstrate a willingness to assert her influence and assert a form of dominance over her followers.

Figure 2 (00.05.34-00.06.48)

Tina   : His name's Credence. His mother beats him. She beats all those kids she adopted, but she seems to hate him the most.

Discipline is one of Mary Lou's traits. However, discipline becomes abusive, especially for Credence. His hatred of magic makes him very aggressive in disciplining Credence where he is. It is suspected that he has magical powers. Mary Lou's violence like this is often associated with masculinity.

Masculine ideals, such as the restriction of emotional expression and the pressure to conform to expectations of dominance and aggression, may heighten the potential for boys to engage in general acts of violence including, but not limited to, bullying, assault, and/or physical and verbal aggression (Feder, Levant, & Dean, 2010).

Upon meticulous examination and scrutiny of the meticulously gathered and rigorously analyzed data, an unequivocal and resounding inference emerges, highlighting the remarkably robust and compelling nature of Mary Lou's characteristics. In stark contrast to the prevailing societal preconceptions that have often been associated with the feminine archetype, Mary Lou stands as a conspicuous anomaly, embodying a constellation of qualities that not only challenge but defiantly defy the normative expectations often ascribed to women. Her persona serves as a captivating illustration of a multifaceted leader who, with unwavering determination, occupies the forefront of various domains, even an abusive who has the heart to hurt her own child thus dismantling the conventional boundaries that have hitherto constrained and delimited the perception of women's roles.

Tina Goldstein

Figure 2 (00.16.56-00.22.00)

Abernathy   : Have you been tracking them Second Salemers again? Tina   : I'm not supposed to go near the Second Salemers!

The value of contrasting masculinity can be seen in the characterization of Tina Goldstein even from the beginning of the story. Working as an Auror fostered Tina's strong sense of justice and discipline. It was explained that she had been fired because her scandal, namely attacking a No Maj, proved that she did not hesitate to take risks for what she had done. Tina is an abiding by the rules but she also does not hesitate to break them and do what she thinks is right. This trait is clearly the value of masculinity according to John Archer and Barbara Lloyd.

The nuanced exploration of contrasting forms of masculinity is a theme that resonates prominently through the characterization of Tina Goldstein, evident even from the inception of the narrative. As an Auror, Tina's role within the magical law enforcement sphere has indelibly shaped her identity, endowing her with a potent amalgamation of attributes emblematic of masculinity. Notably, her tenure as an Auror has been instrumental in nurturing her profound sense of justice and unwavering discipline, both of which reverberate as cornerstones of her character.

Delving deeper into her backstory, the thread of risk-taking and its intersection with her strong convictions is distinctly highlighted. Tina's history, marked by the incident of attacking a No Maj, stands as a vivid testament to her resolute willingness to take risks for the principles she holds dear. This occurrence, albeit leading to her dismissal from her position, underscores her unflinching determination to stand up for what she believes is right, even if it means veering into unconventional territories.

Tina's complex demeanor, one that juxtaposes adherence to rules with

an audacious willingness to break them when aligned with her moral compass, mirrors the values of masculinity as delineated by scholars John Archer and Barbara Lloyd. In their exploration of gender traits, they underscore the notion that certain traits, such as courage in the face of risk and the conviction to act on one's beliefs, hold a distinct place within the realm of masculinity. Tina embodies this convergence of attributes, embodying a multifaceted masculinity that embraces both rule-following and rule-breaking to champion justice.

In essence, Tina's character becomes a tapestry of masculinity that defies simplistic categorization, painting a portrait of a woman who seamlessly integrates a spectrum of traits typically associated with masculinity. Her journey emboldens the narrative's larger message, underscoring that values like bravery, risk-taking, and the unwavering pursuit of justice are not confined to any specific gender, but rather constitute a rich human tapestry of identity.

Seraphina Picquery

Figure 3 (01.05.02-
00.06.48)

*Madam Picquery   : I will not be lectured by the man who let Gellert
Grindelwald slip through his fingers—*
*Madam Picquery   : He was responsible for the death of a No-Maj. He
risked the exposure of our community. He has broken one of our most
sacred laws.*
*Madam Picquery   : The Obscurial was killed on my orders, Mr
Graves.*

Seraphina Picquery's role as the President of the Magical Congress of the United States of America (MACUSA) in the "Fantastic Beasts" series indeed brings to the forefront an exploration of leadership and its intersection with masculinity. Her authoritative position and her decision-making capabilities resonate with certain attributes traditionally associated with hegemonic masculinity, such as assertiveness, control, and the ability to lead effectively. As a Head of MACUSA, she often makes important and wise decisions for the future of the wizarding world. She sticks to her convictions and is not easily swayed by others.

Seraphina Picquery's portrayal as a decisive leader aligns with hegemonic masculinity's emphasis on authority and command. Her role requires her to make pivotal choices that impact the wizarding community on a large scale. This portrayal echoes the societal expectation that leaders should possess the traits of decisiveness and assertiveness, qualities that have historically been associated with masculine leadership.

However, it's important to recognize that Picquery's depiction also challenges the notion that leadership is inherently masculine. Her embodiment

of leadership showcases that these qualities are not limited to any particular gender. Her presence in such a position of authority disrupts traditional gender norms that often restrict women from occupying roles of power.

Picquery's portrayal also prompts a discussion about how gender intersects with leadership expectations. While her leadership qualities align with some aspects of hegemonic masculinity, her representation underscores the broader notion that effective leadership transcends gender norms. Her decisions and actions illustrate that leadership is not confined to any specific gender expression but rather hinges on skills, qualities, and decisions that benefit a community or organization.

In conclusion, Seraphina Picquery's role as a decision-maker within the wizarding community engages with the exploration of masculinity by depicting how traits associated with leadership and authority intersect with traditional notions of masculinity. Her character highlights the evolving landscape of gender roles and the capacity of individuals, irrespective of gender, to assume positions of power and influence. Her portrayal serves as a reminder that leadership is not confined to a specific gender identity, and it invites audiences to reconsider and expand their understanding of what constitutes effective leadership and how it relates to masculinity.

CONCLUSION

Based on the analysis of the researcher seeing in the female character in the film changed several female stereotypes that are closely related to the patriarchal ideology that makes men the main authority. The concept of masculinity has been raised in various discussions in the community. Among them in terms of work, nature, actions, color selection, body gestures, courage and decision making. Tina Goldstein, Mary Lou and Seraphina Picquery as a modern woman, showing the representation of existing women's masculinity is equality, where women can also be leaders and be able to make decisions so as to undermine the stereotypes in the community. They can independently determine their own life. Film making that was made with carefully thought such as *Fantastic Beasts and Where to Find Them* (2016) is able to make the story more interesting and provide a lot of moral messages that can be captured by the audience, one of which is the masculine value in women.

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