



**THE CONCEPT OF MASCULINITY SYMBOL WITHIN
AMERICAN SOCIETY'S PERSPECTIVE AS PORTRAYED IN
*"THE MORTAL INSTUMENTS: CITY OF BONES"***

a final project

submitted in partial fulfillment of the requirements

for the degree of *Sarjana Sastra*

in English

by

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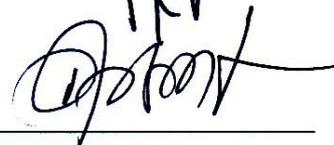
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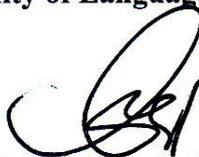


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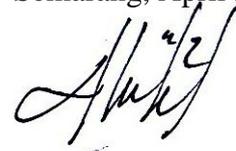


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DECLARATION OF ORIGINALITY

I, Amila Sholehati Ningrum declare that this final project entitled The Concept of Masculinity Symbol within American Society Perspective as Portrayed in *The Mortal Instruments: City of Bones* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes. Information derived from the published and unpublished work of other has been acknowledged in the text and a list of references is also given. If it is found out that there is any violation against of the convention of scientific writing, I will accept any sanction given by the authority.

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MOTTO AND DEDICATION

"I am thankful for all of those who said NO to me. It's because of them I'm doing it myself."

(Albert Einstein)

With gratitude and love to:

My admirable mother, father, and big bro;

My honorable teacher;

My dearest friends;

and those who have made this possible.

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Hopefully, this final project would be useful and give contribution for further study

ABSTRACT

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This study is about concept of masculinity symbol in Cassandra Clare's work entitled *The Mortal Instruments: City of Bones*. Masculinity concept as portrayed in the novel is closely related to the superiority of alpha male, represented in the characterization of Shadowhunter. This concept then is being related to the portrayal of the Shadowhunters society in which the story set. This study is constructed to find out the meaning of masculinity symbols and to describe the masculinity concept shaped within the society in novel. This study employs masculinity theory, semiotics, and sociological approach. Semiotics theory is applied to find out symbols of masculinity concept. In addition, sociological approach is conducted to describe the masculinity concept shaped within the society in the novel as reflecting American society. The research method is descriptive qualitative research. The result of the study shows that masculinity concept has symbols in Shadowhunter life in form of characters, object, weapon, and male's action. Meanwhile, the masculinity phenomena, such as homosexual, army membership, and guardian job exist as trends which are popular in certain period of time in American modern society. The analysis also finds out that the author's life influence the way the story is made. There are symbols that illustrate the concept of masculinity in the form of characters, objects, weapons, and male's action in novel and I assume that masculinity concept shaped within the society in novel as reflecting American modern society in some aspects of American people life. However, in the process, males have to realize their role as men in various cultures to live in same side with female.

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CHAPTER I

INTRODUCTION

This chapter consists of six sub-chapters. They are background of the study, reason for choosing the topic, statements of problem, objective of the study, significance of the study and outline of the study as presented below.

1.1 Background of The Study

Novel is a long narrative in prose, which describes characters, events, and in the form of a sequential story. Novel has genre which is also described as the plot and the content, specially based on historical roots in Classical Greece and Rome, medieval, early modern romance and in tradition of the novella. Many novelists wrote their novels based on their experiences and total conception of life. There were some novels or other literary works that influenced social order of society. Social order is a set of linked social structures, social institutions and social practice. For example, in Sir Arthur Conan Doyle's *Sherlock Home*, he became an influence literary work which focused on detective stories. Many literary works of detective-based-story by included characteristics of detective Home. Detective would be very identic with hats, cigars, and a magnifying glass. It proves that the literary work may affect the way of individual thinking or groups and the public increasingly familiar with a detective character who has always been linked with the figure of Sherlock Home.

Novel can be used as educational media and also as a research object. By reading novel the reader can get both knowledge and entertainment, and also moral value that can be learnt from the content of the story, which some of the story may reflect the real condition in the real life. It can be the story itself, the conflicts, the characters, even the setting of time and place.

Society consists of both male and female, and male become the gender that described as the masculine one. Men are normally regarded as the leader in many situations. The people have the concept that a man should have strong body, heavy voice, muscle and moustache. Sherman explaining that Eisler and Skidmore concluded some researches on masculinity and created the idea of 'masculine stress' In 1987. They found three mechanisms of masculinity that accompanied masculine gender role often result in emotional stress. They included:

- 1) The emphasis on prevailing in situations requiring body and fitness
- 2) Being perceived as emotional
- 3) The need to feel adequate in regard to sexual matters and financial status.

Masculinity has become increasingly challenged, in the last century, when women's right and the development of the role of women in society began to rise. Commonly, people are familiar already to a feminist. However, Social scientist and other scholar have long been interested in research about masculinity concepts.

This novel depicts the superiority of the alpha male Shadowhunter, Jace Wayland. He is the central character of the story that is described as independent, wise, brave, and clever. Based on his characterization, I would like to explore

masculinity concept in Clare's novel, relating to the portrayal of the Shadowhunters society in which the story set. The relationship between father and son, Valentine and Jace as the Shadowhunter show us how the rigors of the environment as a fighter. In Shadowhunters culture, moral education and environmental influence are considered as main a factor which contributes in developing one's personality and identity.

1.2 Reasons for choosing the topic

I chose this topic because of several reasons. *The Mortal Instruments: City of Bones* novel is one of famous pop literature that the content of more or less able to describe American modern society.

Second, as masculinity has become a universal topic, it gives me the spirit in arranging this final project because masculinity concepts become a common problem that happens every time and everywhere in most part of the world, such as the roles, functions, and rules in modern society.

1.3 Statement of the Problem

In order to focus to the topic, I limit the study by presenting the following problems:

- 1) What are masculinity symbols revealed in *The Mortal Instruments: City of Bones* by Cassandra Clare?
- 2) How is the masculinity concept shaped within the society in *The Mortal Instruments: City of Bones* as reflecting American modern society?

1.4 Objective of The Study

The objectives of analyzing masculinity symbols in *The Mortal Instruments: City of Bones* by Cassandra Clare are:

- 1) to find out the meaning of masculinity symbols concept in *The Mortal Instruments: City of Bones* novel;
- 2) to describe the masculinity concept shaped within the society in *The Mortal Instruments: City of Bones* as reflecting American modern society.

1.5 Significance of the Study

The significances of this study are,

Empirically, this study is going to give knowledge readers to understand the masculinity concept in Cassandra Clare's *The Mortal Instruments: City of Bones* and this study can be useful in the view of culture. Practically, the benefits of this research intended in increasing knowledge about masculinity concepts and give reference for researchers who interest in masculinity topic.

Moreover the study is meant to describe the masculinity that represent from the character. Character, represented by Jace Wayland, is significant to know what kind of ideas that raise the concept of masculinity.

1.6 Outline of the Report

Basically, there are five (5) chapters in this study.

Chapter I is introduction. The chapter reveals background of the study, reasons for choosing the topics, statements of the problem, objectives of the study, significance of the study, and the outline of the study.

Chapter II is review of related literature. The chapter includes review of previous studies, theoretical background including definition of novel, genre of novel, gender, men's studies, masculinity, semiotics, symbols and sociological criticism, and framework of analysis.

Chapter III is research methodology. It consists of research design, data instrument, procedures of collecting data, and procedures of analyzing data.

Chapter IV presents data analysis as the main discussion and the result of the study.

Chapter V consists of conclusion and suggestion of this final project.

The last is bibliography and appendix.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, I would like to present some theories underlying the topic of this study that has been obtained from some sources and references such as journals, books, articles, essay, and other scientific materials. The reviewed literature includes definition of novel, genre of novel, gender, men's studies, masculinity, semiotics, and symbols. The detailed review of related theories will be described below.

2.1 Previous Studies Related to the Topic

In doing this research, I reviewed some references with the same topic with this study. There are articles, journals, literary works working on the same topic, as the following:

Sulistyo (2009) conducted a research entitled *The Concept of Masculinity in the Working Class Society in Greenwood's "Love on the Dole"*. He analyzed the Concept of masculinity in working class society in Walter Greenwood's novel *Love on the Dole* that was represented in the characters. He found the concept of masculinity came from the effect of social condition among them and it was established because they saw from the domination men who work in mills and factories.

Mustaqhfiroh (2012) conducted a research entitle *Manliness and Masculinity Icons Reflected in Film "300"*. She explained the meaning of manliness and

masculinity symbols as reflected in Zack Snyder's film entitled *300*. The aims of the study were to investigate about the meaning of manliness through the character of a leader. The manliness could be defined as positively leadership and strong physically and the support behind the character. As a leader, a man should be brave, responsible, wise, smart, loyal, confident, reliable, and charismatic.

Femininity/Masculinity by Jan E. Stets and Peter J. Burke from Department of Sociology, Washington State University. They explained about gender roles and the concept of gender identity. Such studies might help us understand a society's division of labor, differential power and status structure, in general, how society's privileges and responsibilities were allocated. To modify the social system might mean first modifying individual beliefs about masculinity and femininity.

An article *Masculinities, power and change* in Nordic Journal for Masculinity Studies by Jørgen Lorentzen (2011). The content of this article was the relationship between men as gendered beings and power. The result of this journal was changing implied accepting differences and otherness. If a man changes, he would be different from other men. He would be confronted with otherness. He would be the other. He tried to explain the changes include acceptance of otherness well as others and yourself. It was a risky business, but rewarding.

Another research was conducted by Jessie L. Krienert (2003) from Illinois State University. Her paper, *Masculinity and Crime: A Quantitative Exploration of Messerschmidt's Hypothesis*, this study analyzed self-report data at the event level to examine the effects of masculine traits on violent and avoided violent situations. Results of logistic regression show that masculinity alone was

failed to significantly predict violent events. Men with high masculinity and few acceptable outlets to assert masculinity, however, were more likely to be in a violent incident. These findings suggested the need for better measures of both masculinity and appropriate outlets for masculine expression. In conclusion, the previous studies were only a preliminary test of masculinity and violence. An integrated theoretical model of masculinity and violence, resulting in more research would be beneficial for understanding behavior in both violent and avoided violent incidents.

Based on the previous studies, I made an analysis of a novel *The Mortal Instruments: City of Bones* by Cassandra Clare with the topic, symbolic of masculinity concept using semiotic theory and sociological criticism.

2.2 Theoretical Background

2.2.1 Definitions of Novel

Novel is a long narrative, commonly in prose narrative, which describes events, character in sequential story of considerable length and a certain complexity that deals imaginatively with human experience. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: picaresque, epistolary, Gothic, romantic, realist, historical, etc. David Masson (2007) states,

“A Romance originally meant anything in prose or in verse written in any of the Romance languages; a Novel meant a new tale, a tale of fresh interest . . . now, when we speak of a Romance, we generally mean ‘a fictitious narrative, in prose or verse, the interest of which turns upon marvelous and uncommon incidents’; and when we speak of a Novel, we generally mean ‘a fictitious narrative differing from the Romance, in as much as the incidents are accommodated to the ordinary train of events

and the modern state of society.' If we adopt this distinction, we make the prose Romance and the Novel the two highest varieties of prose fiction, and we allow in the prose Romance a greater ideality of incident than in the Novel' —David Masson

The novel is today the longest genre of narrative prose fiction, followed by the novella, short story, and flash fiction. How long a novel has to be, in order to be more than a novella, can all the same be of practical importance, as most of the literary awards have developed a ranking system in which length is a criterion.

The most general genres in literature are epic, tragedy, comedy, novel, short story, and creative nonfiction. After reading some references, I concluded genre of novels can be classified into eleven genre of novel, as the following

1. Fairy Tales

Literary genre that is a story, usually for children, about elves, hobgoblins, dragons, fairies, or other magical creatures.

Examples: *Hansel and Gretel*; *Jack and the Beanstalk*; and *The Ugly Duckling*.

2. Fantasy

Literary genre which is an imaginative or fanciful work, especially, one dealing with supernatural or unnatural events or characters.

Examples: *Five Children and It*, *Half Magic*, and *A Wrinkle in Time*.

3. Folk Tales

Literary genre which is a tale or legend originating and traditional among a people or folk, especially forming part of the oral tradition of the common people. Any belief or story passed on traditionally, especially one considered to be false or based on superstition.

Examples: *Cinderella*; *Little Red Riding Hood*; *Why Mosquitos Buzz in People's Ear*; and *How Many Spots Does a Leopard Have?*

4. Tall Tales

Literary genre that is an extravagantly and humorously exaggerated story of the backwoods exploits of an American frontiersman.

Examples: *Johnny Appleseed*; and *Davy Crockett*

5. Fable

Literary genre that is a brief allegorical narrative, in verse or prose, illustrating a moral thesis or satirizing human beings. The characters of a fable are usually animals who talk and act like people while retaining their animal traits.

Examples: *The Boy Who Cried Wolf*; *The Lion and the Mouse*

6. Adventure

Literary genre pertaining to an exciting or very unusual experience, participation in exciting undertakings or enterprises, a bold, usually risky undertaking, or hazardous action of uncertain outcome.

Examples: *Wild Timothy*; *Tracks in the Snow*; and *The Incredible Journey*

7. Mystery

Literary genre whose plot involves a crime or other event that remains puzzlingly unsettled until the very end.

Examples: *Nate the Great and the Stolen Base*; *The Case of the Hungry Stranger*

8. Historical

Literary genre pertaining to, treating, or characteristic of history or past events, based on or reconstructed from an event, custom, or style, in the past, or having

once existed or lived in the realworld, as opposed to being part of legend or fiction or as distinguished from religious belief.

Examples: *Separate But Not Equal*; *The Girl on the Outside*; *Number the Stars*

9. Realistic

Literary genre interested in, concerned with, or based on what is real, practical, pertaining to, characterized by, or given to the representation in literature or art of things as they really are, or resembling or simulating life.

Examples: *Drawing Lessons*; *Journey*; *Sarah, After the Rain*; *Babyface*

10. Science

Literary genre in which a background of science or pseudoscience is an integral part of the story. Many of the events recounted in a science fiction story are within the realm of future possibility like robots, space travel, interplanetary war, or invasions from outer space.

Examples: *The Postman*; *The Gathering*; *The Homecoming*; *Twenty Thousand Leagues Under the Sea*; *The Time Machine*

2.2.2 Gender

Before explaining the definition of gender, the difference between gender and sex must be known first. Sex refers to a person's biological status and is typically categorized as male, female, or intersex. There are a number of indicators of biological sex, including sex chromosomes, gonads, internal reproductive organs, and external genitalia. Meanwhile, gender refers to the attitudes, feelings, and behaviors that a given culture associates with a person's biological sex. Behavior that is compatible with cultural expectations is referred to as gender-normative;

behaviors that are viewed as incompatible with these expectations constitute gender non-conformity. Gender identity refers to “one’s sense of oneself as male, female, or transgender” (American Psychological Association, 2006). When one’s gender identity and biological sex are not congruent, the individual may identify as transsexual or as another transgender category (cf. Gainor, in APA 2006).

Gender is about how bodies enter history. Gender is a social structure, not a reflex of biology, though it’s a structure that relates to, and organizes, human reproduction (Connell, in Harsant). It’s a complex, changing structure, and the notion that it can be understood through simple dichotomies is sadly mistaken. Burn and Ward (2005:1) quoting Pleck’s statement men are socialized to think of themselves as all mighty and powerful, and, consequently, to feel entitled to such illusionary feelings. These feelings are illusionary because, in reality, most men tend to enjoy only limited amounts of power. Instead, they use dominance, authority, and emotional distancing to socially construct and maintain images of themselves as powerful. Philaretou and Allen (2001: 309) quoting Gilbert statement, such sociocultural constructions of male power tend to hurt men by blocking their access to vital social support networks, withholding their nurturing and giving support to others, and limiting and perverting the various forms of their sexual expression, through, primarily, the inducement of sexual anxiety and the perpetration of sexual abuse.

From those gender definitions, it is concluded that gender as biological trait; sex is constant for all members of population. Whereas, gender is socially and culturally determined. Sex is what people have since the day people were born

in this world, or being male and female. On the other hand, gender is a label from society that to be constructed by social and culturally determined. These differences make different stereotypes of men and women as stated above.

2.2.2.1 Men's Studies

Men's studies often called men and masculinities in academic setting. Men's studies are an interdisciplinary academic field devoted to topics concerning men, masculinity, gender, and politics. Men's studies are correlation to women's studies in many universities. Men's studies programs and courses often include contemporary discussions of men's rights, masculinism, feminist theory, queer theory, matriarchy, patriarchy, and, more generally, the social, historical, and cultural constructions of men and virility.

Kitetu quoting (2008:14) Easlea, masculinism intended as a series of patterns, traits, characteristics, orientation, tendency, which establish the identity of the male sex. Masculinism identified with male dominance in practice of both scientific and social normative.

2.2.3 Masculinity

Masculinities are not same as 'men'. Masculinities are to speak about gender relation. It concerns the position of men in a gender order. Nurcahya quoting Barker's (2012:29). statement, Masculinity concept is a form of construction of maleness against men. Men simply do not birth with nature naturally masculine, masculinity shaped by culture, Masculinity in every culture may be different because each culture is influenced by the condition of society and different regions.

Burke and Stets (1998:1) stated Femininity and masculinity referred to the degree to which persons saw themselves as masculine or feminine given what it meant to be a man or woman in society. While individuals draw upon the shared cultural conceptions of what it means to be male or female in society which are transmitted through institutions such as religion or the educational system, they may come to see themselves as departing from the masculine or feminine cultural model. The contents in the table below are some words that symbolize and interpreted as a depiction of each gender are already very common in the community.

Table 2.1

The Characteristics of Masculinity and Femininity

Masculine	Feminine
Strength- physical and intellectual	Beauty (within narrow contentions)
Power	Size/physique (again, within narrow conventions)
Sexual attractiveness	Sexuality (as expressed to the above)
Physique	Emotional (as opposed to intellectual)
Independence (of thought, action)	Relationship (as opposed to freedom)
Being isolated as not needing to rely on other (the lone hero)	Being part of a context (family, friends, colleagues)

Cultures have their own organized systems which determine how members of that particular culture behave towards each other and towards their environment. Gender identity can also express in a word, for example

independence (of thought, action) can symbolize Stereotypical “real men” masculine identity. On the other hand, Relationship (as opposed to freedom) can express stereotypical of feminine identity that makes by culture and society. Women were passive, dependent, pure, refined, and delicate; men were active, independent, coarse, and strong. The content of Table 2.1 represents some words that symbolize the characteristic of each gender in society. For instance, the word of power represent to male strength. Physically, males are considered to be stronger than in women. It may be due to the cultural forms in society.

The 19th-century idealization of women had implications for men, who were seen as the opposite of women in a number of ways. Glover quoting (2000:18) Brittan stated that a person’s gender identity can be thought of as his or her interpretation and acting out, of the generally accepted social definitions of what it is to be a man or woman. Meanwhile, Brannon (2004:174) makes a table of common gender stereotypes, which show the different of sex and gender make different stereotypes of men and women, as follow:

Table 2.2

Gender Stereotypes

Typical of Men	Typical of Women
Aggressive	Gentle
Independent	Tactful
Unemotional	Talkative
Objective	Religious
Dominant	Aware of feeling of others
Active	Interested in own appearance
Competitive	Quite

Logical	Express tender feeling
Worldly	Enjoy art and literature
Self-confident	Cry easily
Act as leader	Dependent
Adventurous	Do not use harsh language
Ambition	Strong need for security

Stereotype is commonly known to public as belief about a certain social group or a type of individual. Stereotypes are often confused with prejudices, because, like prejudices, a stereotype is based on a prior assumption. Stereotypes are often created about people of specific cultures or races.

Every country has different culture, that makes people have different view of how men and women behave in different cultures show that gender difference and identity is given not only descended biologically but also from the views of society. The ideal male in society is perhaps seen as competent, tough, confident, strong, dominant, and aggressive. Besides, the ideal female is perhaps seen as warm, emotional, kind, polite, sensitive, friendly, and fashionable.

Anderson (2006: 39-41) relates masculinity and masculinity's point of view. He says that masculinism favors physical strength because of the tradition. Masculinists believe that if men are emotionally and physically strong, they will have not the capacity for depression or the desire to be feminine.

2.2.4 Semiotics

Semiotics is the study of meaning-making, the philosophical theory of sign and symbols. The term of semiotics, derived from Greek *semeitikos*, "observant of

signs". Sign is a commonly used word which can be found in language, image, movement, cues, colors, etc. I assume sign is part of the way people communicate and sign has meaning to help people to understand about something. The simplest definition of semiotics is *the study of signs*.

Swiss linguist Ferdinand de Saussure and American philosopher Charles Sanders Peirce are figures who are considered as pioneers of modern semiotics. Saussure wrote,

The linguistic sign unites not a thing and a name, but a concept and a sound-image... I call the combination of a concept and a sound image a sign, but in current usage the term generally designates only a sound-image. (Berger 2014: 3)

His division of the sign into two components, the signifier is sound-image and the signified is concept, and his suggestion that the relationship between signifier and signified is important for the development of semiotics. For example, there is a signifier is a gold ring and the signified is marriage. Gold ring is part of a marker in the marriage, can be regarded as evidence in a binder and commitment. Peirce, on the other hand, focused on three aspects of signs: their iconic, indexical, and symbolic dimensions.

The major semiotic theory developed by C. S. Peirce defines the signs can be divided by the type of relation that holds the sign relation together as icons, indices or symbols. Peirce said that the signs associated with objects that resemble. He uses the term icon for equality, the index for causal relationships, and symbols for conventional associations.

2.2.4.1 Symbol

Saussure chooses the term "sign" over "symbol" because the latter implies motivation. For Saussure, the sign is arbitrary. Virtually all signs, Saussure maintains, have only arbitrarily ascribed meanings. Since Saussure, this notion has been taken as axiomatic in Western linguistics and philosophy.

Symbol that use in gender culture, when baby shows we can know the sex of the baby before we see the baby itself by looking at the atmosphere and the dominant colors are used to decorate the room. Baby showers involve a sea of pastel blues for boys, and soft, delicate pink for girls. Almost people will give dolls, doll houses, and other girly toys, while male children are typically given gifts, such as toy cars, robots, and sports equipment. In short, it shows us about different standards of personality between men and women.

A symbol is somewhat more complicated and something that represents something else. Meanwhile, symbol in literature is an object that has meaning beyond itself (Pierce, 2005:31). There are two kinds of symbol, conventional and contextual symbols. Conventional or public symbols are those widely recognized as meaning something fairly definite by society or community; and private or contextual symbols are unique meaning determined mainly by the author.

There are private or contextual symbols. Contextual symbols are unique to individual or to a single work. A unique symbol may appear in a work of literatures. One of those is Sir Arthur Conan Doyle's work entitled Sherlock Holmes. One of the most interesting in his work is the character of Holmes, who

has the ability to find meaning in something that does not seem to exist. He is like an expert of semiology who understands the sign.

Symbols, from Saussure perspective, is the kind of sign that the relationship between signifier and signified. There is an example of a justice symbol, a goddess with closed eyes holding scales. This picture is a symbol that reinforces the meaning of impartiality and equality of treatment which we associate with justice.

2.2.5 Biographical Criticism

Biographical criticism relates the author's life and thought to his or her works. Or simply we can say, Biographical approach is an approach used to understand and comprehend a literary work by studying deeper about the life of the author. Usually the author's life and thought are reflections of his or her time and are thus important aspects of the historical approach or the author's life may have the major source of his or her literary material. An author's life may shed light on his or her works and the literature of the era.

Wijaya quoting Reaske (1966), Biography is a detailed description or account of someone's life. More than a list of basic facts, such as education, work, relationships, and death, biography also portrays the subject's experience of those events. A biography presents the subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality. This theory suggests that a work can be, more specifically, the product of an author's life experiences and through a better

understanding of important details pertaining to these experiences, a reader may better understand the work of an author.

Biographical criticism shares in common with New Historicism an interest in the fact that all literary works are situated in biographical contexts from which they are generated. Biographical criticism focuses on explicating the literary work by using the insight provided by knowledge of the author's life.

2.2.6 Sociological Criticism

Ruhmana (2010: 9) quoting Glickberg Statement, all literature, however fantasy or mystical in content, is animated by a profound social concern, and this is true of even the most flagrant nihilistic work. From that statement, all genre of literature is reflected of the phenomena that occur in the society.

Sociological Criticism is literary criticism directed to understanding literature in its larger social context; it codifies the literary strategies that are employed to represent social constructs through a sociological methodology.

Social criticism is similar to historical criticism in recognizing literature as a reflection of its environment. It would focus, for example on the ways in Jane Austen's novels depicts the emphasis n decorum and etiquette by the English country gentry at the end of the end of the eighteenth century. In recent times, especially between World War I and World War II, social criticism has described a particular kind of social reality and sometimes a particular economic and social theory.

2.2.6.1 Feminist Literary Criticism

Feminist criticism has explored how an author's gender influences his or her writing. Another important theme in feminist criticism is analyzing how sexual identity influences the reader of a text. Feminist Literary Criticism is literary criticism informed by feminist theory. It can be understood as using feminist principles and ideological discourses to critique the language of literature, its structure and being.

Feminist literary criticism became a dominant force in Western literary studies in the late 1970s, when feminist theory more broadly conceived was applied to linguistic and literary matters. Since the early 1980s, feminist literary criticism has developed and diversified in a number of ways and is now characterized by a global perspective. Certain literary genres practiced by women, such as diaries, journals, and letters, have gained more respect. Numerous anthologies, literary histories, and interpretive studies explore women's contributions to literature.

Elaine Showalter is a prominent critic, called this approach "gynocriticism". Especially influential was the work of French critics such as Luce Irigaray, Julia Kristeva, and Helene Cixous. Their criticism, called female writing, argued for an "essential" (biological, genetic, psychological) difference between men and women that causes women to think and write differently from man. Gynocritics urged women to become familiar with female authors and to discover their own female language, a language that supposedly enters the subconscious before the "patriarchal" language of the dominant culture. Whereas

sex is the biological difference males and females, gender is the cultural difference. Culture determines the traits and behavior that set masculinity apart from femininity and rules on “normal” and “natural” gender distinctions.

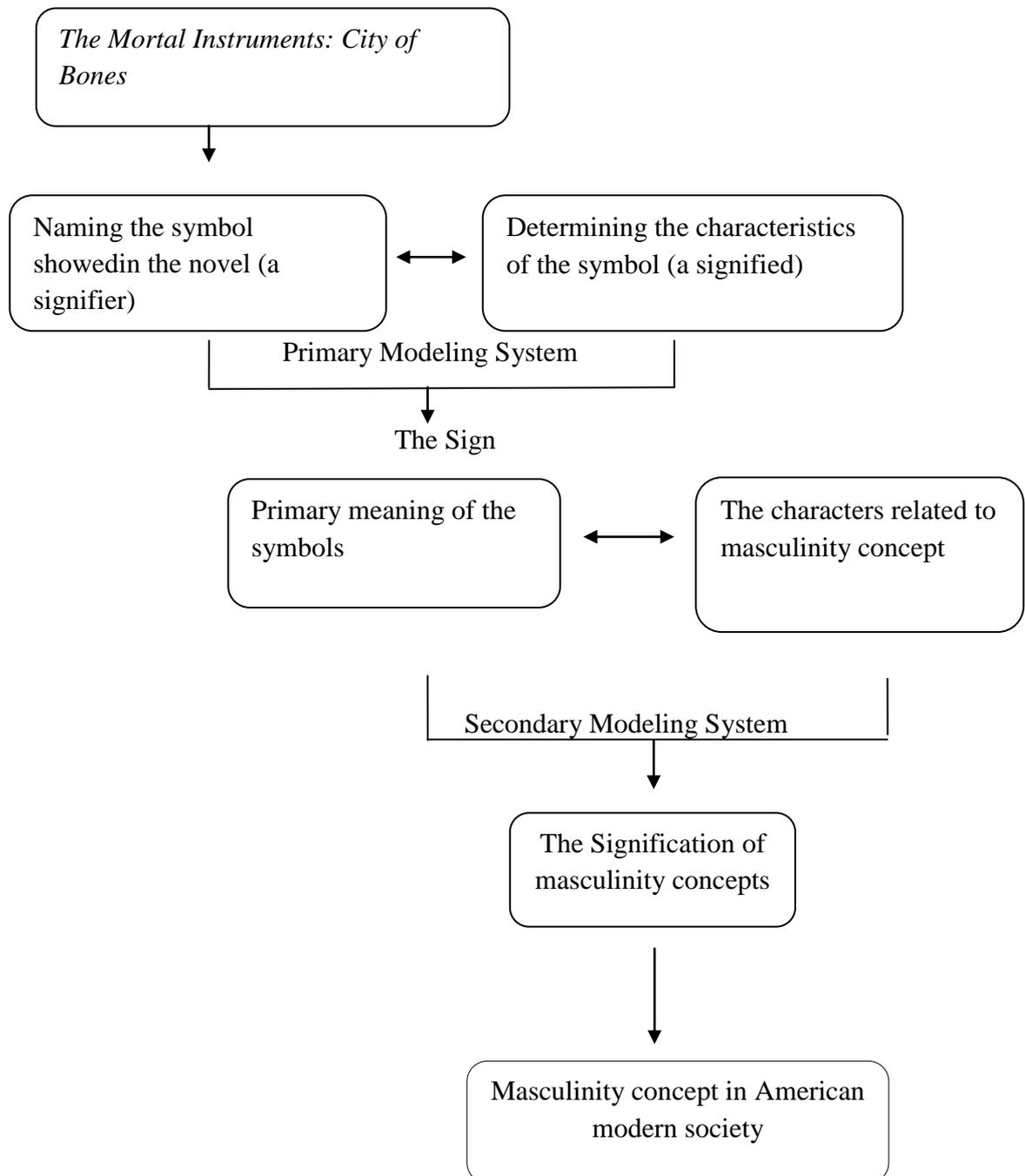
2.3 Theoretical Framework

A novel entitled “*The Mortal Instruments: City of Bones*” by Cassandra Clare will be used for this final project analysis, this study concerns about symbol of masculinity concept. In analysis the data of the study, I used the theory of semiotics. Saussure chooses the term "sign" over "symbol" because the latter implies motivation. For Saussure, the sign is arbitrary. Virtually all signs, Saussure maintains, have only arbitrarily ascribed meanings. Since Saussure, this notion has been taken as axiomatic in Western linguistics and philosophy.

In this research, I stated two problems to be discussed more. I used the semiotic approach based on the limitation of the research question and the representation of the background of the story. I started by collecting any symbols that related to discourse of masculinity concept to reveal their primary and secondary meaning. Then, I analyzed the symbols to find the meanings about manliness and masculinities in the novel.

I continued to the second analysis masculinity concept shaped within the society in the novel as reflected American Modern Society. I used Biographical criticism and Feminist literary criticism to analyze how masculinity concept shaped in American people. Discussion and analysis would be conducted from the data, and the last are giving conclusion and suggestion. It would be described in the scheme below

Scheme 2.3 Theoretical Framework



CHAPTER III

RESEARCH METHODOLOGY

This part consists of design of the study, types of data, source of data, instrument of the Study, procedures of obtaining data, and procedures of analyzing data.

3.1 Research Design

In this study, qualitative research is applied to create more objective and accurate research. Punch (2006: 52) quoting Cresswel, the qualitative research is defined as descriptive research since its interest is in process, meaning, and understanding gained through words and picture. The data used in this type of research is also qualitative ones in the forms of written or spoken, and not numbers. It is in accordance with this study which uses a novel as one source of data.

The main object of this study is a novel entitled "*The Mortal Instruments: City of Bones*" by Cassandra Clare (2007) which tells the story about the life of the Shadowhunters, as they prefer to be called, destroyed demons— and keeping the odd werewolves, warlock, and vampires in line. This work of art is originally published in United States.

3.1.1 Type of Data

Explanations and quotation are used as the of data. Explanation is used to explain the topic (explain more about universal symbolic of masculinity concepts) and quotation is for the evidence of the explanation. Quotations may helpthe readers

to understand more about the topic. Primary data are taken from the quotations in the novel, while secondary data are the supporting data obtained from books, dictionaries, journals, websites and articles correlating with the topic being analyzed.

3.2 Instrument of data collection

In conducting this study, I utilized observation sheets to collect the data and to make a record of my findings. In the observation sheets, I wrote down interesting character's dialogues, monologues, and narration presented in *The Mortal Instruments: City of Bones* as the data of this study. These observation sheets are attached in the appendices.

The questions are used to focus mainly on figuring out the problem statements. The questions are listed in the identified data, then they are put into tables. The questions that I used are as follows,

- a) What is the meaning of masculinity in *The Mortal Instruments: City of Bones* by Cassandra Clare?
- b) How is the masculinity concept shaped within the society in *The Mortal Instruments: City of Bones* reflecting American modern society?

3.3 Procedures of Collecting Data

There are five steps of obtaining the data, those are:

3.3.1 Reading

I read *The Mortal Instruments: City of Bones* by Cassandra Clare carefully for a better understanding of the novel, so that it can help me to the answer of the

problems. Reading the novel thoroughly mean also helps to understand content and author's main idea.

3.3.2 Identifying

I read the novel for several times and identified the data by remarking important quotations and conversation, which depicted the topic discussed in this study. The process of data identification include underlining. Meanwhile, the data are identified as parts of the whole story in order to obtain the relevant interpretation based on the themes of the story.

3.3.3 Inventorying

I listed all the identified data and put them in tables. Table 3.1 consists of columns data number, citation, book/journal, page, and author. Table 3.2 consists of data number, citation, page/chapter/line, number of problem to answer and explanation. I classified the overall data in several appendices, and to make it easy, I used some tables table to store the data.

The tables are as follows:

Table 3.1 Sample Data, List of Overall Data from the Novel

No.	Citation	Page Chapter Line	Answering Question Number	Explanation
1.	"You've got to be kidding me," the bouncer said, folding his arms across his massive chest. He stared down at the boy in the red zip-up jacket and shook his shaved head. "You can't bring that thing in here."	3/1/1	2	Almost Shadowhunters who fight the demons are all males, on the other hand the female ones have to mastering and teaching the young Shadowhunters.
2	<i>"Parabatai,"</i> said Jace. "It means a pair of warriors who fight together—who are closer than brothers. Alec is more than just my best friend. My father and his father were <i>parabatai</i> when they were young. His father was my godfather—that's why I live with them. They're my adopted family."	85/6/10	1	Each of Shadowhunters possessed a partner in their life. They called it <i>Parabatai</i> . They are bound oath that can not be violated that they will protect their <i>Parabatai</i> .

3.3.4 Classifying

The next method was classifying the data. I classified the relevant data by listing the quotations dealing with the topic to make it easy to answer the problems; the inventoried data are needed to be classified into three categories.

3.3.5 Selecting

In selecting data, the technique that would be applied were maintaining the most relevant data, omitting less relevant data. It means that only relevant data will be selected to answer the problems.

3.3.6 Reporting

In this step, I reported the data in the appendices. The appendices will help the readers to find out the overall data analysis easily and the obtained data was presented in a form of descriptive qualitative. These data include a description, analysis, and the interpretation of the data which supported by theories.

3.4 Procedures of Analyzing Data

In analyzing data, I will use semiotics as the basic to analyze the signification system of masculinity concept. Particularly, I utilize the concept of symbols as a part of semiotics which I relate to the characterization *The Mortal Instruments: City of Bones*. From Saussure perspective, is the kind of sign that the relationship between signifier and signified.

After analyzing the masculinity concepts that show in the novel, I analyze how masculinity concept is shaped within the western society as reflected on *The Mortal Instruments: City of Bones* by using sociological criticism.

The data are classified in form of sentences. They are written quotations of dialogues to answer the statement of the problem. They refer to give interpretation to the data that have selected. Then, these data are going to be analyzed using semiotics to find out the signification of masculinity symbols in *The Mortal Instruments: City of Bones*.

CHAPTER IV

RESULT OF THE STUDY

In this chapter, I reported the result of the study to answer the research of problem. The analysis employs techniques elaborated research methodology.

4.1 Symbols of Masculinity Represented in the Novel

The Mortal Instruments: City of bones is a novel based on the Shadowhunter life, as they prefer to be called, who destroyed the demon. Jace Wayland is a Shadowhunter with the independent, wise, brave, and clever characteristic. Jace is character that described as the power of men which are dominated in the story. Jace has other names, Jonathan Christopher Morgenstern and Jace Herondale. He is the best Shadowhunters of his time, currently residing in the New York Institute. He was raised and trained like a warrior, brought up strictly with the occasional beating by someone who is he think as his father, Valentine. He instilled thoughts such as "to love is to destroy" into Jace's mind. Valentine treated Jace with some level of kindness despite of his extremely disciplined upbringing. Valentine and Jace did share a few moments that a caring father-son relationship should have. Valentine realized that Jace was too soft for his plans and he needed to move on and get rid of Jace. To accomplish this, he again staged his death as Michael Wayland, convincing Jace and everyone else of "Michael's" death. Jace was later sent to the New York Institute to live with the Lightwoods, where

Valentine knew Jace would be well cared for, as well as in a good position for possible reconnaissance at a later time.

Generally, he was well trained into a best young Shadowhunters. It was shown from the conversation between Isabelle and Clary below.

"Did he?" asked Clary. "Tell me, is he always really rude, or does he save that for mundanes?"

"Oh, he's rude to everyone," said Isabelle airily. "It's what makes him so damn sexy. That, and **he's killed more demons than anyone else his age.**" (Clare 2007:61)

Besides, Jace was raised by Valentine both lovingly and harshly. He raised Jace with affection and violent at the same time. This left a deep impression within Jace, since it could give him screaming nightmare. From those valuable conditions, he grew into a brave and powerful character. It also shaped him into a loving man, especially to his family, the member of New York Institute. It stated in quotation below.

"Instead his father took the bird, now tame and trusting, in his hands and broke its neck. 'I told you to make it obedient,' his father said, and dropped the falcon's lifeless body to the ground. 'Instead, you taught it to love you. Falcons are not meant to be loving pet: They are fierce and wild, savage and cruel. This bird was not tamed; it was broken.'" (Clare 2007:193)

One day Valentine gave Jace a falcon, he ordered Jace to train the falcon so that the falcon could obey him. Nevertheless, Jace made the falcon slowly love him. It was inappropriate with its natural character. The falcon should be a fierce and wild bird. Therefore, Valentine was furious. He killed the falcon in front of Jace. This was form of father and son between Valentine and Jace.

A novel by Cassandra Clare shows symbols which should be interpreted by the readers. A symbol will present itself in form of the character, event, object, and total action. Symbols in literature can stand for more than one thing. In *The Mortal Instruments: City of Bones*, there are symbols that illustrate the concept of masculinity in the form of characters, objects, weapons, and male's action.

4.1.1 The Shadowhunter (Warrior)

The warrior code was remarkably uniform over history and across culture. From the Homeric world to twenty-first-century America and from the Vikings to the samurai to the medieval knights, warriors followed a similar ethos and derive their identity from living out the warrior code. Almost all historical records mention that warrior is strong and courageous figure who is always present manliness. Therefore, warrior has existed for centuries.

In real daily life, warriors were represented through any kind of actions and activities. I took example from the daily routine in English Department of UNNES. The students and the lectures could be considered as warriors as what has been explained previously, that warriors were characters who took actions selfishly, the lecturers and the students were together struggling to achieve their goals. The lecturers were struggling for their goal to make their students well-educated, while the students were fighting for the best grade they could achieve. So, it could be concluded that every human being lived on this planet was warrior who was struggling for something.

One character that could be portrayed as warrior in the novel was Shadowhunter. The portrayal of masculinity was also described in characteristics

add male's actions as Shadowhunters, for example leadership, brave, loyal, and quick in taking decision.

In one of Clare's illustration, Clary knew how to get the mortal cup then they discussed it with their teacher, Hodge. Alec disagreed with Jace's plan to take the Mortal Cup without the knowledge of the Clave. With a little persuasion and explanation from Jace and their teachers, finally Alec was willing to helped Jace's plan. Jace is a warrior who believes in every decision that he choose. A warrior that has a high perseverance in his mind would get the trust from others.

"In this case, however, Jace is right," said Hodge. "If the Clave were to come to the Sanctuary, it would be a disaster. Dorothea would flee with the Cup and would probably never be found. No, Jocelyn clearly wanted only one person to be able to find the Cup, and that is Clary, and Clary alone." (Clare 2007:303)

Convince others on our decision are not easy, especially if the decision harm or threaten ourselves or the others. From that illustration, the side of masculinity is drawn from Jace. He can make others believe his decision. Jace is considered as a powerful warrior (Shadowhunter), so it has a large impact on the people around him. They are a lot of trust and discuss a few things to him.

Jace as a leader in this novel has the loyalty to his community, the Clave, and his family that he will be protect them from enemy.

"Parabatai," said Jace. "It means a pair of warriors who fight together—who are closer than brothers. Alec is more than just my best friend. My father and his father were *parabatai* when they were young. His father was my godfather—that's why I live with them. They're my adopted family." (Clare 2007:85)

The loyalty can be seen from their law; each of Shadowhunters possessed a partner in their life. They called it *Parabatai*. They are bound oath that can not be

violated that they will protect their *Parabatai* and always help each other. They are warrior who would die for their partner.

Jace is a brave warrior. He killed more demons than Shadowhunter his age. He also never gives up when he fight against demons or bad Downworlders even if he should die.

"I guessed in the alley," Jace said. **"But I figured you'd get us inside the hotel, then turn on us. Once we'd trespassed, we'd have been out of the protection of the Covenant. Fair game. When you didn't, I thought I might have been wrong. Then I saw that scar on your throat." He sat back a little, still holding the blade at Raphael's throat. "I thought when I first saw that chain that it looked like the sort you'd hang a cross from.** And you did, didn't you, when you went out to see your family? What's the scar of a little burn when your kinds heal so quickly?" (Clare 2007: 250)

In chapter 14, an accident occurred when they were looking for a top Warlock in Brooklyn. His name is Magnus Bane. Simon is taken by vampires from Bane's party. The incident forced Jace and Clary to go to the Vampire nest, Hotel Dumort. His intelligence, agility and skill were tested. Thus, he must think smart in battle against the vampire in the Hotel Dumort. His ability as the best young Shadowhunter makes him did not fall into the trap.

There is another incident which proves Jace as a character who has the readiness to make decisions. Jace put up a rune tattoo on Clary to save her. He knew the risks of his actions and the Law says about placing.

"That night—there were Du'sien demons, dressed like police officers. We had to get past them. **Clary was too weak to run, and there wasn't time to hide—she would have died. So I used my stele— put a *mendelin* rune on the inside of her arm. I thought—**"(Clare 2007:71)

The quotation above marks on mundanes or human is prohibited. Putting up a rune on mundanes could turn them into a forsaken or kill them. Jace thought that

Clary must have Shadowhunter blood. Since, it is the only explanation why Clary could see the Shadowhunter and demons.

Shadowhunter, as a warrior who destroy demons and the downworlders such as vampire, werewolf, warlock, and elf violate the charter agreement approved between Shadowhunter and downworlders. The content of the agreement say that Downworlders are not allowed to hurt and hunt humans.

..."Most of us do. There are, of course, **Shadowhunters all over the world. We have to be everywhere, because demonic activity is everywhere. But to a Shadowhunter, Idris is always 'home.'**" (Clare 2007:65)

The Shadowhunters have to exist everywhere and they can not choose where they will be placed. They have to execute liability as a selected warrior and maintain the balance of the world and hunt demons. The quotation illustrates Shadowhunters have the same ethical code system with warrior that ever existed.

The warrior is fiercely loyal to his warrior code which is his honor and to the king. The warrior does not concern about his own comfort and security. Shadowhunters also do not do anything for their comfort. They should leave their hometown, Idris where is perceived as the safest place in the world.

..."it's only been recently that women have been Shadowhunters along with men. I mean, there have always been women in the Clave—mastering the runes, creating weaponry, teaching the Killing Arts—but only a few were warriors, ones with exceptional abilities. They had to fight to be trained.(Clare 2007:134)

Almost Shadowhuters who fight the demons are males. On the other hand the female ones have to mastering and teaching the young Shadowhunters. The rule of female Shadowhunters is supporting the male as written in the quotation above. It shows us the masculinity concept in the novel. The male is dominant and more

active than the female. Meanwhile, the female Shadowhunters tend to be inferior. Therefore, those rules strengthen the evidence of the superior male.

4.1.2 The Battle

Battle is an action or event that involves a lot of strength and power. Usually, a battle is an action to seize power or risk something important, such as region, position, and love. A man's life is a battle, first against himself and everything that can destroy him. Secondly, a man battles against everything that can harm those he loves. In a battle that involved a great deal, most of which involved violence, courage, power and self regard.

The Shadowhunters teach their young warrior to fight well and die honorably from a very young age. Valentine Morgenstern was one of the best Shadowhunter, His father raised him as a warrior. After the death of Valentine's father, who was supposedly killed by a werewolf; this incident changed Valentine for the worse and ultimately shaped his views and advocacy against Downworlders. Clare expressed through Hodge's words,

"He didn't approve of the Accords. He despised Downworlders and felt that they should be slaughtered, wholesale, to keep this world pure for human beings. Though the Downworlders are not demons, not invaders, he felt they were demonic in nature, and that that was enough. The Clave did not agree—they felt the assistance of Downworlders was necessary if we were ever to drive off demonkind for good. And who could argue, really, that the Fair Folk do not belong in this world, when they have been here longer than we have?" (2007: 79)

Downworlders are those who share the Shadow World with Shadowhunters. Valentine formed the Circle with the main goal of ridding the world of faeries, werewolves, vampires and warlocks. He thought that Downworlders is mix from demon and human, so the half of a Downworlders is a

demon and it should be destroyed. Yet, it broke the agreement of Downworlders and Shadowhunters.

Clare told that Valentine and Luke did a surveillance operation in the nest of werewolves. They were called Parabatai. Valentine told him (Luke) that he would guard his back that night. Luke did not see the wolf until it was on him and attacked him. Time elapsed; Luke became a werewolf after knowing that Valentine told him that he ought to kill himself by the dagger once belonged to his father.

“...He told me that he ought to kill me himself, but seeing me then, he could not bring himself to do it. He gave me a dagger that had once belonged to his father. He said I should do the honorable thing and end my own life...”(Clare 2007: 361)

Just like many other groups of soldiers, Shadowhunters were educated to become a powerful warrior and have high self-esteem. However, a Shadowhunter who turned into Downworlder is a shame. In this novel was inspired by samurai tradition, harikiri, to be applied in her story of Shadowhunters. Especially, the concept masculinity found in author's story was pretty similar to the one that could be found in samurai tradition. It is the concept of killing himself as a pride. They preferred to die with their sense of honor intact.

Shadowhunters had been taught since they were young. Their jobs are to protect the world and die as a warrior since it is a pride for them. It is seen from the quote, Clare stated that day by day many young Shadowhunters fall, however not many of them ready to go to eradicate the demons. They must pass through a lot of training while in this world more and more demons appear. This situation

illustrates that many young Shadowhunters were well educated with the same concept with a samurai.

It already alluded to earlier, a battle is an action to seize power or risk something important, such as region, position, and love. Clare shows a battle between Jace and Valentine in middle of chapter 23. She stated,

Jace had the seraph blade out, its light casting a hard illumination upward, darkening the circles under his eyes, the hollows of his cheeks. Valentine had turned and stood outlined in its light, his back against the mirror. In its surface Clary could also see Luke behind them; he had set his sword down, and was pulling the red-hilted *kindjal* out of Alaric's chest, gently and carefully. She felt sick and gripped her own blade more tightly. "Jace—" she began. (Clare 2007: 421)

The quotation above shows us that the fight can involve inter-family, as it happened to Jace and Valentine, who raised him until the age of 10 years old. Jace had to fight against Valentine who is like a father for him to save the future of Shadowhunters.

One more illustration from this novel that depicting of masculinity is someone who kills the clan leader will be the next leader. It shows us about struggle for leadership position.

...Valentine would mourn me. As we grappled, sometimes as men, sometimes as wolves, I saw that he was surprised by my fierceness. As the night faded into day, he began to tire, but my rage never abated. And as the sun began to set again, **I sank my dagger into his neck and he died, soaking me with his blood. I expected the pack to set on me and tear me apart. But they knelt at my feet and bared their throats in submission. The wolves have a law: Whoever kills the clan leader takes his place.** I had come to the place of the wolves, and instead of finding death and vengeance there, I found a new life. (Clare 2007:361)

A Shadowhunter named Luke turned into a werewolf because of the bite of the werewolf clan leader. Unfortunately, to be a werewolf was a shame among the

Shadowhunter. Thus, He planned to make revenge toward the werewolf clan leader.

Seizure of power is part of masculinity concept that is reflected from the battle between the men. They are willing to die for the honor as a leader, who actually has more risk and responsibility for the clan.

Field war commonly crowded by males, for an instance the king, the commander, even the troops are all males. As I stated above, a man's life is a battle, against himself and everything that can destroy him and against everything that can harm those he loves. In the battle with a big deal involved most of them involved violence, courage, power and self regard. Therefore, the relation among battle, man, and masculinity are shown clearly from those who are contributing all males.

4.1.3 *Powerful Physical Characteristic*

The human body is a symbol for our soul. A woman's beauty represents the virtue of her soul. Meanwhile, a man's physical strength represents his spiritual wholeness.

4.1.3.1 Muscle

Connell classified masculinity into two, physical masculinity working class and technical masculinity upper middle class. She concluded that physical masculinities working class is always associated with physical strength. This is also applied in the novel. Those who fought at the forefront of the war and fight against the devil could be described as a physical masculinity working class. The characters that illustrated with masculinity working class are Jace Wayland, Alex

Lightwood, Hodge, and Robert Lightwood. Meanwhile, technical masculinity upper middle class are reflected to Shadowhunters who lived in Idris (Shadowhunter's motherland) and committee of The Clave. They are always associated with people who use their brains instead of muscle. The Clave is the government of Shadowhunters. They are organization in charge of enforcing the law. Clare (2007:232) explained through Jace quote that most of Shadowhunters come from Idris, and they who grow up will send all over the world, "Most of us do. There are, of course, **Shadowhunters all over the world. We have to be everywhere, because demonic activity is everywhere. But to a Shadowhunter, Idris is always 'home.'**"

Muscles can reflect symbol of man's power. Strong warrior can be said to do anything. Clare (2007:234) expressed that "Clary watched him as Jace worked at the lock, watched the lean curve of his back, **the swell of muscles under the short sleeves of his T-shirt.**" These figures portrayed bodied muscular and strong and can lift everything depicted with their hands and defeat their enemies. Therefore, Masculinity concept also means as having muscle, strong and powerful physically.

"Now put your arms around me." She did, **feeling the hard muscles of his abdomen contract as he leaned forward and jammed the point of the stele into the ignition.** To her amazement she felt the motorcycle thrum to life under her. In her pocket Simon squeaked loudly. (Clare 2007:266)

In this novel Clare forms a physical of masculinity concept in characters Shadowhunters with the athletic and strong body among all of the characters. It proves that they are powerful to against demons and bad Downworlders.

4.1.4 Male's and Female's Weapons

As a warrior, male's life would never be separated from the weapons. Weapon is one of the important things in his life as means of self defense. It is also a symbol of strength, power and the degree of its owner.

The weapons room looked exactly the way something called "the weapons room" sounded like it would look. Brushed metal walls were hung with every manner of sword, dagger, spike, pike, featherstaff, bayonet, whip, mace, hook, and bow. Soft leather bags filled with arrows dangled from hooks, and there were stacks of boots, leg guards, and gauntlets for wrists and arms...(Clare 2007:81)

It could be concluded that male's and female's weapons are distinguished. It can be seen from the characteristic of each weapon. The characteristic of female weapons are flexible, light, east to use and to be hid, such as whips, dagger, and spike. Meanwhile, the male weapons are heavy, complex, and obvious, for example pike, sword, knife, bayonet, and bow.

Clare (2007:98) explained through Jace's quote "... I have to undergo rigorous training. **The rune tattoos on my skin protect me too. If you tried to use one of the seraph blades, for instance, it'd probably burn your skin, maybe kill you.**" Clare explained that Shadowhunters must pass a very long and harsh to be able to use weapons and runes.

Not many professional failed in the training. It could describe that as someone who has a weapon, they must have the determination and great strength to be able to become a great warrior.

4.1.4.1 Sword and Knife

Jace always brings knife or sword to protect himself. Clare (2007: 18) described **"Jace raised his hand, and Clary saw dim light spark off the knife he was**

holding. It was oddly translucent, the blade is as clear as crystal, as sharp as a shard of glass,...” Meanwhile Isabelle always brings her whip. Clare (2007:16) claimed “**Isabelle yanked hard on the whip, securing it.** Her smile glittered like poisonous water”. It could be whip more flexible and light than using the sword. The uses of weapons by Shadowhunters have safeguards and training very hard. It is already stated that almost all shadowhunters are male. Meanwhile, only the greatest female ones can join in Warfield, and the others stay in Clave and teach or master the young Shadowhunters in Idris. They also need to have courage than others.

He didn't finish. She moved with lightning swiftness, striking out at him with her open hand, a blow to his chest that would have sent him down gasping if he'd been a human being. He staggered back, and now there was something in her hand, a coiling whip that glinted gold **as she brought it down, curling around his ankles, jerking him off his feet. He hit the ground, writhing, the hated metal biting deep into his skin. She laughed, standing over him, and dizzily he thought that he should have known. No human girl would wear a dress like the one Isabelle wore. She'd worn it to cover her skin—all of her skin.**(2007:15)

The use of sword by male Shadowhunters can be described as a depiction of power possessed, more power than women. In her novel, Clare (2007:322) aims to confirm the male characters always armed themselves with sword and knife. Clare claimed that Jace attacked the devil that will seize the mortal cup “**with a soft snick, the sword at Jace's waist came free.** The point hovered just below Dorothea's chin.”. Female Shadowhunters can use other weapons such as swords, arrows or knives. However, most users of heavy weapons like sword and arrows are men.

Clare (2007:200) stated that Jace has chosen and provide a feminine and light weapon to be given to Clary. “He took something out of his jacket and handed it to her. **It was a long thin dagger in a leather sheath. The hilt of the dagger was set with a single red stone carved in the shape of a rose.**” The quotation proves that weapons used remains indicate gender identity of the user.

Female Shadowhunters usually use something light and easier but also strong enough to attack the evil. Meanwhile, the sword in this novel could be a symbol of masculinity. The weapons can reflect gender of the warrior. Sword can reflect the strength, power, and courage that should be part of the concept of masculinity.

4.1.4.2 Bow and Arrow

Bow also represents masculinity symbol. This weapon is always associated with hunting. Hunting is often portrayed as a man’s hobby because men are more attracted to the use of guns or bow-and-arrows. Being in having these types of weapons allow men to not only feel more dominant, but powerful.

Alec is one shadowhunter male character. He is Jace’s *Parabatai*. Clare (2007:311) wrote that “**Alec grabbed for his bow**, strapped across his back”. But there is one interesting thing in this novel, Simon who is not a shadowhunter can use the arrow. In this case, I think Clare want to show that Simon is still an ordinary man, who can use Shadowhunter’s weapon.

The relation between men and bow-arrow in the society shows one of man’s hobby, that is hunting. For most of human history, this was done through tracking down and killing wild animals and using bow and arrow. The hunt was a

way that many cultures and tribes initiated boys into manhood and provided men with an opportunity to bond and connect in a completely male setting.

Archery is also the man's hobby. While guns almost completely supplanted the bow and arrow in both hunting and self-protection, sometimes going back to the old ways can bring great satisfaction. A gun is to a sledge hammer as a bow and arrow is to a paintbrush. Archery allows you to connect with one of the most primitive of weapons; it works entirely on manpower. While the bow and arrow is rarely used for hunting anymore.

Based on the Shadowhunters' weapons apparently could be seen the use of weapons by gender users. Characteristics of the weapons used by female Shadowhunters describe the nature of woman in general as flexible, gentle, and dependent figure. Whereas, the use of male's weapons representing the nature of man as powerful, dominant, and ambitious figure.

4.2 The Masculinity Concept Shaped within the Society in the Novel as Reflected American Modern Society

Everybody wants to raise their children, especially a son, to be a confident, self-sufficient man and a productive member of society. If the culture in which they are raised dictates their values and concept of masculinity, then everybody wants to understand the values and concepts of masculinity promoted by the culture. A culture expresses its values in many ways, predominantly through media: television, movies, newspapers, etc. How society reacts to these stimuli reveal its approval or disapproval of the values. Historians and anthropologists have shown that there is no definite pattern of masculinity found

anywhere. Different cultures distinguish the masculinity concept. For instance, some cultures make heroes of soldiers, and regard violence as the ultimate test of masculinity; others look at soldiering with disdain violence as contemptible. More than one concept of masculinity can be found within a certain cultural setting such as in workplace, neighborhood, school, and family. Thus, there are likely different understandings of masculinity in different ways.

4.2.1 Homosexual Phenomenon

In works of classic and pop literary, some authors write homosexual as the theme of the story. Clare also creates homosexuality as one of problem in her novel. There was a gay character, named Alec, Jace's partner or in that novel called as *Parabatai*. He was a young Shadowhunter who lived in New York Institute. Clare states in Clary and Isabelle conversation,

"Is Alec gay?" Isabelle's wrist jerked. The eyeliner skidded, inking a long line of black from the corner of Clary's eye to her hairline

...

"What, you can't be gay and a Shadowhunter?"

"There's no official rule about it. But people don't like it. I mean, less with people our age—I think," she added, uncertainly, and Clary remembered how few other people her age Isabelle had ever really met. "But the older generation, no. if it happens, you don't talk about it". (Clare 2007: 197)

Isabelle swore Clary to silence when Clary asked if her brother, Alec, was gay. Homosexuality was frowned on by older Shadowhunters. Once if his parents found out that he was a homosexual, they would disown him. Alec's love for Jace was an evidence by the way he talked to Jace and his jealousy of Clary and Jace's relationship. Besides, Magnus Bane was another homosexual character. He was a

high warlock of Brooklyn, who placed the spell on Clary's memory, was also a homosexual and made several comments about being attracted to Alec.

From the discussion above, homosexual phenomenon which is represented in the story of *The Mortal Instruments: City of Bones* has never been happened in Shadowhunters life before and it is difficult to accept by old generation of Shadowhunter and the Clave since there is no official rule about it. Moreover, there is a serious problem in the regeneration of Shadowhunters. A number of young Shadowhunters fall while they should continue to reproduce to keep the world from the demons.

In the online newspaper “telegraph” Cassandra Clare told that we need more gay relationship in young adult fiction. *The Mortal Instruments* sequels portray the ostracism some young homosexual people sometimes face. In the next novel when Alec made his relationship with Magnus Bane public, he was excluded by people for being gay. Clare explained that she knew it “would be a problem” to have a gay character in her novels.

Manliness is supposedly very important for Americans. They have several mythic images to which they should live up. Some may be actively dishonored, for example homosexual masculinities in modern American culture. Homosexuality is sexual attraction or sexual behavior between members of the same sex. In recent years, same-sex marriage has been legalized in some parts of the United States and in 15 countries worldwide. In America, 64 percent of those under 30 back same-sex marriage, only 27 percent of those 70 and older support it. Therefore, it

can be stated that partly of American society can not accept the homosexual because most of them regard it as a deviation sex.

The right or wrong in the society is built by themselves and may be it influences by their religions and cultures. Generally, people shape the rules that have been around a long time. Social and Cultural norms can significantly influence both the expression of gender identity. As discussed by Connell (2005), most people insist that men and women are born into acting the way they do, this is known as sex oppressive for both for men and women. The rules in society and point of view affect the way they form a concept that exists, for example masculinity concept in society. For instance, masculine people expect competition in their friendships. They avoid communicating weakness. In contrast, feminine people are more likely to communicate their weakness and vulnerability. They often feel closer to their friends than masculine people. Since, they avoid communicating personal and emotional concerns.

4.2.2 Shadowhunters Reflecting in American Army

While most people believe that men act the way they do because of their biology, masculinity in the society is organized around social power that provides access. Connell (2000: 137) states that if a man fails in one area of power, they are likely to resort to another, such as aggression, sport, carrier, or sex. Connell also believes that masculinity is plural, such as manliness, gender relations, and the position of men and masculinity concepts. That they prefer selected male Shadowhunters than female is an evidence that Shadowhunters has same

masculinity concept. Fact shows that most the soldiers in the world are men. Clare states that,

... "it's only been recently that women have been Shadowhunters along with men. I mean, there have always been women in the Clave—mastering the runes, creating weaponry, teaching the Killing Arts—but only a few were warriors, ones with exceptional abilities. They had to fight to be trained. (Clare 2007:134)

Almost Shadowhunters who fight the demons are all males, on the other hand the female ones have to master and teach the young Shadowhunters. The male has dominated and more active than the female. This is a result of social changes and gender expectations, where hegemonic masculinity is now conflicting with other expectations. It is a familiar fact that most the soldiers in the world are men. Why, until very recently, has soldiering been an almost exclusively male? I think the society makes the rules. The society is those who make the rules about gender stereotype.

The explosion of World War II and the early Cold War gave great importance to the nation's enlisted men. The Selective Service draft began in 1940 until the end of 1973. Hundreds of thousands of young men's lives were altered by conscription. Women also usually depended on the army either in the form of their partner's wages or as a result of their employment in ways associated with their gender, such as cleaning, cooking and caring, as nurses, laundresses and cooks. The results of the Selective Service inspections launched a national conversation about the physical and mental well-being of the nation's men. Soldiers received ascendancy through military masculinity and their security and

military triumph associated with it. It became one of the earliest forms beginning of the strong evidence of role of men in the military in the U.S.

The women who serve in today's military differ from the men who serve in a number of ways. Since 1973, when the United States military ended conscription and established an all-volunteer force, the number of women serving on active duty has risen dramatically. Concept of masculinity is influenced and shaped by the entertainment media. There is also masculinity concept as evidenced by the theme of the film form of military, war, hero, and action. We can see the concept of masculinity that was built by American people can also be seen from the film and military action. Since, most of the characters in these films are male military. It can give us some insight into how the United States thinks about boyhood, manhood, manliness, and masculinity. In short, even though the fact that women in the military employment increased, masculinity concept in America still strong with the persistence of the main male characters in military films.

4.2.3 The Existence of Bouncer

Job is also former environment in masculinity concept. In the beginning of story, Clary saw a blue haired boy and a bouncer was in front of row queue, when Clary went to the Pandemonium Club with Simon Lewis. He joked to the bouncer that he is a vampire hunter. The bouncer is identical with big muscular man, like in chapter 4.1 that muscular man is one of the symbols of masculinity concept. Clare states that

"You've got to be kidding me," the bouncer said, folding his arms across his massive chest. He stared down at the boy in the red zip-up

jacket and shook his shaved head. "You can't bring that thing in here."(2007: 9)

From quotation above we can see the big bouncer called Doorman is a type of security guard, who employed at venues such as nightclub, bars, or concerts to provide security and check legal age. The dominance of physically large males as security guards in the entertainment industry shows how bouncers construct masculine identity. Traditionally the role of bouncer has been a working class male dominated occupation. Bouncer is a job indicates that the concept of masculinity influence on the western society. Almost bouncers who work in the nightclubs or bars are all males. They are the embodiment of masculinity concept. The bouncer must be brave, strong, macho, and has all considered manly attitude by people.

Cassandra Clare is an American author. She travelled a lot as a child with her family, trekking Himalayas and living shortly in England, Switzerland, and France. She had seen and studied many cultures from various countries. It also affects her way writing. For example, in his personal blog she wrote that his novel writing is influenced by many mythology and culture. Clare stated that she made sure to ensure the mythology of the series was rooted in world mythology, not just western religious mythology.

"We are sometimes called the Nephilim," said Hodge. "In the Bible they were the offspring of humans and angels. The legend of the origin of Shadowhunters is that they were created more than a thousand years ago, when humans were being overrun by demon invasions from other worlds. A warlock summoned the Angel Raziel, who mixed some of his own blood with the blood of men in a cup, and gave it to those men to drink. Those who drank the Angel's blood became Shadowhunters, as did their children and their children's children. The cup thereafter was known as the Mortal Cup. Though the legend may not be fact, what is true

is that through the years, when Shadowhunter ranks were depleted, it was always possible to create more Shadowhunters using the Cup." (Clare 2007:77)

According to Clare's Blog "**I read up on the mythology of angels and fallen angels... Nephilim in mythology are the "offspring" of men and angels**, so that's obviously a myth I adapted a little more freely to make it serve my purposes." She added that she did a lot of reading up on world mythology, especially anything having to do with good and evil spirits. One of the mythologies that she writes in her work in *The Mortal Instruments: City of Bones* is Nephilim. It is the root of Shadowhunters in her works. Nephilim is the "offspring" of men and an angel Clare adapted from the mythology.

The majority of main characters are men. Clare lists as that brave, independence, and masculine characters are predominantly male, for example, Jace Wayland, Alec Lightwood, Hogde, Luke/Lucian Graymark, and Valentine Morgenstern. Clare states that,

He levered himself up on his arms and looked down at her placidly. Clary could see blue sky above his head, a bit of tree branch, and the corner of a gray clapboard house. "Well, you didn't leave me much choice, did you?" he asked. "Not after you decided to leap merrily through that Portal like you were jumping the F train. You're just lucky it didn't dump us out in the East River."

"You didn't have to come after me."

"Yes, I did," he said. "**You're far too inexperienced to protect yourself in a hostile situation without me.**" (Clare, 2007:106)

Clare described the female main character, Clary as a woman that protected by the majority of the male characters, Jace, Alec, Simon, and Luke. The author wants to show the reader that it should be men to protect women.

The author might suggest that women represented as both strong and weak. It is defined in Jocelyn Fray. She lived a mundane (as human) life with her daughter, Clarissa Fray. Jocelyn leaved her hometown and her previous life to live as a mundane to protect Clary from Shadowhunter world so that she could live in peace without Downworlders and wars. On the other hand, she was overprotective mother who fear of the outside world to disturb her daughter. The discussion above shows the side of female author who want to show that what should be done by masculine people to feminine ones.

Gender of the author more or less will affect the style of his or her writing and the message to be conveyed to the reader. In her official blog, Clare stated that,

But I'm not writing a thinly veiled version of my own life. These characters are created to fit the needs of the story and to be very much themselves. Sometimes they incorporate aspects of people I know, or have met, like Simon's sense of humor or Clary's artistry. **Jace, alas, is definitely not based on anyone real.**

Jace is a masculine figure character who became the most powerful character formed by Clare. According feminist literary criticism, she formed a masculine character that she thinks qualifies as a masculine figure in her mind. Clare seems to want to convey to the readers that the people who formed her masculine seen in figure Shadowhunter as heroic figure.

CHAPTERV

CONCLUSSION AND SUGGESTIONS

The last chapter presents conclusions and suggestions. The first sub-chapter presents the conclusions of the discussion to answer the problem in this study. the second sub-chapter presents some suggestion.

5.1 Conclusion

After analyzing *The Mortal Instruments: City of Bones* novel in chapter IV and making some discussion, I was going to draw some conclusions.

First, *The Mortal Instruments: City of Bones* shows masculinity symbol which should be interpreted by the readers. A symbol will present itself in form of an event, the total action, an object, and a character. Symbols in literature can stand for more than one thing. There are symbols that illustrate the concept of masculinity in the form of characters, objects, weapons, and male's action.

Second, the researcher assumed that masculinity concept shaped within the society in *The Mortal Instruments: City of Bones* as reflected American Modern Society in some aspects of American people life, such as the way they think of homosexuality which also happened in the novel, bouncer as one of work that best describes masculinity, army in Shadowhunter as reflected army in American Society. In addition, the researcher also found that Clare tried to share about her personal life to the novel.

5.2 Suggestion

After conducting this study, I have some suggestions to the readers especially for English Literature students,

First, hopefully conducting a research in literary work based on masculinity concept as the topic will help students to be aware about genders' roles and gender issues reflected in society.

Second, I hope that Cassandra Clare's *The Mortal Instruments: City of Bones* can be a resourceful source to be analyzed using any kind of relevant literary approaches. It can be analyzed from any different perspective, such as based on psychological aspect, historical aspect, and sociological aspect and so on. More over, the novel can suggestively be one of supplementary literary subject in English Department of Semarang State University due to the significant moral values.

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APPENDICES

Synopsis of *The Mortal Instruments: City of Bones* by Cassandra Clare

Fifteen year-old Clary Fray's life is turned upside down when she tries to stop what she thinks is a random knife attack at an underage dance club. The knife-wielding punks she follows into a storage room are actually Nephilim, creatures that are half angel and half human, and the boy they attack is a demon. Clary is stunned when she witnesses the Nephilim, or *Shadowhunters*, as they prefer to be called, destroy the demon.

Clary's life is further complicated when her mother disappears. When Clary and Jace, a confident and handsome young Shadowhunter, return to Clary's apartment, the two are attacked by another demon, which Clary ends up killing, but not before it poisons her.

Jace takes Clary to the Institute, a kind of embassy for Shadowhunters, where she can heal. Clary and Jace are attracted to each other. Clary discovers that she is a Shadowhunter herself, the daughter of Valentine, one of the most feared and evil of the Nephilim. He wanted to use a relic called the Mortal Cup as a tool to create an army of Nephilim. His goal was to annihilate the Downworlders, such as vampires, werewolves, witches, fairies and sprites. Downworlders themselves are not demons, but some of their actions lead to evil. She learns that her mother

was a Shadowhunter from Idris, the magical home of the Shadowhunters. The Nephilim now believe Valentine, who had been presumed dead, has returned to find the magical chalice.

Clary and the other Shadowhunters find the Mortal Cup. Before it can be placed in safe hands, Valentine steals it. He escapes with the cup and Jace through a portal to an unknown location, which disappears before Clary can follow.

With the help of Luke –best friend of Clary’s mother, he is a werewolf, and Simon, her best friend, Clary locates where Valentine has hidden her mother, Jace and the Mortal Cup. A battle ensues between the werewolves and Valentine's minions. Clary finds her mother in a trance and chained to a bed. Unable to rouse her, Clary searches for Jace. When she locates him, she tries to convince him to escape with her, but Jace refuses. Valentine is the father Jace believed had been murdered long ago. Valentine has convinced Jace that he has fought against a corrupt government in Idris and that all the evil stories about him are false. Jace and Clary realize they are brother and sister.

Biography of Cassandra Clare

Judith Rumelt, better known by her pen name Cassandra Clare, She is an American author of young adult fiction. Cassandra Clare was born to American parents in Teheran, Iran and spent much of her childhood travelling the world with her family like Himalayas, and she lived in France, England and Switzerland before she was ten years old. Since her family moved around, she found familiarity in books and went everywhere with a book under her arm.

She spent her high school years in Los Angeles. After college, Cassie lived in Los Angeles and New York where she worked as an entertainment journalist at various entertainment magazines and even some rather suspect tabloids where she reported on Brad and Angelina's world travels and Britney Spears' wardrobe malfunctions in 2004. She started working on her YA novel, *The Mortal Instruments: City of Bones*, in 2004, inspired by the urban landscape of Manhattan, her favorite city. She turned to writing fantasy fiction full time in 2006 and *The Mortal Instruments: City of Bones* was released in 2007. This novel gained a multitude of awards, including 2010 Georgia Peach Book Awards for Teen Readers, the 2010 Abraham Lincoln Illinois High School Book Award and the 2010 Pacific Northwest Library Association Young Readers Choice Award. *City of Ashes* was awarded the 2009 ALA Teens Top Ten Title.

List of Overall Data from the Novel

No.	Citation	Page Chapter Line	Answering Question Number	Explanation
1.	<p>"Did he?" asked Clary.</p> <p>"Tell me, is he always really rude, or does he save that for mundanes?"</p> <p>"Oh, he's rude to everyone," said Isabelle airily. "It's what makes him so damn sexy. That, and he's killed more demons than anyone else his age."</p>	61/5/11	1	<p>Jace was raised by Valentine both lovingly and harshly. He raised Jace with affection and violent at the same time. This left a deep impression within Jace, since it can give him screaming nightmare.</p>
2.	<p>"Instead his father took the bird, now tame and trusting, in his hands and broke its neck. 'I told you to make it</p>	193/11/1	1	<p>One day Valentine gave Jace a falcon, he ordered Jace to train the falcon so that the falcon could be obey him. Nevertheless,</p>

	<p>obedient,' his father said, and dropped the falcon's lifeless body to the ground. 'Instead, you taught it to love you. Falcons are not meant to be loving pet: They are fierce and wild, savage and cruel. This bird was not tamed; it was broken.'"</p>			<p>Jace made the falcon slowly love him. The falcon must be a fierce and wild bird. Therefore, Valentine was furious. He killed the falcon in front of Jace.</p>
3.	<p>"<i>Parabatai</i>," said Jace. "It means a pair of warriors who fight together—who are closer than brothers. Alec is more than just my best friend. My father and his father were <i>parabatai</i> when they were young. His father was my</p>	85/6/10	1	<p>Each of Shadowhunters possessed a partner in their life. They called it <i>Parabatai</i>. They are bound oath that can not be violated that they will protect their <i>Parabatai</i> and always help each other. They are warrior who would die for their partner.</p>

	godfather—that's why I live with them. They're my adopted family."			
4.	"In this case, however, Jace is right," said Hodge. "If the Clave were to come to the Sanctuary, it would be a disaster. Dorothea would flee with the Cup and would probably never be found. No, Jocelyn clearly wanted only one person to be able to find the Cup, and that is Clary, and Clary alone."	303/18/6	1	Clary knew how to get the mortal cup then they discussed it with their teacher, Hodge. Alec disagreed with Jace's plan to take the Mortal Cup without the knowledge of the Clave. With a little persuasion and explanation from Jace and their teachers, finally Alec willing to helped Jace's plan.
5.	"I guessed in the alley," Jace said. "But I figured you'd get us inside the hotel, then turn on us. Once we'd trespassed,	250/14/11	1	In chapter 14, an accident occurred when they were looking for a top Warlock in Broklyn. His name is Magnus Bane.

	<p>we'd have been out of the protection of the Covenant. Fair game. When you didn't, I thought I might have been wrong. Then I saw that scar on your throat." He sat back a little, still holding the blade at Raphael's throat. "I thought when I first saw that chain that it looked like the sort you'd hang a cross from. And you did, didn't you, when you went out to see your family? What's the scar of a little burn when your kinds heal so quickly?"</p>			<p>Simon is taken by vampires from Bane's party. The incident forced Jace and Clary to go to the Vampire nest, Hotel Dumort.</p>
6.	"That night—there	71/5/7	1	Marks on mundanes or

	<p>were Du'sien demons, dressed like police officers. We had to get past them. Clary was too weak to run, and there wasn't time to hide—she would have died. So I used my stele— put a <i>mendelin</i> rune on the inside of her arm. I thought—"</p> <p>(clare, 2007:71)</p>			<p>human. Put up a rune on mundanes could turn them into a forsaken or kill them. Jace thought that Clary must have Clave blood. Since, it is the only explanation why Clary could see the Shadowhunter and demons.</p>
7.	<p>..."Most of us do. There are, of course, Shadowhunters all over the world. We have to be everywhere, because demonic activity is everywhere. But to a Shadowhunter, Idris is always 'home.'"</p>	65/5/11	1	<p>The Shadowhunters have to exist everywhere and they can not choose where they will be placed. They have to execute liability as a selected warrior and maintain the balance of the world and hunt demons.</p>

8.	<p>..."it's only been recently that women have been Shadowhunters along with men. I mean, there have always been women in the Clave—mastering the runes, creating weaponry, teaching the Killing Arts—but only a few were warriors, ones with exceptional abilities. They had to fight to be trained.</p>	134/9/10	1	<p>Almost Shadowhunters who fight the demons are all males, on the other hand the female ones have to mastering and teaching the young Shadowhunters. The rule of female Shadowhunters is support the male as written in the quotation above.</p>
9.	<p>Jace had the seraph blade out, its light casting a hard illumination upward, darkening the circles</p>	421/23/5	1	<p>Shadowhunters usually have a preferred weapons, or weapons they specialize in. for instance, Jace always</p>

	<p>under his eyes, the hollows of his cheeks. Valentine had turned and stood outlined in its light, his back against the mirror. In its surface Clary could also see Luke behind them; he had set his sword down, and was pulling the red-hilted <i>kindjal</i> out of Alaric's chest, gently and carefully. She felt sick and gripped her own blade more tightly. "Jace—" she began.</p>			kept his sword or knife.
10.	<p>...Valentine would mourn me. As we grappled, sometimes as men, sometimes as wolves, I saw that he was surprised by my</p>	361/21/2	1	Valentine Morgenstern was one of the best Shadowhunter, His father raised him as a warrior. after the death of Valentine's father, who

	<p>fierceness. As the night faded into day, he began to tire, but my rage never abated. And as the sun began to set again, I sank my dagger into his neck and he died, soaking me with his blood. I expected the pack to set on me and tear me apart. But they knelt at my feet and bared their throats in submission. The wolves have a law: Whoever kills the clan leader takes his place. I had come to the place of the wolves, and instead of finding death and vengeance there, I found a new life.</p>			<p>was supposedly killed by a werewolf; this incident changed Valentine for the worse, and ultimately shaped his views and advocacy against Downworlders.</p> <p>Valentine formed the Circle with the main goal of ridding the world of faeries, werewolves, vampires and warlocks.</p>
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11.	<p>“She (Clary) watched him as he (Jace) worked at the lock, watched the lean curve of his back, the swell of muscles under the short sleeves of his T-shirt.”</p>	232/14/3	1	<p>In this novel, all of the characters of Shadowhunters have athletic body and also so strong</p>
12.	<p>"Now put your arms around me." She did, feeling the hard muscles of his abdomen contract as he leaned forward and jammed the point of the stele into the ignition. To her amazement she felt the motorcycle thrum to life under her. In her pocket Simon squeaked loudly.</p>	266/15/5	1	<p>In this novel, all of the characters of Shadowhunters have athletic body and also so strong</p>
13.	<p>The weapons room</p>	81/6/1	1	<p>There are a variety of</p>

	<p>looked exactly the way something called "the weapons room" sounded like it would look. Brushed metal walls were hung with every manner of sword, dagger, spike, pike, featherstaff, bayonet, whip, mace, hook, and bow. Soft leather bags filled with arrows dangled from hooks, and there were stacks of boots, leg guards, and gauntlets for wrists and arms...</p>			<p>weapons used by Shadowhunters. They have many types of weapons in their institute. Most of these weapons are made with materials capable of killing demons.</p>
14.	<p>"... I have to undergo rigorous training. The rune tattoos on my skin protect me too. If you tried to use one of the</p>	98/7/3	1	<p>For Shadowhunters, rune tattoos are a complex runic language given to them by the Angel Raziel, which grant them the</p>

	seraph blades, for instance, it'd probably burn your skin, maybe kill you."			powers
15.	"Jace raised his hand, and Clary saw dim light spark off the knife he was holding. It was oddly translucent, the blade clear as crystal, sharp as a shard of glass, the hilt set with red stones."	18/1/1	1	The male characters always armed themselves with sword and knife. Clare claimed that Jace attacked the devil that will seize the mortal cup "with a soft <i>snick</i> , the sword at Jace's waist came free.
16.	"Isabelle yanked hard on the whip, securing it. Her smile glittered like poisonous water".	16/1/1	1	Female Shadowhunters usually use something light but more easily but also strong enough to attack the evil.
17.	He didn't finish. She moved with lightning	15/1/1	1	The uses of weapons by Shadowhunters have

	<p>swiftness, striking out at him with her open hand, a blow to his chest that would have sent him down gasping if he'd been a human being. He staggered back, and now there was something in her hand, a coiling whip that glinted gold as she brought it down, curling around his ankles, jerking him off his feet. He hit the ground, writhing, the hated metal biting deep into his skin...</p>			<p>safeguards and training very hard. It is already stated that almost all shadowhunters are male. Meanwhile, only the greatest female ones can join in Warfield, and the others stay in Clave and teach or master the young Shadowhunters in Idris.</p>
18.	<p>“with a soft <i>snick</i>, the sword at Jace's waist came free. The point</p>	322/18/3	1	<p>The male characters always armed themselves with sword and knife.</p>

	hovered just below Dorothea's chin.”			Clare claimed that Jace attacked the devil that will seize the mortal cup “with a soft <i>snick</i> , the sword at Jace's waist came free.
19.	“Alec grabbed for his bow , strapped across his back”	311/18/9	1	Alec is one shadowhunter male character who used bow and arrow as his weapon. Bow also represents masculinity symbol. This weapon is always associated with hunting.
20.	“Simon lowered the bow. He was blinking behind his glasses, his mouth slightly open. He looked as astonished as Clary felt.”	328/19/1	1	Isabelle swore Clary to silence when Clary asked if her brother, Alec, was gay. Homosexuality was frowned on by older Shadowhunters, and if his parents found out that he was a homosexual,

				<p>they would disown him.</p> <p>Alec's love for Jace was evidence by the way he talked to Jace and his jealousy of Clary and Jace's relationship.</p>
21.	<p>"Is Alec gay?"</p> <p>Isabelle's wrist jerked. The eyeliner skidded, inking a long line of black from the corner of Clary's eye to her hairline</p> <p>...</p> <p>"What, you can't be gay and a Shadowhunter?"</p> <p>"There's no official rule about it. But people don't like it. I mean, less with people our age—I think," she</p>	197/11/4	2	<p>The bouncer indicates that the concept of masculinity influence on the western society. Bouncer is identic with big muscular man. Meanwhile, muscular is one of symbol of masculinity.</p>

	<p>added, uncertainly, and Clary remembered howfew other people her age Isabelle had ever really met. “But the older generation, no. if it happens, you don’t talk about it”</p>			
22.	<p>"You've got to be kidding me," the bouncer said, folding his arms across his massive chest. He stared down at the boy in the red zip-up jacket and shook his shaved head. "You can't bring that thing in here."</p>	9/1/1	2	<p>Almost Shadowhuters who fight the demons are all males, on the other hand the female ones have to mastering and teaching the young Shadowhunters.</p>
23.	<p>... "it's only been recently that women have been Shadowhunters along</p>	134/9/10	2	<p>The training of new Shadowhunters is one of the responsibilities of all adult shadowhunter,</p>

	<p>with men. I mean, there have always been women in the Clave—mastering the runes, creating weaponry, teaching the Killing Arts—but only a few were warriors, ones with exceptional abilities. They had to fight to be trained.</p>			<p>recently that female women always mastering, creating weapons and teaching the young ones.</p>
24.	<p>He levered himself up on his arms and looked down at her placidly. Clary could see blue sky above his head, a bit of tree branch, and the corner of a gray clapboard house. "Well, you didn't leave me much choice, did you?" he asked. "Not after you</p>	106/8/6	2	<p>Jace and Clary began to care for one another. In this novel, Clary is one of character that always protected by the other characters.</p>

	<p>decided to leap merrily through that Portal like you were jumping the F train. You're just lucky it didn't dump us out in the East River."</p> <p>"You didn't have to come after me."</p> <p>"Yes, I did," he said.</p> <p>"You're far too inexperienced to protect yourself in a hostile situation without me."</p>			
25.	<p>"He didn't approve of the Accords. He despised Downworlders and felt that they should be slaughtered, wholesale, to keep this world pure for human beings. Though the</p>	78/5/6	1	<p>Valentine Morgenstern was one of the best Shadowhunter, His father raised him as a warrior. After the death of Valentine's father, who was supposedly killed by a werewolf; this incident</p>

	<p>Downworlders are not demons, not invaders, he felt they were demonic in nature, and that that was enough. The Clave did not agree—they felt the assistance of Downworlders was necessary if we were ever to drive off demonkind for good. And who could argue, really, that the Fair Folk do not belong in this world, when they have been here longer than we have?"</p>			<p>changed Valentine for the worse and ultimately shaped his views and advocacy against Downworlders.</p>
26.	<p>"We are sometimes called the Nephilim," said Hodge. "In the Bible they were the</p>	77/5/11	-	-

	<p>offspring of humans and angels. The legend of the origin of Shadowhunters is that they were created more than a thousand years ago, when humans were being overrun by demon invasions from other worlds. A warlock summoned the Angel Raziel, who mixed some of his own blood with the blood of men in a cup, and gave it to those men to drink. Those who drank the Angel's blood became Shadowhunters, as did their children and their children's children. The cup thereafter was known as the Mortal</p>			
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	<p>Cup. Though the legend may not be fact, what is true is that through the years,when Shadowhunter ranks were depleted, it was always possible to create more Shadowhunters using the Cup."</p>			
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