

**MASCULINITY CONTEST ANALYSIS OF EDWARD
AND JACOB IN *TWILIGHT* NOVEL BY STEPHENIE
MEYER**

THESIS



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S U R A B A Y A

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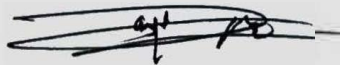
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ABSTRACT

Agustin, M. A. (2023). Masculinity Contest Analysis of Edward and Jacob in *Twilight* Novel by Stephenie Meyer. English Literature Department, UIN Sunan Ampel Surabaya. Advisor: Itsna Syahadatud Dinurriyah, MA

Keywords: Characterization, Masculinities, Competition

This study examines the masculinity contest in the *Twilight* novel, shown by the main characters Edward Cullen and Jacob Black. Both Edward's and Jacob's personality influences the exhibited masculinity contest. This research focuses on two key topics directed to the discussion: (1) How are Edward and Jacob's characters described in the novel *Twilight*? (2) How is the masculinity contest shown between Edward and Jacob in *Twilight*?

This study analyzes the personality of Edward and Jacob by using new criticism in the field of character and characterization to gain a deep understanding of the problem. This study also uses the theory of masculinity, specifically the masculinity contest, to examine Edward and Jacob's competition. The Masculinity Contest traits include four types of Masculinity Contest Concepts: Show No Weakness, Strength and Stamina, Put Work First, Dog Eat Dog (competitive). The descriptive qualitative method clearly and systematically describes the problem under study.

The findings reveal various characterizations of Edward, including caring and wise, handsome and charming, from a wealthy family. On the other hand, Jacob's characterization includes a kind-hearted, handsome, charming, and friendly person. The research found that the masculinity contest shown through four main points they are: Showing no weakness, strength, and stamina, put work first, and dog eats dog. The researcher also concludes that the tense relationship between Edward and Jacob is one of the characteristics of a masculinity contest because it can be seen from the competition that they prove their worth to Bella.

ABSTRAK

Agustin, M. A. (2023). *Analisis kompetisi Maskulinitas Edward dan Jacob dalam Novel Twilight Karya Stephenie Meyer*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: Itsna Syahadatud Dinurriyah, MA

Kata Kunci: Karakterisasi, Maskulinitas, Kompetisi

Penelitian ini mengkaji tentang kontes maskulinitas dalam novel *Twilight* yang diperankan oleh tokoh utama Edward Cullen dan Jacob Black. Baik kepribadian Edward maupun Jacob mempengaruhi kontes maskulinitas yang ditampilkan. Penelitian ini berfokus pada dua topik utama yang diarahkan pada pembahasan: (1) Bagaimana pendeskripsian karakter Edward dan Jacob dalam novel *Twilight*? (2) Bagaimana kontes kejantanan antara Edward dan Jacob di *Twilight*?

Penelitian ini menganalisis kepribadian Edward dan Jacob dengan menggunakan kritik baru di bidang karakter dan penokohan untuk mendapatkan pemahaman yang mendalam tentang masalah tersebut. Penelitian ini juga menggunakan teori maskulinitas, khususnya kontes maskulinitas, untuk mengkaji persaingan Edward dan Jacob. Ciri Kontes Maskulinitas mencakup empat jenis Konsep Kontes Maskulinitas: Tidak Menunjukkan Kelemahan, Kekuatan dan Stamina, Utamakan Pekerjaan, Anjing Makan Anjing (kompetitif). Metode deskriptif kualitatif menggambarkan secara jelas dan sistematis masalah yang diteliti.

Temuan mengungkapkan berbagai penokohan Edward, termasuk peduli dan bijaksana, tampan dan menawan, dari keluarga kaya. Di sisi lain, penokohan Yakub termasuk orang yang baik hati, tampan, menawan, dan ramah. Hasil penelitian menemukan bahwa kontes maskulinitas ditunjukkan melalui empat poin utama yaitu: Tidak menunjukkan kelemahan, kekuatan dan stamina, mengutamakan pekerjaan, anjing makan anjing (kompetitif). Peneliti juga menyimpulkan bahwa hubungan tegang antara Edward dan Jacob merupakan salah satu ciri dari sebuah kontes kejantanan karena terlihat dari kompetisi tersebut mereka membuktikan kehebatannya kepada Bella.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, the problem of the study, the significance of the study, the scope, and the limitation of the study.

1.1 Background of the Study

This study focuses on the competition between the main characters, Edward Cullen and Jacob Black, who are trying to prove themselves as worthy people to be with Bella. Although Bella is not the focus of the researchers in this study, Bella is still an important aspect where she is the reason Edward and Jacob are competitive. Bella is a girl who moved to Forks from Arizona and chose to live with her father, a police chief. Although from Arizona, he had lived in Forks as a child. When Bella's parents were not yet divorced. Edward Cullen is portrayed as a cold and introverted character well-known in high school in Forks due to his attractive appearance in the *Twilight* novel. Not only because of his appearance, but Edward is also an adopted child whom Carlisle, a doctor in Forks, raises. Moreover, Jacob Black is the son of Billy Black, a close friend of Bella's father. Jacob is Bella's childhood friend. In this research, Edward and Jacob are described as rivals in pursuing Bella in this novel.

This novel by Stephenie Meyer also tells about elements where humans and non-human beings can coexist. In this *Twilight* novel, there is a folklore of a people who also support competition between Edward and Jacob. The cold ones are the nickname of cold-blooded people like Edward and his family. As the name suggests, the cold ones symbolize their cold blood; neither they live nor die.

These people have a way of eating differently from other creatures; the food they consume is blood. Most cold-blooded people prefer to eat human blood rather than animals; from this eating habit, The Quileute tribal elders felt that the arrival of the Edward family in Forks was a threat. The Quileute tribal elders made a pact with The Cullens (the cold ones) to stay away from their area. However, The Cullens people claimed they only hunted animals, not humans. The tribal kept an eye on them and would not reveal their identities as he promised. In addition to stories about cold-blooded people, this novel also describes the legend of the Quileutes, which explains the origin of Jacob's great-grandfather. As previously explained, the Quileutes tribe existed long before the vampires came to Forks. The legend of the Quileutes is explained when Jacob is with Bella at the beach of La Push. There it is explained that the Quileutes originated from a wolf who became a human or so-called Werewolves. Quileutes believed the wolf was their brother and that killing them was against the law. They believed that the cold ones were the natural enemy of the wolf pack because they once came to their territory. However, Cullens claims that they will never hunt humans. They did not hunt the way others of their kind did—they were not supposed to be dangerous to the tribe. So Quileutes tribal elders made a truce with them. If they promised to keep their territory as they promised, the tribes would not expose their identity.

The relationship between Edward (the cold one), a blood drinker, and Jacob (the Quileute tribe), a werewolf, made Edward and Jacob not in good condition. Besides their different backgrounds, Edward and Jacob think they can protect Bella in their way. The relationship between the Quileute tribe and The Cold Ones is tense because the tribe does not like the way vampires hunt, which makes them

natural enemies of werewolves. In the novel, the Cullens are explained as a newcomer to the Fork, and the Quileute tribe wanted to protect their people and the Fork's residents. The love affair between Edward and Bella was always disturbed by the presence of Jacob, who only wanted to protect Bella from Edward's kind vampire, and Edward, who was annoyed that Jacob was interfering too much with Bella's affairs. Because they feel they can do the best for Bella, Edward, and Jacob become more competitive to prove themselves.

The competition happened because of the love triangle between Bella, Edward, and Jacob. Edward and Jacob's love for Bella and their attempts to protect her make them compete. Edward is getting close to Bella until they discover the secret behind Edward's life, which makes them finally bond. The fact that he knows they cannot together make Edward take the risk of staying close to Bella. Meanwhile, Jacob tries to make a distance between Edward and Bella.

The researcher first chose *Twilight* as the object analysis because Stephenie Meyer tells readers an exciting story from a forbidden love story between vampires and humans and the triangle Loveline between Bella, Edward, and Jacob. Secondly, from the triangle, Loveline sparks the tension with the rivalry between Edward and Jacob, fighting over who is best suited to be with Bella. Edward and Jacob compete to prove who can protect Bella from other vampires and to compete for their manhood the best. Therefore, the researcher uses a masculinity contest because the competition between the two men proves their superiority. The researcher uses one branch of literature, masculinity, as the main theory. Through this research, the researcher hopes to provide insight into the masculinity contest to the reader and also provide an interesting topic to discuss.

In this study, the researchers used a variety of literature reviews to connect the studies, preventing duplication and helping to ensure the research's validity. The first study is a thesis compiled by Ahmad Zulkifli (2010) from Alauddin State Islamic University Makassar titled "Romance in Stephenie Meyer's *Twilight*," which explains the tendency of love presented in the novel and also explains vampires projected in the story. In analyzing this novel, the author employed an extrinsic and an internal approach. The author finds many different views on romance, several views about the point of view of love stories, and new directions about vampire characters.

The second study is a thesis compiled by Alies Wirimiarti (2014) from the Muhammadiyah University of Surakarta entitled "Struggle for Normal Life in Stephenie Meyer's *Twilight* Novel (2005): An Individual Psychological Approach". The author finds that Edward Cullen must face obstacles in Forks, such as Isabella Swan, Bella's family, school rules, and defending her love from his kind, who craves Bella's blood.

The final study is a thesis titled "Heroism Values in Stephanie Meyer Novel's *Twilight*," compiled by Nurlaila Alhabsyi (2013) from Gorontalo State University, which explains the heroism values portrayed in Edward Cullen's character. According to a study, Edward Cullen's character represents the ideals of moral greatness, ability or prowess, action in the face of opposition, and triumph in the spiritual. These elements highlight the good deeds and contributions Edward Cullen has made for others, especially Bella Swan, through his struggle and effort.

Researchers found many studies that examined the *Twilight* novel, and many also examined masculinity, as seen through the characterization of the characters.

Much of the research also focuses on Edward and other male characters. From this research, researchers need to find research focusing on using the masculinity contest theory by Berdahl et al. (2018). Therefore this study not only focuses on the masculinity that appears in the main character but also on the masculinity contest between Edward and Jacob. Based on the background of the study, the researcher formulates the following research questions:

1.2 Problems of the Study

1. How are Edward and Jacob's characters described in the novel *Twilight*?
2. How is the masculinity contest shown between Edward and Jacob in *Twilight*?

1.3 Significance of The Study

This study informs readers about the Masculinity contest shown by Edward and Jacob's characters through dialogue, narration, and action. The researcher hopes to explain the contest through Edward and Jacob's competition in the Stephenie Meyer novel *Twilight* to give readers insight into one of the components of the literary approach called the masculinity contest, which is contained in the book as a data source. The researcher also expects to be able to explain the theory of masculinity through *Twilight* novels. The researcher also hopes the result can provide additional knowledge and a deep understanding of the Masculinity content in the *Twilight* novel and how it relates to society.

1.4 Scope and Limitation

This research analyzes the *Twilight* saga, focusing on the first series by Stephenie Meyer, as it explores inhuman fighting over humans. The analysis focuses on their behavior and speech, indicating competition from the main characters in the *Twilight* novel. The new criticism theory will be used to analyze Edward and Jacob's characterization. At the same time, the Masculinity contest theory will be used to analyze the competition between Edward and Jacob.

1.5 Definition of Key Terms

1. Characterization explains what can be seen in how the author describes the character through appearance (Keen, 2003. P. 64)
2. Masculinities are a set of behaviors shaped by gender relations (Connell, 2005. P,77)
3. Competition, according to Dr. Johnson in Hayek (2016), is the act of trying to get what other people attempt to get at the same time (p. 364).

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CHAPTER II

REVIEW OF LITERATURE

This chapter presents the literary theory used to analyze the *Twilight* novel. Firstly, the researcher uses new criticism to analyze the character and characterization. Secondly, the researcher uses masculinism to analyze the masculine traits that show through the character. Lastly, the researcher used masculinity contests to analyze the competition shown in the characterization.

2.1 New Criticism

New Criticism or careful reading, or "close reading" in America by the New Critics, has been the dominant teaching approach in literary studies during the previous few decades (Tyson, 2006, p. 135). New criticism becomes the leading theory in many studies that want to examine the text. New criticism also provides an idea of how researchers read and write, such as interpreting data. The new criticism involves reading with a focus on form, emphasizing the value of seeing "the words on the page" or the text itself rather than such things as the historical and ideological background in which the book was set (Bennett & Royle, 2023, p. 11). Through close reading, which is applied in the new critical theory, researchers can focus on the area of their reading (Tyson, 2006. p. 137) also stated that New Criticism focuses on texts' specific meaning and how that meaning is constructed. Clausen (1997) explained that The New Criticism examines work from the inside, focusing on the author's intentions and parts of the text and how they relate to the background material (Butler, 2006. p. 2). Because new criticism supports the freedom of literary works, it is only focused on the

form and content of literary works. The term "the text itself" is used by New Critics because their concept of a literary work has a strong relationship with their thinking about the right way to interpret it (Tyson, 2006. p. 137). Although sometimes the meaning of the text differs from the meaning intended by the author, New Criticism still provides a perspective for the reader in interpreting the text because various ideas can support the reader's understanding of a text. New Criticism appreciates the inclusion of multiple texts from different points of view on the same character or event. As a result, their meanings become more complex, reflecting the complexity of human experience and increasing textual dependability (Tyson, 2006. p.139). The dominance of new criticism in literature also influences researchers in analyzing the characters in the *Twilight* novel. Through the characterization of the characters being analyzed, the researcher looks for how the masculinity contest is described in each character.

2.2 Character and Characterization

2.2.1 Character

In literature, a character might be depicted as limited or broad to the plot. If an author emphasizes a character's specific aspects, the character's identity will be unnoticed, and vice versa (Fishelov, 1990. P. 422). The author has the right to describe the characters to be made, such as displaying characters through direct descriptions or explanations of other characters. Fishelov (199. P. 422) also explains that a character's "presence" as a living entity may be felt when given several characteristics, are portrayed from different perspectives, are fully detailed, and are portrayed in various scenarios. The depiction of characters, such

as living things, so readers can feel them through different perspectives, explained in detail, and depicted in these various scenarios, forms a physical picture and character traits as if they know the character. Another definition of character, explained by Tomashevski, stated that character is a unifying element that helps us find our way in a group of data and provides another method of categorizing and organizing specific reasons (Chatman, 1972. p. 58). The variety of characters in the story supported by different backgrounds makes it easier for researchers to analyze related research. Also, (De Temmerman, 2010. p.24) contends in his article that characterization analysis in narrative literature can benefit from a hermeneutical tool that examines the significance of character and characterization. Therefore, characterization is needed by readers and researchers to understand a character.

In a story, each character has a different role, which along the plot, can be seen from the interactions among the characters. Bamman, O'Connor, and Smith's study of persona in the film shows that character is determined by a series of actions widely recognized as class representatives. These actions may offer insight into how certain behaviors can align with various identity traits (Jokers & Kirilloff, p. 2, 2016). Some researchers below explain the character types and kinds to know character development.

1. Flat & Round Character

E.M Forster in Vidhya & Arjunan (2015, p. 77) classified two kinds of Characters They are “Round” and “Flat.” *Round* characters are realistic and dynamic individuals that show significant change as the story develops. The main interest in the plot is generally generated by the protagonist, who is often active in

showing growth and development in response to situations or actions. While *Flat* characters in stories can be recognized by several characteristics and never develop as "round characters." It is known as an unchanging character because it maintains a single quality throughout the entire story.

2. Main Character & Supporting Character

The main and supporting characters are separated depending on the character's role or level of importance and the character's function in story development. Supporting characters occur once or multiple times in a brief narrative segment, and several constituents are also inconsistent (Nurhidayati, 2018, p. 495).

3. Major Character & Minor Character

The major character is the dominant figure who performs the key part in the action. The representation and growth of the key characters are critical to the plot. The protagonist is the major character who is the center of the action. Minor to reliant characters are also necessary because they support the major character. As a result, the action is carried on by the play's major and minor characters (Vidhya & Arjunan, 2015. p.77).

2.2.2 Characterization

Character and characterization are directly connected because they refer to 'what happens,' the story, and 'how the narrator talks about what happened' (Keen, 2003. p. 4). It is an important component in the narrative supporting the point of view of the reading experience. As well as character and characterization also

have types to portray the action of the characters. Characterization can occur directly, as in the narrator's or another character's assertions about the character (Keen, 2003. p 64). It explains what can be seen in how the author describes the character through appearance. Character directly gives the reader direct information about the character and requires little interpretation. Moreover, indirect characterization, as in the reader deducing significant character features from actions, words, or context (Keen, 2003. p 64). This characterization gives the reader a little place to understand the character's background more deeply through the signs explained in the text and interpret the personality independently.

Characterization is creating a character by categorizing their behaviors, speech patterns, and ideas. This contributes to the spectacle, the development of the story, and the expression of ideas (Vidhya & Arjunan, 2015. 77). De Temmerman & Emde Boas (2018. p. 22-23) distinguish characterization techniques into six parts; they are:

1. **Emotions:** The emotions expressed by characters and attributed to them by narrators might reveal information about their mental traits or psychological perspective.
2. **Group membership:** Characters are anchored in their social setting through group membership. Characters can be shown as belonging to a macro-social group (for example, one's fatherland or city), a micro-social group (for example, one's noble birth, social station, and wealth), or an educated-intellectual peer group (for example, earned and education).

3. **Action:** and behavior is among the most visible indicators of one's character, according to narrative literature and ethical theory. This method will be extensively discussed throughout this work.
4. **Speech:** Characterization through speech is frequently central: The phrase can relate to an orator's ability to portray themselves as good and trustworthy in his speech, among other things.
5. **Focalization:** Bal defines focalization as the character's method of observing, understanding, and making sense of reality. It acts similarly to speech as a metonymical approach because it is directly tied to the character's actions or words.
6. **Physical appearance:** Character can be determined by one's physical appearance. In the story, fixed and changing bodily traits (body language) are essential.
7. **Setting:** Insofar as it indicates and appeals to readers' knowledge of a causal relationship between a character and a room, the look of a room may describe a character metonymically as in expressing a place where the reader can describe the setting of the place and its history.

The distinctive types of characterization give the researcher a clear perspective to analyze the characters' backgrounds to be discussed. The researcher analyses male characteristics through two main characters in *Twilight novels*, Edward Cullen and Jacob Black, to get the masculinity contest traits.

2.3 Gender Studies

In the late 1960s, "gender" was generally employed to describe the distinction between feminine and male forms of language (Nicholson, 1994. p. 79). The distinction between biological sex differences and how they influence behaviors and abilities, which are then classified as either masculine or feminine, was made using the concept of gender. By influencing human behavior and abilities, gender in literature is also significant because it influences how humans speak term "gender" is now frequently used to refer to any social construction that involves the male/female divide, including those that distinguish between "female" bodies and "male" bodies (Nicholson, 1994. p. 79). In addition to influencing human behavior and speech abilities, it also affects humans in their physical appearance, where gender plays a role in distinguishing male and female bodies. The structure of gender differences helps researchers to get ideas about the characters to be examined. According to (Fernández-Álvarez, 2014. p. 61), Gender is an evolving idea that illustrates two key ideas: stereotypes, ideologies, habits, and lifestyles related to the feminine and masculine differences in each culture. Men and women are different, changing. They are not universal, unchanging essences. Masculinity indirectly talks about one's gender. Since gender is a social construct and one of the many ways humans make meaning and create social structures, it is linked to this research about masculinity contests, including the masculinity theory.

2.4 Masculinity

The concept of Masculinities drew significantly from actual studies that had developed in the 1980s and early 1990s, most of which examined masculinity's construction in particular circumstances (Connell, 2005). Connell (2005) stated that in 1995 *Masculinities* was published, establishing an area of research on masculinity contributing to contemporary social inequalities. In his 2nd edition book, Connell (2005) also stated that The Women's Liberation Movement sparked a discussion about males and gender. A minor males' Liberation movement aimed to change the "male sex role" emerged in the 1970s. Men considered masculine tend to be powerful, successful, competent, dependable, and in control. Political debates on masculinity, power, and change resulted from this. The "Puritan theme," which celebrates masculinity based on responsibility, dedication, and achieving goals, is one of two themes Hoch (1979) notes in the history of masculinity. As previously stated where men are also required to have competent traits. Where is the way he works and his dedication and responsibility as a breadwinner. For Connell (1995), the history of masculinity cannot be presented linearly: instead, 'dominant, subordinated, and marginalized masculinities are in constant interaction, changing one another's conditions of existence and changing themselves as they are (Beynon, 2002). (Marowaski, 1985) explained that masculinity was characterized as being strong, active, and self-assured with a liking for tools, sports, and working for oneself. They also did not like dancing, guessing games, being alone, religious males, women who were more intelligent than them, or slim ladies (Smiler, 2004). That

is to say, being a man does not depend on other humans. To be included as masculine, men are expected to be resilient and look firm.

On the other hand, the "playboy theme" emphasizes having fun, relaxing, and enjoying life (Beynon, 2002), apart from being physically strong, hardworking and responsible. Masculinity also has characteristics where the result of hard work needs to be shown through their lifestyle. Connell's book explains the kinds of masculinity that could make it easy to identify problematic conditions.

1. Hegemonic Masculinity

Hegemonic Masculinity may be characterized as a set of gender behaviors that includes the accepted solution to the problem of patriarchal power rights, which ensures (or is taken to guarantee) men's dominance and woman's subordination (Connell, 2005. p 77). Hegemony refers to cultural dominance in society, involving certain gender relations between males and emphasizing manly attributes such as power, aggressiveness, and control.

2. Subordination Masculinity

The most obvious example in current European/American civilization is the heterosexual males dominating and gay men being subordinated, where heterosexual men abuse gay men through various rather substantial acts (Connell, 2005. p. 78). It indicates that subordination is Oppression that places homosexual masculinities at the bottom of a male gender hierarchy.

3. Complicity Masculinity

Masculinities that accomplish the patriarchal reward without the tensions or risks of becoming patriarchal front-line fighters are complicit (Connell, 2005.

p. 79). In contrast to the characteristics of masculinity that are bold and not hesitate in making decisions, this masculinity can be said to be a gentle version of hegemonic masculinity. These gentle traits are depicted in Marriage, raising kids, and social life, which frequently entails compromises with women rather than ultimate power. Many males benefit from patriarchal ideals, such as honoring wives and mothers, avoiding aggression, performing housework, and bringing home the family wages.

4. Marginalization Masculinity

Gender order, including hegemony, subordination, and complicity, interacts with class and race hierarchies, resulting in particular masculine connections. There may be marginalization between subordinated masculinities, and black masculinities may play symbolic roles in white supremacist situations (Connell, 2005. p. 80). Like gay masculinity, black masculinity includes subordinates because of the color of their skin. At the same time, they are harassed because the color of their skin is not a benchmark for one's manhood. Masculinity should focus on things that can be achieved, as mentioned above; the characteristics of masculinity.

From the structure of masculinity described, this research can proceed to aspects of masculinity that occur in an environment that is in accordance with the *Twilight* novel. Masculinity has been explained above as supporting details to examine masculinity in the character of Edward and Jacob. Based on the concept of masculinity, where every man competes to get his "Masculinity" title, the researcher adds Masculinity Contests as the leading theory to explain the competition in masculinity deeply. The researcher uses the masculinity contest

framework to analyze the study since this theory is the most suitable for analyzing the character.

2.5 Masculinity Contest

Masculinity contests are known as where males compete with each other to establish themselves as the dominant ones in a particular society (Berdahl et al., 2018). Masculinity Contests Cultures define work as a competition only won by those who best match masculine ideals, such as being tough and not hesitating (Berdahl Cooper et al., 2018). Blair-Loy (2005) and Kellogg (2011) also explain the reason why the workplace becomes a venue for masculinity contests because the community is not focused on tasks but focuses on proving masculinity, “mine is bigger than yours” contest to indicate workload and long schedules (Berdahl, Cooper, et al., 2018, page number). Donaldson (1991) explains that a male presence may be defined by standard organizational operations and the standards for excellent performance at the workplace. This is evident on the factory floor, where labor that gradually ruins the body is how working-class masculinity is characterized (Connell, 2009, p. 242). Dasgupta (2003) adds another example of middle-class masculinity's strict rules of clothing, language, and actions that may be seen in workplaces (Connell, 2009, p. 242). These types of workplaces may endanger positive work cultures to achieve the goal of improving performance and income. Work becomes a competition in which traditional masculine values such as competitiveness and domination are supported and publicized (Koc et al., 2021). Vandello et al. (2008) stated that studies on men have revealed that portraying masculinity as “Hard-won easily lost” where men have to do things

perfectly because mistakes might ruin the "winner" image and damage their claim to achievement and status (Berdahl, Cooper, et al., 2018). One of the reasons why men are so competitive in self-evident competition is because the workplace supports masculinity contests by rewarding those who emerge successful as "real men" with social status and resources. (Berdahl, Cooper, et al. 2018). Berdahl et al. (2018. P. 433) The standard of people competing for masculine positions and perceived dominance in terms of the physical, emotional, behavioral, and social forms determining manhood based on Organizational masculinity contest norms refer to men's demand to :

1. **Show no weakness** is an expression of cocky confidence that rejects worry, anxiety, confusion, or mistakes and suppresses any softer, feminine feelings.
2. **Strength and Stamina**, such as the capacity to work continuously for long periods of time in jobs that require more cerebral than physical labor, are linked to gaining respect and status at work.
3. **Put work first** means allowing no outside or personal influences, such as family duties, to interfere with work and refraining from taking any breaks or leaves (seen as signs of weakness).
4. **Dog-eat-dog** describes the workplace as very competitive or a gladiatorial place where the winners oppress and take advantage of the losers; opponents must be eliminated because others are untrustworthy.

Connell recognized that diverse masculinities are generated in various contexts, including various units and levels of the same organization, showing that the organizational creation of masculinity is not homogenous (2009). Many studies only highlight the masculinity traits among the characters. In this study, the researcher aims to examine the characteristics of masculinity and competition

that occur in the characters in the novel *Twilight*, Edward Cullens and Jacob Black, using Raewyn Connell's Masculinity as the basis for data analysis and also Masculinity Contest Concept by Berdahl et al. to analyze the competition.



CHAPTER III

RESEARCH METHOD

This chapter presents the research method used to analyze the *Twilight* novel. The researcher used qualitative methods to investigate the problems to be analyzed in this study.

3.1 Research Design

The researcher used qualitative methods to investigate the problems to be analyzed in this study. Qualitative research can identify meaning and critical or interpretive ways of thinking about the social construction of reality Daymon & Holloway (2010, p. 6). The researcher used qualitative methods to find the characteristic of each character and interpret the action that indicates masculinity contests.

3.2 Data Collection

3.2.1 Research Data

Researchers use a book entitled *Twilight*, written by Stephen Meyer. Primary data sources are printed books and e-books. Furthermore, the writers get supporting data from books, journals, papers, and past studies linked to this study.

3.2.2 Data Source/ Subject of the Study

In this study, the researcher used two types of sources: primary and secondary. The primary sources for this study are the words, sentences, and phrases and the action performed by the characters in the novel *Twilight* by

Stephenie Meyer. Secondary sources were gathered from books, articles, theses, journals, and previous studies relevant to this research.

3.2.3 Research Instrument

The researcher herself is the main research instrument to obtain and collect data in this study. The researchers observe, collect, and analyze the research data. In analyzing this study, researchers also used instruments in the form of the novel *Twilight* by Stephenie Meyer, journal articles, e-books, and websites. Researchers obtained data from the *Twilight* book. Because the instrument is a book, the researcher only interprets and explains the data obtained without going through interviews or questionnaires.

3.2.4 Data Collection Technique

In collecting the data, the researcher will do some steps they are:

1. The researcher carefully and repeatedly reads the first *Twilight* novel by Stephenie Meyer to understand the story's content. In the first reading stage, the researcher reads to understand the story. In the second stage, the researcher focuses on reading the research of the problem to be studied.
2. The researcher highlighted and divided the narrative, dialogue, and action representing personality and masculinity contests.
3. The researcher made a data table of the proper sentences related to the masculinity contests that are depicted through narrative, dialogue, and action.
4. The researcher classifies the collected data into the characters characterization and masculinity contest traits.

3.3 Data Analysis Technique

1. The researcher identifies Edward and Jacob's characterization and masculinity contest by paying attention to the novel *Twilight's* narrative, dialogue, and action.
2. After identifying the data, the researcher marks the quotation containing words, sentences, or dialogue to support the arguments.
3. The researcher classifies the data using the Masculinity Contest as the main theory through characterization.
4. The researcher analyzed the data based on the quotation from the *Twilight* novel using the qualitative method to identify the data.
5. In the last step, the researcher explains the analyzed data and concludes the analysis.

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CHAPTER IV

ANALYSIS

In this chapter, the researcher will discuss the problem of the study mentioned in Chapter I. The first analysis examines the main characters' personalities, Edward and Jacob. The second analysis examines the masculinity contest traits depicted through characterization. This research focuses on the competition between Edward and Jacob.

4.1 Edward's Characterization in *Twilight*

In this session, the researcher explained the nature of Edward as the main character. The exposure of this nature is taken through narration, action, and interaction between characters. This novel highlights Edward, Jacob, and Bella as the main characters. In the novel, Edward has several characteristics that can support the features of contest masculinity.

4.1.1 Introverted person

In the novel *Twilight*, the character of Edward is described by the author as a closed man. Edward only hung out with his brothers and sisters, who were also in the same school. The closing factor of Edward and his brother is also supported by the explanation in the *Twilight* novel where Edward's family, or the Cullens, are newcomers to Forks. The Cullens do not interact much with the people around them as newcomers. It makes them close and always hang out with themselves.

Often they gather only five, which makes them not spend time socializing in the school environment.

Meyer (2005) writes:

“Throughout all this conversation, my eyes flickered again and again to the table where the strange family sat. They continued to look at the walls and not eat. “Have they always lived in Forks?” I asked. Surely I would have noticed them on one of my summers here. “No,” she said in a voice that implied it should be obvious, even to a new arrival like me. “They just moved down two years ago from somewhere in Alaska.”.” (author, year, P.21).

The quote above is the conversation between Bella and her friend Jessica in the school canteen, where she first sees Edward and his siblings, and their appearance is caught in Bella's eyes. The novel also explains that Bella is a newcomer to Forks, apart from Edward. As a newcomer, of course, Bella has a curiosity about the place she will live in the future through Bella's questions about Edward's family, which Jessica happily explains to be a source of environmental information around Forks.

Besides Jessica as her source of information at school, Bella is the daughter of the police chief in Forks. Bella's father, with his police work, of course, can also provide more information about residents. The conversation about Edward did not stop at Jessica; Bella also asked her father about Edward's character. The conversation begins with Bella's father asking about how Bella's first day at school was where on that day, she happened to have the same class as Edward. In the *Twilight* novel, it is also explained that Bella has a moment of interaction with Edward when she is found sitting at the table with Edward. The interaction that Bella experienced was not as good as one might think; Edward looked uncomfortable with Bella side by side.

Meyer (2005) writes:

“Do you know the Cullen family?” I asked hesitantly. “Dr. Cullen’s family? Sure. Dr. Cullen’s a great man.” “They . . . the kids . . . are a little different. They don’t seem to fit in very well at school.” Charlie surprised me by looking angry. “People in this town,” he muttered. “Dr. Cullen is a brilliant surgeon who could probably work in any hospital in the world and make ten times the salary he gets here,” he continued, getting louder. “We’re lucky to have him—lucky that his wife wanted to live in a small town. He’s an asset to the community, and all of those kids are well-behaved and polite. I had my doubts when they first moved in with all those adopted teenagers. I thought we might have some problems with them. But they’re all very mature—I haven’t had one speck of trouble with any of them. That’s more than I can say for the children of some folks who have lived in this town for generations. And they stick together the way a family should—camping trips every other weekend. . . . Just because they’re newcomers, people have to talk.” (P.36).

The quotation above tells how Bella's father is a police chief whose job includes often listening to citizen reports. One of them talks about how the closed family of the Cullens made the Cullens brothers have no friends other than their family.

Meyer (2005) writes:

It was the longest speech I’d ever heard Charlie make. He must feel strongly about whatever people were saying. I backpedaled. “They seemed nice enough to me. I just noticed they kept to themselves. They’re all very attractive,” I added, trying to be more complimentary (P.37).

Although not the type of child who often causes trouble, their very introverted way of getting along with them makes them difficult to approach.

Besides the introverted character, Edward appears cold and difficult to approach by others. As stated above, Edward and his Family, as very closed and hard to approach, began to stare at Bella when they sat together in Biology class. It is an odd moment because Edward is never interested in the people surrounding him.

Meyer (2005) writes:

I dropped my head, letting my hair fall to conceal my face. I was sure, though, in the instant our eyes met, that he didn't look harsh or unfriendly as he had the last time I'd seen him. He looked merely curious again, unsatisfied in some way.

"Edward Cullen is staring at you," Jessica giggled in my ear.

"He doesn't look angry, does he?" I couldn't help asking.

"No," she said, sounding confused by my question. "Should he be?"

"I don't think he likes me," I confided. I still felt queasy. I put my head down on my arm.

"The Cullens don't like anybody . . . well, they don't notice anybody enough to like them. But he's still staring at you." (P.42)

Another proof that the Cullen brothers are introverted is depicted through Bella's narration; she says that Edward and his siblings always spend time with themselves without communicating with others. Meyer (2005) stated: "The Cullens and The Hales sat at the same table as always, not eating, talking only among themselves. None of them, especially Edward, glanced my way anymore." (P.69).

Considering that Edward's behavior was not like before, where his closed character made Edward a difficult person to approach, he surprised Jessica when Edward was the one who first invited Bella, who was not his family, to sit at the cafe table with him.

Meyer (2005) stated:

"So what did Edward Cullen want yesterday?" Jessica asked in Trig.

"I don't know," I answered truthfully. "He never really got to the point."

"You looked kind of mad," she fished. "Did I?" I kept my expression blank.

"You know, I've never seen him sit with anyone but his family before. That was weird."

"Weird," I agreed. (P.111)

4.1.2 Caring and Thoughtful Person

Edward may appear cold and difficult to approach by others. However, it is different until one school is shocked by his approach to Bella after saving Bella from a car accident. In the novel, Bella is described as a weak and clumsy girl. That character makes Edward care about Bella and want to protect her even more. Edward helps Bella even with trivial things, like giving Bella a ride when she goes to Seattle.

Meyer (2005) says:

“I heard you say you were going to Seattle that day, and I was wondering if you wanted a ride.” That was unexpected.
 “What?” I wasn’t sure what he was getting at.
 “Do you want a ride to Seattle?”
 “With who?” I asked, mystified.
 “Myself, obviously.” He enunciated every syllable as if he were talking to someone mentally handicapped. (P. 83).

The more Edward is getting closer to Bella, making it impossible for him to stay away from Bella. Edward does not have to offer Bella a ride, but he cannot ignore it. He cares for her so much that he even worries about the vehicle that Bella uses. Even with his cold nature when he did not want to befriend Bella, Edward could not hold back his concern for Bella.

Meyer (2005) says:

I was still stunned. “Why?”
 “Well, I was planning to go to Seattle in the next few weeks, and, to be honest, I’m not sure if your truck can make it.” “My truck works just fine, thank you very much for your concern.” I started to walk again, but I was too surprised to maintain the same level of anger. “But can your truck make it there on one tank of gas?” He matched my pace again. “I don’t see how that is any of your business.” Stupid, shiny Volvo owner. “The wasting of finite resources is everyone’s business.” Honestly, Edward.” I felt a thrill go through me as I said his name, and I hated it. “I can’t keep up with you. I thought you didn’t want to be my friend.” (P.83)

The time Edward saves Bella in an accident in the school parking lot, Edward does not have to help Bella, who puts himself and the Cullen family in danger for almost exposing his true identity. Since the accident, Bella still has not given up on her curiosity about how Edward could save her from such a long distance and so fast. Since the accident, Edward has become more transparent to Bella; it shows how he did not even care to show his ability to walk so fast that people did not realize it was like coming as fast as lightning to help her.

Meyer (2005) says:

“The next morning, when I pulled into the parking lot, I deliberately parked as far as possible from the silver Volvo. I didn’t want to put myself in the path of too much temptation and end up owing him a new car. Getting out of the cab, I fumbled with my key, and it fell into a puddle at my feet. As I bent to get it, a white hand flashed out and grabbed it before I could. I jerked upright. Edward Cullen was right next to me, leaning casually against my truck. “How do you do that?” I asked in amazed irritation. “Do what?” He held my key out as he spoke. As I reached for it, he dropped it into my palm. “Appear out of thin air.” (P. 81).

The sentence below also shows how caring Edward was that he worried after seeing Bella, who was weak after the blood type check in class. Edward took over Bella, initially escorted by Mike, and carried her to the infirmary. Edward's concern for Bella can be seen in the expression described in the novel from the sentence, "he sounded upset."

Meyer (2005) stated that:

“Bella?” a different voice called from the distance. No! Please let me be imagining that horribly familiar voice.
 “What’s wrong—is she hurt?” His voice was closer now, and he sounded upset. I wasn’t imagining it. I squeezed my eyes shut, hoping to die. Or, at the very least, not to throw up. Mike seemed stressed. “I think she’s fainted. I don’t know what happened; she didn’t even stick her finger.”
 “Bella.” Edward’s voice was right beside me, relieved now. “Can you hear me?”
 “No,” I groaned. “Go away.” He chuckled. (P.96).

Besides having a caring character, Edward is also very thoughtful to Bella. Even though Edward is only open with Bella, Edward has shown a character that others do not know. like how he watched Bella when they talked and acted., Edward becomes more protective over Bella; even though Bella looks better, Bella is still unhappy that she has a gym class, and Edward is happy to help her skip the class. Though taking Bella back home was not his duty, he still managed not to let Bella alone after what happened. Meyer (2005) writes: “Bella has Gym next hour, and I don’t think she feels well enough. Actually, I was thinking I should take her home now. Do you think you could excuse her from class?” (P.102).

Edward was worried about Bella's weak condition; he intended to take Bella home even though he seemed to have to force Bella. Even though Bella could go home alone, Edward kept his promise to take Bella safely. Another incident happened to Bella after shopping with Jessica and Angela that night. After buying a book and heading back to her friend, Bella is harassed by three unknown men. Edward came to save Bella; with the ability to read people's minds, Edward was able to track Bella's whereabouts. Still with his worried, Edward took Bella for a meal. Edward worried for Bella because she did not wear thick clothes and did not seem shocked. This quotation shows how gentle he is when with Bella.

Meyer (2005) states:

“I sipped at my soda obediently, and then drank more deeply, surprised by how thirsty I was. I realized I had finished the whole thing when he pushed

his glass toward me. “Thanks,” I muttered, still thirsty. The cold from the icy soda was radiating through my chest, and I shivered.

“Are you cold?”

“It’s just the Coke,” I explained, shivering again. “Don’t you have a jacket?” His voice was disapproving. “Yes.” I looked at the empty bench next to me. “Oh—I left it in Jessica’s car,” I realized. Edward was shrugging out of his jacket. I suddenly realized that I had never once noticed what he was wearing— (P. 169). Not just tonight, but ever. I just couldn’t seem to look away from his face. I made myself look now, focusing. He was removing a light beige leather jacket now; underneath, he wore an ivory turtleneck sweater. It fit him snugly, emphasizing how muscular his chest was. He handed me the jacket, interrupting my ogling.” (P. 170).

The quote above explains how Edward always pays attention to Bella's movements and words. From how he pushed to give his glass of coke to Bella because she looked thirsty, and also when he noticed Bella shivering because of the coldness.

4.1.3 Handsome and Charming Person

When Bella notices The Cullens sitting in the cafeteria, the first thing that catches her eye is their physical appearance becomes Bella's focus because she thinks they are very pleasing to the eye.

Meyer (2005) shows:

“Which one is the boy with the reddish-brown hair?” I asked. I peeked at him from the corner of my eye, and he was still staring at me, but not gawking like the other students had today—he had a slightly frustrated expression. I looked down again. “That’s Edward. He’s gorgeous, of course, but don’t waste your time. He doesn’t date. Apparently, none of the girls here are good-looking enough for him.” (P.22)

Edward's good looks amaze Bella, and the whole school admires him.

Nevertheless, good looks are also an obstacle for the women at school because the attractive Edward is not interested in the women at his school. In the novel, Bella is described as one of the women who marveled at Edward's good looks.

Meyer (2005) shows:

“But Edward Cullen’s back stiffened, and he turned slowly to glare at me – his face was absurdly handsome – with piercing, hate-filled – eyes. For an instant, I felt a thrill of genuine fear, raising the hair on my arms. The look only lasted a second, but it chilled me more than the freezing wind. He turned back to the receptionist.” (p.27).

This quotation is described Edward's perfection made Bella feel insecure and have greater self-distrust after seeing Edward's good looks as well as Edward's perfection. Meyer (2005) stated: “I wasn’t interesting. And he was. Interesting ... and brilliant... and mysterious... and perfect... and beautiful... and possibly able to lift full-sized vans with one hand” (P. 79).

Besides having good looks, Edward attracts Bella's attention with his voice and eyes and how he speaks to Bella. Bella also describes Edward as having a velvety voice. The quote below explains from a point of view how Edward talks to Bella. The way Bella described Edward's voice sounded gentle and calmed the listener.

Meyer (2005) states:

“Bella, it’s not my fault if you are exceptionally unobservant.” His voice was quiet as usual velvet, muted. I scowled at his perfect face. His eyes were light again today, a deep, golden honey color. Then I had to look down to reassemble my now-tangled thoughts. (P. 81).

The way Bella describes how Edwards' voices show how the author uses words such as quiet, velvet, and silken that refer to soft and calm voices. With Edward's voice that could make listeners comfortable, Bella felt attracted to Edward more.

Meyer (2005) states:

“Would it be all right if I joined you?” he asked in his silken, irresistible voice. I could see from their staggered expressions that he had never unleashed his talents on them before. “Er . . . sure,” Jessica breathed. “Um, actually, Bella, we already ate while we were waiting—sorry,” Angela confessed. “That’s fine—I’m not hungry.” I shrugged. “I think you should eat something.” Edward’s voice was low but full of authority. He looked up at Jessica and spoke slightly louder. “Do you mind if I drive Bella home tonight? That way you won’t have to wait while she eats.” (P. 165-166)

In the novel, besides Edward's voice, his eyes also attract Bella likes to observe Edward's eye color, which sometimes changes color.

Meyer (2005) states:

In fact, I was sure there was something different. I vividly remembered the flat black color of his eyes the last time he’d glared at me—the color was striking against the background of his pale skin and his auburn hair. Today, his eyes were a completely different color: a strange ocher, darker than butterscotch, but with the same golden tone. I didn’t understand how that could be contacts. Or maybe Forks was making me crazy in the literal sense of the word. (P. 46)

4.1.4 Physically Strong

Edward shows his inhuman abilities when he saves Bella from a car accident that makes the car dent due to his hand. The incident showed Edward's quick reaction and lifted Bella quickly.

Meyer (2005) stated: “Two long, white hands shout out protectively in front of me, and the van shuddered to a stop a foot from my face, the large hands fitting providentially into a deep dent in the side of the van’s body. (P. 56)

Although Edward is not human, he still looks strong and fast as a man who can lift a van and Bella's small body but needs more strength. The quotation

below illustrates how strong Edward is that Bella looks like something light and small.

Meyer (2005) states:

Then his hands moved so fast they blurred. One was suddenly gripping under the body of the van, and something was dragging me, swinging my legs around like a rag doll's, till they hit the tire of the tan car. (P. 56)

The sentences above also prove how strong Edward is in holding Bella's body easily. Meyer (2005) stated: "Suddenly the sidewalk disappeared from beneath me. My eyes flew open in shock. Edward had scooped me up in his arms, as easily as if I weighed ten pounds instead of a hundred and ten." (P. 97)

The quote below supports the quote above about how Edward easily and without thinking raised Bella. The quote below explains how Edward cares but ignores Bella, who is holding back her vomit.

Meyer (2005) quoted: "He held me away from his body, gingerly, supporting all my weight with just his arms – it didn't seem to bother him." (P. 97)

Besides lifting Bella's entire body when she is about to faint, the quote below also describes Edward's strength in helping Bella to get into the car using only one hand.

Meyer (2005) stated: "I gauged the distance to the seat and prepared to jump for it. He sighed, and then lifted me in with one hand. I hoped Charlie didn't notice" (P. 360)

4.1.5 Wealthy

Edward is the adopted son of a famous doctor in Forks named Dr. Cullen.

The Cullens can be seen wearing fancy clothes and the Volvo drive to school.

Apart from being a doctor's child, the way they dress and the vehicle they use to show that they are wealthy. The quote below describes a comparison of his former home environment in Arizona and the Forks neighborhood. This quote explains how different types of cars are between Arizona and Forks.

Meyer (2005) shows:

I was glad to see that most of the cars were older like mine, nothing flashy. At home I'd lived in one of the few lower-income neighborhoods that were included in the Paradise Valley District. It was a common thing to see a new Mercedes or Porsche in the student lot. The nicest car here was a shiny Volvo, and it stood out. (P. 14)

The quote below describes the owner of the new Volvo car in the school parking lot.

Meyer (2005) shows: "As I waited, trying to pretend that the earsplitting rumble was coming from someone else's car, I saw the two Cullens and the Hale twins getting into their car. It was a shiny new Volvo. (P. 32)

Among other students, Bella noticed the style of how the Cullen sisters dressed. The quote below describes the style of clothes they wear from designer brands which not everyone can afford to buy.

Meyer (2005) shows:

Of course. I hadn't noticed their clothes before – I'd been too mesmerized by their faces. Now I looked, it was obvious that they were all dressed exceptionally well; simply, but in clothes that subtly hinted at designer origins. (P.32)

4.2 Jacob's Characterization in *Twilight*

4.2.1 Kind Person

Bella and Jacob's first meeting at La Push beach gave a good impression because Jacob's character was described as always smiling in the novel. With Jacob's friendly and cheerful character, Bella can happily enjoy her time with

Jacob. Meyer (2005) stated: “When I have free time, and parts. You wouldn’t happen to know where I could get my hands on a master cylinder for a 1986 Volkswagen Rabbit?” he added jokingly.” (P. 120)

Supported by their connection when they were young, Jacob quickly gave a warm smile and made Bella comfortable around Jacob. Meyer (2005) stated: “We’ve sort of known each other since I was born,” he laughed, smiling at me again.” (P.121)

When Bella tries to flirt with Jacob to tell the story of the legend of Quileutes and the cold one where she is in a severe atmosphere listening to the story, Jacob tries to lighten the tense atmosphere by putting jokes into his conversation. Meyer stated (2005): “So do you think we’re a bunch of superstitious natives or what?” he asked in a playful tone but with a hint of worry.” (P.126)

Bella knows Jacob has skill in building cars because she got her truck from Jacob's dad, which is the result of Jacob's repair. Jacob always keeps in touch with Bella's truck condition with great care.

Meyer (2005) stated:

‘So how do you like the truck?’ he asked.
 ‘I love it. It runs great.’
 ‘Yeah, but it’s really slow,’ he laughed. ‘I was so relieved when Charlie bought it. My dad wouldn’t let me work on building another car when we had a perfectly good vehicle right there.’ (P.120)

4.2.2 Handsome and Charming Person

Having a look that didn't quite match his age didn't deny Bella that Jacob was quite attractive his age. Same with Edward, who also has a handsome face. In this story, Jacob describes how his face and physique are described through Bella. In this quote, Bella explains in detail how Jacob looks.

Meyer (2005) states:

He looked fourteen, maybe fifteen, and had long, glossing black hair pulled back with a rubber band at the nape of his neck. His skin was beautiful, silky and russet-colored; his eyes were dark, set deep above the high planes of his cheekbones. He still had just a hint of childish roundness left around his chin. Altogether, a very pretty face. However, my positive opinion of his looks was damaged by the first words out of his mouth. (P.119)

Bella also explained that Jacob's handsome face is supported by a beautiful smile.

Meyer (2005) stated: "He stared down at the rocks, a smile hovering around the edges of his broad lips." (P.124)

Despite having physically attractive, Jacob also has an attractive deep voice. And through Bella's point of view, who always observes Jacob's movements. Bella was also captivated by Jacob's voice. Meyer (2005) stated: "He smiled back, though, looking allured. Then he lifted one eyebrow and his voice was even huskier than before". (P.123).

Again, the quote below shows how Jacob's voice can amaze Bella. Meyer (2005) stated: "Nice ride." Jacob's voice was admiring." (P.238)

4.2.3 Friendly Person

Jacob has the courage to talk to Bella by introducing himself as the son of his father's best friend, Billy. Even though they had a history as a child, they had not seen each other for a long time, but Jacob could easily approach Bella. Meyer (2005) stated: "I'm Jacob Black." He held his hands out in a friendly gesture. "You bought my dad's truck." (P.119)

Jacob always leads the conversation without being awkward, which makes him approachable and puts Bella in a comfortable situation. The way Jacob can trust telling stories of legends to Bella also makes him look kind in front of Bella. Besides telling quileute legends, Jacob enjoys automotive conversation as a hobby. Meyer (2005) stated: "So you build cars?" I asked, impressed. "When I have free time, and parts. You wouldn't happen to know where I could get my hands on a master cylinder for a 1986 Volkswagen Rabbit?" he added jokingly." (P. 120)

Thanks to Jacob's kind nature makes Bella comfortable being around him. Bella can easily get close to Jacob even after not seeing each other for a long time. Meyer (2005) stated: "You should come to see me in Forks. We could hang out sometime." I felt guilty as I said this, knowing that I used him. But I really did like Jacob. He was someone I could easily be friends with." (P.12)

Bella is sure that her friendship with Jacob gives her ease since she moves to Forks. Jacob was the only person she knew before her friends in school, so Bella did not feel alone. Meyer (2005) stated: "Sorry," I laughed, "I haven't seen any lately, but I'll keep my eyes open for you." As if I knew what that was. He was very easy to talk with." (P.120)

4.3 Masculinity Contests Between Edward and Jacob

4.3.1 Show No Weakness

A study of workplace culture stated that masculinity contests occur in competitions according to rules dictated by masculine norms (e.g., displaying strength, showing no weakness, or doubts). Berdahl, J. et al (2018). What motivates the masculinity contest is the prize given to the winners, considered "real men" deserving of status and resources. Although the contest between Edward and Jacob did not occur in a place like a workplace or any other place, as mentioned in Berdahl J. et al. (2018). However, Edward and Jacob are still considered men and compete to prove their manhood. Meyer (2005) stated: "But Edward was staring toward the doors, and his face was angry." P.488 "Edward snarled very quietly. "Behave!" I hissed. Edward's voice was scathing. "He wants to chat you." P.489

Jacob came to Bella and Edward's Prom to deliver his father's message, which still contained a warning to Bella that made Edward dislike Jacob's appearance and react sarcastically. Edward's reaction showed how much he looked down on Jacob, who had come with the intention of protecting Bella. Showing no weakness also includes depicting self-confidence. Meyer (2005) stated: "Edward answered for me. "That's all right, Jacob. I'll take it from here." (P.493)

The sentence above shows Edward is dominant over the two, where he cuts off the conversation between Jacob and Bella. Edward's jealous attitude made Jacob realize that Edward was in control of Bella in that situation, so she wouldn't dance with Jacob for too long.

4.3.2 Strength and Stamina

The strength here not only includes physical strength and the power that pushes each other to compete to be superior. Not only do they need to prove their value to society, but it also cannot be separated from proving it to Charlie as Bella's father. Which he, as a man, can also judge. Edward and Jacob also compete to prove their worth to gain Charlie's trust.

4.3.2.1 Strength

Edward

Edward is close to Bella because they are attracted to each other. Edward can be trusted because he comes from a prominent family. Edward's father is a doctor in Forks, and Bella's father is well-known to his family. As a police chief, he knows almost all the children in Forks, including the children of the Cullens, who have good impressions. Added with Edward's action that saves Bella from an accident adds to the reason for Edward's good image. Even though the relationship between Charlie and Cullens is not as close as Billy, Charlie still has a good image of Edward's father from his occupation as a doctor who saves people's life. It shows how Charlie adores The Cullens, as stated by Bella when Billy tries to warn Bella about her relationship with Edward Cullen.

Meyer (2005) states:

‘You seem . . . well informed about the Cullens. More informed than I expected.’ I stared him down. ‘Maybe even better informed than you are. He pursed his thick lips as he considered that. ‘Maybe,’ he allowed, but his eyes were shrewd. ‘Is Charlie as well informed?’ He had found the weak chink in my armor. ‘Charlie likes the Cullens a lot,’ I hedged. He clearly

understood my evasion. His expression was unhappy, but unsurprised. (P.353)

Jacob

Unlike Edward, whom Bella knew from school and accidentally helped Bella, who almost had an accident and found out about each other. However, Jacob also has advantages as Bella's childhood friend and Jacob's father, who is very close to Bella's father, makes Jacob a trustworthy child because Bella's father knows the ins and outs of Jacob's family. Moreover, Jacob's character and behavior were closely compared to Edward's.

Meyer (2005) states:

“I’m Jacob Black.’ He held his hands out in a friendly gesture. ‘You bought my dad’s truck.”

“Oh,’ I said relieved, shaking his sleek hand. ‘You’re Billy’s son. I probably should remember you.”

“No, I’m the youngest of the family – you would remember my sisters,” (P.119)

Because Charlie and Billy are close friends, Jacob's father also worries about Bella, who starts to get close to Edward. When Jacob and his father visit Bella's house, they intend to watch TV. However, before entering Bella's house, Jacob's father recognized Edward, who was driving him home at that time. Seeing that, Jacob's father tried to remind Bella that he knew something.

Meyer (2005) states:

“Billy still stared at me with intense, anxious eyes. I groaned internally. Had Billy recognized Edward so easily? Could he really believe the impossible legends his son had scoffed at? The answer was clear in Billy’s eyes. Yes. Yes, he could.” (P. 235)

Billy thinks he also needs to protect Charlie and Bella since he knows about Edward's identity. So that is why Billy becomes tense when he sees Edward

around Charlie's house. Meyer (2005) stated: "His eyes shifted to mine, and his smile disappeared. 'You take care, Bella,' he added seriously." (P. 239)

4.3.2.2 Stamina

Edward's identity as a vampire makes him look scary because he has powers that humans don't have like his physical strength. In the novel, Edward is described as having a strong physique that is described through Bella. Edward could easily hold her as if she had not even weight.

Meyer (2005) states:

"Come on, little coward, climb on my back."
 "He then proceeded to sling me onto his back, with very little effort on my part, besides, when in place, clamping my legs and arms so tightly around him that it would choke a normal person. It was like clinging to a stone."
 "I'm a bit heavier than your average backpack," I warned. (P. 279)

Because he is a vampire, Edward has the ability not to sleep. Which, of course, makes him not easy to get tired and need rest like humans.

Meyer (2005) states:

"Sleeping in coffins?"
 "Myth." He hesitated for a moment, and a peculiar tone entered his voice.
 "I can't sleep." It took me a minute to absorb that. "At all?"
 "Never," he said, his voice nearly inaudible. He turned to look at me with a wistful expression. 9P. 185-186)

His strong physique is also explained again with another ability possessed by Edward, namely, the ability to run quickly. This run makes Edward look stronger because he uses it to hunt his prey.

Meyer (2005) states:

And then he was running. He streaked through the dark, thick underbrush of the forest like a bullet, like a ghost. There was no sound, no evidence that his feet touched the earth. His breathing never changed, never indicated any

effort. But the trees flew by at deadly speeds, always missing us by inches. (P. 279-280)

1. Endure his hunger

Being close to Bella was Edward's wish because he knew they should not be together. His love for Bella made him not want to be away, but at the same time, Bella's smell was not easy to reject by a vampire that could hurt Bella.

Meyer (2005) shows:

'I'm sorry about that. She's just worried. You see... it's dangerous for more than just me if, after spending so much time with you so publicly...' He looked down. 'If?'
'If this ends... badly.' He dropped his head into his hands, as he had that night in Port Angeles." (P. 245-246)

Edward is very determined to protect Bella, including himself. Edward is indeed a vampire and preys on animals, but staying close to Bella, who has an attractive scent, is one of the risks for Edward. Edward could control his hunger by hunting and ensuring he was strong enough and not hurt around Bella. Edward felt he had to control himself so he could see Bella as a human, not his prey. Therefore Edward prepared himself by eating more than usual to hold his thirst when he was with Bella. Meyer (2005) stated: "I took precautions, hunting, feeding more than usual before seeing you again. I was sure that I was strong enough to treat you like any other human. I was arrogant about it." (P.271)

Meeting a human with an attractive smell was a first for Edward because he had been side by side with humans for a long time, and he knew he had strong defenses to quench his thirst. His meeting with Bella surprised him, that Bella's attractive smell tempted him.

Meyer (2005) shows:

To me, it was like you were some kind of demon, summoned straight from my own personal hell to ruin me. The fragrance coming off your skin... I thought it would make me deranged that first day. In that one hour, I thought of a hundred different ways to lure you from the room with me, to get you alone. And I fought them each back, thinking of my family, what I could do to them. I had to run out, to get away before I could speak the words that would make you follow..." (P..269 – 270)

2. Have the ability to read people's minds

Edward has the ability to read other people's minds, while Edward cannot read Bella's mind. Therefore, it frustrates Edward because he does not know what is in Bella's head.

Meyer (2005) stated:

He glanced over my shoulder, and then, unexpectedly, he snickered.

"What?"

"Your boyfriend seems to think I'm being unpleasant to you—he's debating whether or not to come break up our fight." He snickered again. "I don't know who you're talking about," I said frostily. "But I'm sure you're wrong, anyway."

"I'm not. I told you, most of people are easy to read."

"Except me"

"Yes. Except you." (P. 90)

When Bella was discussing her presumptions about Edward's figure,

Edward wanted to know what Bella thought about him. He is happy that Bella talked about him, but Edward still wants to know.

Meyer (2005) stated:

"Won't you tell me?" he asked, tilting his head to one side with a shockingly tempting smile. I shook my head. "Too embarrassing."

"That's really frustrating, you know," he complained.

"No," I disagreed quickly, my eyes narrowing, "I can't imagine why that would be frustrating at all—just because someone refuses to tell you what they're thinking, even if all the while they're making cryptic little remarks specifically designed to keep you up at night wondering what they could possibly mean . . . now, why would that be frustrating?"

He grimaced. (P. 89-90)

The fact that he could read everyone's mind but not Bella's always annoyed him. Since he wanted to know what Bella was thinking because Edward was studying Bella's character. Meyer (2005) stated: "I keep thinking it will get less frustrating, not hearing your thoughts. But it just gets worse and worse." (P.309)

When Edward does not know what is on Bella's mind, he reads the thoughts of those around Bella. It happened when Mike asked Bella to dance, but she refused; it made Edward relieved but also curious why she refused Mike's invitation. Meyer (2005) stated: "I waited, unreasonably anxious to hear what you would say to them, to watch your expressions. I couldn't deny the relief that I felt, watching the annoyance of your face. But I couldn't be sure." (P.303)

3. Not hunting humans

Jacob also has an identity where he is human and a werewolf. Jacob tells about his werewolf ancestor and the relationship between the wolves and the cold one. The fact that Jacob is a werewolf states that he has a strong physique. Meyer (2005) stated:

He was a tribal elder, like my father. You see, the cold ones are the natural enemies of the wolf – well, not the wolf, really, but the wolves that turn into men, like our ancestors. You would call them werewolves. (P.124).

4.3.3 Put Work First

Bella's presence in The Cullen family, in which all the members are vampires, Edward doubts his family in order to make sure Bella is safe, such as protecting Bella from the new vampires Jasper and Alice. When Bella joins in

playing baseball with the Cullens, they accidentally meet another group of vampires who turns out to be one of them. James becomes crazy about drinking Bella's blood. This incident made Edward very worried and also focused only on protecting Bella. Meyer (2005) stated: "I was startled to feel Edward stiffen at my side. I glanced at his face, but his expression was unreadable." (P.323)

The quote below describes the tense atmosphere in the car where Bella is forced to be placed with Jasper, the new vampire. Without a doubt, Edward did not hesitate to insinuate Alice and Jasper to ensure Bella would be fine being close to them.

Meyer (2005) writes:

"Can Jasper handle this?"

"Give him some credit, Edward. He's been doing very, very well, all things considered."

"Can YOU handle this?" he asked. And graceful little Alice pulled back her lips in a horrific grimace and let loose with guttural snarl that had me cowering against the seat in terror. Edward smiled at her. "But keep your opinions to yourself," he muttered suddenly. (P.388-389)

4.3.4 Dog Eat Dog

Despite having unlimited time because Edward went to school with Bella, the closeness between Jacob's father and Bella's father made Jacob meet Bella easily even though he was not at the same school, making Edward have to leave annoyed because his time with Bella was taken by Jacob's visit to Bella's house. Meyer (2005) stated: "I could see Edward illuminated in the glare of the new car's headlights; he was still staring ahead, his gaze locked on something or someone I couldn't see. His expression was strange mix of frustration and defiance." (P. 234)

Edward in the story explained that he have been alive since is older than Bella and Jacob. Because Edward is neither alive nor dead, making him mortal and having a longer life span than humans. His long lifespan of Edward made him feel that he could beat Jacob with all his knowledge and experience. Jacob, who he thought needed to learn more at his age. The word "child" refers to Jacob because Edward thinks Jacob is still a child who is not yet mature enough to accept reality. Meyer (2005) stated: "That's probably the best. Be careful, though. The child has no idea." (P.349).

Edward does not want to lose to Jacob, who has a close relationship with Bella, supported by their two friendly fathers. Edward is increasingly unwilling to let Bella go making him always near Edward. Edward's frequent meetings at school gave him more time than Jacob because Jacob's school is different from Bella's. Therefore, Edward wanted to expose their relationship to Charlie quickly. Meyer (2005) stated: "Edward low voice was furious. This is crossing the line. He came to warn Charlie?" I guessed, more horrified than angry." (P.349)

Although Jacob did not warn Bella directly but was assisted by his father, Jacob tried to relent and obey his father's orders. In this quotation, Billy once again wants to remind Bella, who actually knows the Cullen family's true identity, that she is dealing with Vampires and can harm her. Meyer (2005) stated: "Just think what you're doing Bella,' he urged. "Okay,' I agreed quickly. He frowned. 'What I meant to say was, don't do what you're doing.'" (P.353)

Knowing Jacob's thoughts about Bella makes Edward hate Jacob even more and limits the time Bella meets Jacob. That jealousy made Edward see Jacob as a rival and want to beat him. Meyer (2005) stated: "Edward answered it for me. 'That's all right, Jacob. I'll take it from here.'" (P.493)



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents conclusions and suggestions based on study results and discussions. The conclusion deal with the result of the description of Edward and Jacob's Characters depicted in the story. And how the masculinity contest is shown between Edward and Jacob in the Story.

5.1 Conclusions

Twilight is a saga novel published in 2005 by Stephenie Meyer. This novel tells about Isabella Swan's move from Arizona to Forks, a small rainy town in Washington. But once she meets the mysterious and alluring Edward Cullen, Isabella's life takes a thrilling and terrifying turn. Until now, Edward has managed to keep his vampire identity a secret. Even though Edward promised and was able to protect Bella, in reality, the risk was that other vampires would haunt Bella because Edward and Bella spent time together. However, Jacob is a person who also wants to protect Bella, especially from vampires. Jacob's werewolf identity was not the person Edward loved the most. The love triangle between Bella, Edward and Jacob also supports this story. Edward and Jacob's love for Bella and their efforts to protect her make them rivals. Edward grew closer to Bella until they discovered the secret behind Edward's life, which ultimately tied them together. The fact that he knew they couldn't be together made Edward take the risk of staying close to Bella. On the other hand, Jacob is also trying to protect

Bella from the vampires by persuading Bella not to have anything to do with Edward.

The first problem of the study is discussing how the character is shown in the story. The characters discussed in this study are Edward and Jacob; this research uncovers various characterizations in both characters. Although researchers found some of the same characteristics between the two, Edward Jacob was still explained separately. Edward is described as a closed figure, handsome, charming, strong, caring, thoughtful, and rich. And Jacob is described as a kind, handsome, charming, friendly figure. The study's second problem discussed the masculinity contest between Edward and Jacob. The research found that the masculinity contest shown through four main points they are: Showing no weakness, strength and stamina, put work first, dog eat dog. The researcher also concludes that the tense relationship between Edward and Jacob is one of the characteristics of a masculinity contest because it can be seen from the competition that they prove their worth to Bella. The researcher concludes that although masculinity contests usually occur in the workplace, it is undeniable that masculinity competitions can be found not only in the workplace. as has been researched by researchers that masculinity competition occurs in Edward and Jacob in the *Twilight* novel because these characters still represent masculinity and of course represent masculinity competition.

5.2 Suggestions

This study has discussed character and characterization and the masculinity contest depicted through Edward and Jacob characters in the *Twilight* Novel.

Thus, the researcher suggests that everyone interested in studying masculinity, especially the masculinity contest, to look for the latest references related to the theory to be used. The researcher hopes that further researchers can develop a theory from the existing masculinity contest findings. Further researchers can also use other objects such as novels, films, poetry, short stories, etc. In future research, it is hoped not only to examine the context of masculinity contests in work but also how to reduce the competition in proving manhood. Last but not least, the researcher hopes that there will be more research analyzing the masculinity contest in the future.



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