The Presence of Masculinity on the Prince Characters in Fairytale: Rapunzel by the Brothers Grimm

Eva Fatimah (1), Muhammad Iqbal Pratama (2)
Universitas Wahid Hasyim Semarang (1), Universitas Negeri Semarang (2)
eva@unwahas.ac.id

Abstract

The discussion of masculinity in literary studies is still relatively needed as a research topic. Masculinity is a theory of action or work in everyday social life. This view appears as hegemony in society on how men should act and respond to ideas or problems. This construction is often found in love stories where the male character acts like someone who is admired or called a heroine. The genre of romance is often found in a fairytale which usually has male and female characters. Although the main character is a female, the stereotype of the fairy tale itself favors the male character. This is considered disguised masculinity yet many people unaware. The research uses masculinity as a topic and theory in the story of Rapunzel by the Brothers Grimm, and also uses a genetic structuralism approach by Lucien Goldmann. This approach is suitable because it combines the structure into a whole in the data and relates it to the social conditions that underlie the creation of the work.

Keywords: Masculinity, Fairytale, Male, Rapunzel, Brothers Grimm, Genetic Structuralism, Lucien Goldmann.

Abstrak.

Pembahasan maskulinitas dalam studi sastra masih terbilang kurang sebagai topik penelitian. Maskulinitas merupakan sebuah teori mengenai tindakan ataupun aksi dalam kehidupan sosial sejari hari. Pandangan ini muncul sebagai hegemoni dalam masyarakat bagaimana laki laki harus bertindak dan menyikapi hal atau permasalahan. Konstruksi ini banyak sekali ditemukan dalam kisah cinta dimana karakter pria bertidak sebagai seorang yang dikagumi atau disebut heroine. Roman sendiri banyak sekali ditemukan dalam dongeng yang biasanya terdapat karakter laki laki dan perempuan. Walaupun karakter utama ialah perempuan, stereotipe dari dongeng sendiri lebih mengunggulkan karakter laki laki. Hal ini dinilai merupakan maskulinitas terselubung yang banyak orang tidak mengira. Penelitian menggunakan maskulinitas sebagai topik serta teori pada dongeng Rapunzel karya Brothers Grimm, dan juga menggunakan pendekatan genetik strukturalisme oleh Lucien Goldmann. Pendekatan ini cocok karena menggabungkan struktur menjadi kesatuan pada data dan mengaitkannya dengan kondisi sosial yang melatar belakangi penciptaan karya tersebut.

Kata kunci: Maskulinitas, Dongeng, Laki Laki, Rapunzel, Grimm Bersaudara, Strukturalisme Genetik, Lucien Goldmann.

INTRODUCTION

The depiction of masculinity in a literary work is often seen and appears. In developing superhero characters, the author is often applied masculinity construction to male characters.

Honor, brave, dignity, and intelligence, a person who helps many people and became admired and idolized. This is quite similar to romance writing, where the female character get sympathy towards the male character having a handsome, kind, and loyal portrayal. The appearance of masculinity is also depicted in the reviewed Fairytale short story with the title Rapunzel by the Brothers Grimm, where the character of Rapunzel is stunned by the prince's kindness. The characterization of the prince in this Rapunzel by the Brothers Grimm has the same characteristics and patterns as what is meant by masculinity. However, the creation of this masculinity has unwittingly flourished in the literary world and many readers are not aware of this construction.

This masculinity impression arises from the male characters in the Fairytale itself. How it is portrayed, how it behaves, how the people in the story view it. It all deliberately creates the reader's impression of the story being read. Seeing this, have we ever thought about why Fairytale is liked and easily understood by many people. Of course, there are factors regarding this and made readers like. If you look closely, Fairytale often tells the story of a prince who saves the princess from bad people. Quoting from vocabulary.com, the Fairytale is a children's story that gives the impression of imagination.

Masculinity seems the reason why Fairytale still exists because it makes the storyline is easy to understand and not convoluted and unlike novels that have mixed storylines. In addition, using the perspective about masculinity is likely common in the society. Moreover, its existence of Fairytale still alive through oral (Frontczak, 1995). Fairytale spreads easily by word of mouth (Frontczak, 1995) and inherited by parents to their children. This development encourages people to easily understand the Fairytale itself.

This Research is using Genetic Structuralism Goldmann. Teeuw (2003) Structuralism is considered suitable for research for the background of stories and historical backgrounds and is associated with events in society. Goldmann's genetic structuralism which understands between categories and interrelated structures. The structure is a process from which history undergoes change. Character development in the Fairytale is sometimes created by the society or event by the author (Walter, 2017). In a Fairytale, the main character is often a female who is saved by a male who is handsome and brave. This mainstream concept is often seen in the stories, such as Cinderella, Little Mermaid, Snow White, and Rapunzel, in which her life becomes free from the ruthless after the prince comes for help. Broadly mentioned, the prince's behavior reflects a knight, but if we look more closely at the construction behind the prince's character it leads to masculinity.

Thus, it is common sense that masculinity has spread everywhere and has become part of literary works. This study describes the masculinity that appears in male characters and what made Grimm created the construction. The object of the research is the short story Rapunzel by Brothers Grimm, one of the popular fiction stories of all ages. A concept created to reflect a male who is strong and helpful. This construction encourages more research on the masculinity towards the prince character in Rapunzel's story. The research is conducted for the intention of the masculinity portrayed in the prince character in the Fairytale: Rapunzel by Brothers Grimm.

1. Fairytale

The development of the times brings rapid changes for all of us. Everything becomes easier because access is increasingly affordable, including literary works. People accessing literary works do not need to bring books anymore, e-books, which are very easy to get through internet. There is no need to carry a lot of books to do research, teach, read, or look for references. This convenience has a positive impact on narrative fiction readers, where they can read novels, short stories, and comics using their smartphones. In this study, we take the example of Fairytale's short story, its existence has not been faded over time, even now it is more attractive with pictures. However, the reader will not be bored reading the text, because there is an illustration interlude.

Fairytales is a narrative fiction and popular among children, even adults. Fairytale itself are usually short stories, and categorize as folklore, and is not real (Bruno Bettelheim 1989). Therefore, Fairytale story does not have a valid reference. If you find a story that does not have a specific time and place, for example, "One day" or "It all began", it can be concluded as fairytale.

Fairytale itself can be oral and written (Madame de Aulnoy in Richard Gray, 2009). Fairytale in oral form can be classified as folktale (Terry Windling, 2000). As the name implies, it was first associated with a fairy (Fairy) and a magical presence (Thomson, 1997). Along with its development, the Fairytale has become an adventure genre that involves men but remains in a fairy fantasy world. The presence of magical and fairy elements in the story, it makes fairytale different from folktale in general (Swan Jones).

Over time many dictionaries interpret Fairytale in simple language. The meaning of Fairytale itself has many forms. According to American Heritage, a fantastic and legendary story about certain creatures that aim to entertain children. Slightly different from the Merriam Webster dictionary, Fairytales is deceptive, the characters have magical powers, a female who is saved by the male and has a happy ending. In other words, it can conclude that Fairytale is pure fiction that aims to entertain the reader through the characters.

According to Oxford University Press, Fairytale in writing has its characteristics. There are six of them, as follows. Firstly, in the form of short narratives, Fairytales are generally written in less than 1 page or more. Second, a story that is passed down through generations, Fairytale develops through word of mouth so that its existence develops through oral communication. Third, having the same story elements, Fairytales have intrinsic elements with Fairytales that exist around the world. Fourth, if we look at the story of Cinderella, Snow White, or Rapunzel, all three have the same motive in the story. Fifth, written in a language style to create images and symbols by using the figure of speech and imagery. The last, character creation, depiction of evil figures and hero figures, whether the protagonist or antagonist. Happy ending, the last part of Fairytale shows a happy atmosphere after bad events in the story.

Fairytale is often associated with stereotypes which lead to some things that correlate with the characteristics above. As meant is the figure of an evil figure, distressed female, hero male, and magical objects (Dewi K, 2016).

The role of characters is very important in the main of a story, including the Fairytale itself. The differences and similarities in the characteristics of the characters in it are their uniqueness. As we know, there are lots of Fairytales spread all over the world with stories according to local cultures but still have similar characteristics (Richard Gray, 2009). The characters invite the readers to participate in the story. Thus, there is potential for development, why is the character created in such a way and an effort to create a mindset for the readers.

The creation of character models is based on each author, by applying patterns of human behavior (Zipes, p. 24-15). More specifically, it applies multi-culture and feminism to masculine domination in the Fairytale itself (Zipes, P.251, P.52). It is often associated with modern problems (Martin, p.41). So, there are many variations because it is told over and over again (Alan Dundes). For example, in this study, the object of the story is Rapunzel, a fairy tale that is familiar among children to adults. The adaptation of the Rapunzel story is so popular that even Disney itself has released a film version. However, Rapunzel in this study is slightly different from the Disney version. Rapunzel is a fairy tale originating from Germany, recorded by Brother Grimm in 1812 (Warner, 2010). The storyline of Rapunzel itself is not quite different from the fairy tales of Cinderella, Snow White, and so on. Where the prince finally saves the female character from misfortune.

Regarding the characteristics and characterization of Fairytales can be concluded that the description in the story is based on the sense of fantastic (Grant and Clute, p.333). Application of Movements creates a view of the reader, It is no wonder why readers easily get provoke the story because the author intentionally inserts reality into the Fairytale (Angela Carter, 2012). In addition, creativity and innovation play an important role in making stories (Rahman, 2017).

2. Masculinity

In the 21st century, the word "masculinity" is common in society. A word that is generally associated with gender, The Male (Todd W Resser, 2010), and has become a certain term and view (Mankowsky, 2016). But many people don't understand what masculinity is. Often this word is interpreted as strength, and authority where masculinity gets its role in social life. In addition, masculinity can be a social concept, specifically roles, behavior, and patterns in male (Kimmel and Aronson, 2002). According to Levant and Richmont (2007), by doing good and avoiding bad things, these roles and behaviors are carried out by being accepted in society. So that it seems to affect the mindset of society that a male should have such traits.

At the beginning of development, the form of masculinity was associated with the myth of the gods and heroes (Hammurabi, 1910), whose existence continued until the Victorian era (Adam, James, 1995). Masculinity does not suddenly create and developed, it can be influenced by biological and culture (Resser, 2010). The construction of masculinity is influenced by things that are related to patterns of social life and cannot be separated from a culture and tradition that runs from time to time (Kimmel, Michael S.; Aronson, Amy, eds. (2004)). The tradition always assumes that male play many important role in all affairs (Aydon Edwards, 2015). Plus, in our society, we often believe that a male should have strong and brave because they are judged as a role model. This is what makes masculinity grow

inadvertently because it is based on the mindset of society towards male. Even sometimes in society masculinity positions male as superiors (Karima Merchant, 2012).

Beynon (2007) defines masculinity as a man's view of how he looks like a father. Masculinity is a gender practice that is the result of social constructs, masculinity refers to the male body directly or symbolically which is not determined by male biology Connell (2000). Masculinity can be reproductive part where the body is not something that is fixed and can change is determined biologically but through a process Connell (2005). Masculinity contains the identification of behaviors and practices to preserve inequality gender, male domination over female or even other men (Connel, 1987). Research in Masculinity is designed to study non-hegemonic, where the structure of male dominance continues to be developed to construct the characteristic and integration of masculinity (Connel, 1995).

Masculinity is a social concept, i.e roles, behaviors, and patterns in male (Kimmel and Aronson, 2002). Masculinity is considerably being brave, assertive, and independent (Worell, 2001). Leaving a feminist impression, emotion, and ambition (Levant, 1995). These traits make gender differences that are considered mostly masculine men, and women are feminists (Dornan, 2004).

Brannon and Juni (1984) mentioned some of the characteristics of masculinity that are considered a reflection of a man as follows:

a. *No Sissy Stuff*: Avoid women's things
b. *Be a Big Wheel*: Influencer, Important, and center of attention
c. *Be a Sturdy Oak*: Strong, Great, and Gentle.
d. *Give em Hell*: Brave and decisive

According to Beynon in Nasir (2007) mentioned the traits of masculinity can be grouped as follows:

a. Acts like a father / *Nurturer*
b. Exhibits a majestic lifestyle / *Narcissist*
c. Loud likes to have fun / *Macho* and *Leisure time*
d. Attractive appearance / *Fashion*

While Pleck and Sawyer (1974) mentioned male behavior on the masculinity, as follows:

a. *Getting ahead*: to achieve something
b. *Staying cool*: calm, and suppress the emotion

Masculinity is not only a mere theoretical in literature but a view in real life. Hegemonic masculinity is widely used as a concept of social structure through members of society (Morrell, Jewkes, and Lindegger, 2012). The practice of Masculinity itself affects life, especially sports (Messner, 1992). This can be seen from how male respond to their personality, in this case, social status also affects them (Martin, 1996). Even the attitude of teenagers who start puberty and learn about how a to be a man is included in the masculinity category (Reeser, 2010).

The sign of masculinity can portray in female behaviors and attitudes that show masculinity (Halberstam, 1998). This phenomenon arises because of the dominance of male so that female enter the masculinity zone, such as business activities to heavy sports (Paloian, 2018). Female who shows masculinity often get a bad stigma because they are considered inappropriate, even from the female (Girshik, 2008). According to Drydakis, Nick & Sidiropoulou, Katerina & Patnaik, Swetketu & Selmanovic, Sandra & Bozani, Vasiliki, 2017, Female who have a masculine attitude are more likely to have high job opportunities than female who have a feminist attitude.

THEORETICAL FRAMEWORK

The method used in this study is a descriptive qualitative method using data in the form of words, phrases, and sentences in Rapunzel by Brother Grimm. The use of fairytales is due to popular and easy-to-understand stories, short stories that support brief research, and the masculinity of prince character. Research using this method is considered part of the approach to the theory of Genetic Structuralism by applying dialect method to study people, objects, events, and social conditions. The purpose of the descriptive method is to create results that are related to each other based on the facts.

Diagram 1. Simple theoretical framework of the analysis
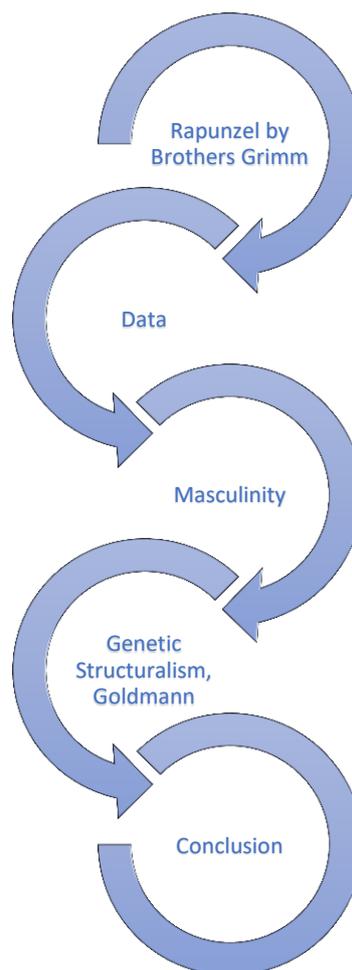
Genetic Structuralism

The genetic structuralism approach was coined by Lucien Goldmann, a French literary expert. This approach is able to reconstruct the author's worldview. In contrast to Marxism, which is solely based on experience and exact science. Structuralism in Goldman uses structural principles by including genetic factors in the analysis of literary works.

Goldmann claims that human activity is a response of collective or individual subjects in certain situations which is an act of modifying the existing situation to meet goals, particularly something that is produced by facts on the consequences of human works to achieve balance with the surrounding circumstances (Fananie, 2000).

Goldmann claimed the fundamental characteristic of human action that showed on 'Genetic Structuralism in the Sociology of Literature' by Elizabeth and Tom Burns, 1973, Stated as follow:

1. Leads to the reality that exists in the environment, because the characteristics are formed rationally and become significant.
2. Overall consistency and the creation of structural shapes.
3. The dynamic nature of the direction to change and develop the structure belongs.

Characteristics of the analysis above is considered to create that act on human behavior so that the study be positive and get into literature (Burns, 1973).

Goldmann in Faruk (2012), The idea of understanding is an attempt to represent the structure of the object analyzed. While the explanation means an attempt to merge them into a larger structure. Understanding is an attempt at the identity of the part, while the explanation is an attempt to interpret the meaning of the part by putting it in a larger complex (Faruk, 2012).

Goldmann in (Muniroch), developed two pairs of ideas in his dialectical approach. The concept of whole-part means that analyzing a literary work must start from smaller parts, later relate it to the total data to determine a logical construction. The second is understanding explanations which are studied as an attempt to represent the composition of a literary work.

METHODOLOGY

Although the main character in the fairytale Rapunzel is a female, the male characters in this story are more dominant, especially the prince. The actions and behaviors are mostly shown by the male characters. There is a tendency of masculinity in the story of Rapunzel by Brothers Grimm in prince characters. The goal is to identify the masculinity construction on prince character, by the theory and background.

The research conducts several questions, as follows: 1) What does kind of masculinity portray in the prince character, 2) What is the background behind those construction.

The steps for collecting data in this research are, 1) Re-reading the story of Rapunzel by Brothers Grimm, 2) Marking words, phrases, and sentences that indicate masculinity, 3) Recapping the data that has been found.

The steps of data analysis are as follows, 1) Identifying data found in the story of Rapunzel by Brothers Grimm, 2) Determining the data (word, phrase, sentence) related to the masculinity, 3) Classifying data using Genetic Structuralism, 4) Analysis the data by applying social behavior, 5) Making a Conclusion.

FINDINGS AND DISCUSSION

The Fairytale of Rapunzel by Brother Grimm tells of a girl named Rapunzel. She is a distressed girl who lived with a witch for 18 years. Unknowing the outside world because the witch locked her inside the Tower. Until finally she met the prince and her life changed.

The story begins with a carpenter and his wife who lives next door to a witch. They have been together for a long time, but have no children yet. Until one day the wife was pregnant and they were happy. The wife wanted lettuce in the witch's garden. The husband refused, but the wife threatened not to eat at all. Lastly, the husband stole, the first action was successful, unfortunately, the second action failed, the witch saw it. The carpenter begged and would do anything, the witch's cunning wit appeared. He asked for the baby in his wife's womb to be given to her when it was born.

The baby was born, a girl, Rapunzel grew up with the witch in a tall tower, in a forest, and had no exit, only one window. The witch always told Rapunzel that the outside world is very dangerous and evil. Over the years Rapunzel has grown and had long hair. The witch uses Rapunzel's hair as access up and down through the window by saying "Rapunzel, let down your hair".

One day there was a prince who was walking through the forest and heard the sound of singing above the window. He thought about how to get up there until finally he saw a witch and called out Rapunzel's name. Sure enough, the prince did the same thing, the method worked, then the prince climbed the Tower. Rapunzel was so surprised; she met a prince. The prince asked her, Rapunzel was afraid of the outside world, but the prince explained and it was not as bad as she thought. Every day the prince visited Rapunzel without the witch knew. Until Rapunzel thought of getting out of the Tower. The idea was to use satin and weaved into a ladder. The witch senses something fishy, she asked Rapunzel if she were with anyone else all this time. Rapunzel covered it, but the ladder she made is found by the witch. She got angry and cut Rapunzel's hair and exiled her to a faraway desert.

The next day the prince came and called for Rapunzel, as usual, long hair came out of the window. Surprised, it wasn't Rapunzel he met, but an evil witch. The witch pushed the prince out of the window, the prince fell in the bushes and his eye was hit by a thorn, and became blind. The prince wandered here and there looking for Rapunzel, until finally the prince was in the desert hearing Rapunzel's singing, and found her. Rapunzel hugged the prince, tears fell right in his eyes, and miraculously healed the blind. Finally, the prince took Rapunzel back to the castle and married. They became king and queen, lived happily ever after.

After knowing the synopsis, it looks like there is a presence of masculinity on the male character, especially the prince. He is explicitly depicted as a hero character in the story and

considered as masculine. Furthermore, the researcher used the stereotypes by the expert and commonly indication of masculinity.

Research on the fairytale titled Rapunzel by the Brothers Grimm found several results, which were indicated by the indications of masculinity construction in the prince's character. Each characteristic indication is discussed in a tight and clear description. Then it is discussed why masculinity is dominant over feminism, or commonly known as opposition. Masculinity dominates and overcomes femininity, from attitudes to signs in Rapunzel's story.

1. "Staying cool"

The first sign of characteristics towards masculinity in the Rapunzel by Brothers Grimm is "Staying cool", the explanation based on the act of the prince. Because attitude is number one in masculinity, behave like a man.

"Don't worry!" said the prince. "I am a friend." ……………..

"I feel as if I know you," said the prince. "Since I have heard you sing songs from up here day after day. You have a beautiful voice! And I love it when the birds sing with you, too."

In the quote above, it can be seen that the figure of the prince is trying to melt the situation. The effort was made for Rapunzel to remain calm and felt safe. The actions taken by the prince reflect the characteristics of "*staying cool*" by Pleck and Sawyer (1974). Staying itself is an action as a reaction to something that means calm, peaceful, and gentle. In this case, the figure of a prince gives influence to Rapunzel. Moreover, he is a prince who must have a humble attitude, try to make Rapunzel scare or scream. Plus, Rapunzel herself doesn't know anyone other than a witch, not even her real parents. Following by the action by praising how she sang as if what a prince does to get Rapunzel's attention or trust, in this case, is called narcissism. The first impression is important. When you meet someone for the first time, mind your attitude, that's what you will get back.

Pleck and Sawyer (1974), characteristic of "staying cool" and acts of narcissism (Beynon) are not merely stylistic acts. Rather, it enhances a focus, a calm and patient movement, a key combination. Masculinity is not only about attitudes that are accepted by the community. Rather than domination over other societies, masculinity is an identity. Identity is created by culture or social conditions. The identity of the prince has in mind is one step ahead. The nature of feminism in women is easy to blend into something because women take actions from the heart. In contrast to men, where domination is considered using logic. In practice, masculinity and femininity are contrasted. Like the words the prince said were a compliment to what Rapunzel did. Which female will be pleased when got a compliment by a prince. Facts show that men create the first impression on women by using compliments. Thus, Masculinity with the action of "Staying cool" and narcissism is an attitude and action that seems to make the object/group feel protected under the concept of masculinity.

2. "A man as nurturer"

The second sign of masculinity is "A man as nurturer" by Beynon, the prince's act showed as nurturer's behavior. This nature is likely influenced by biological terms about what a father

should behave. There are two examples of "A man as nurturer" in Rapunzel by Brothers Grimm, as follows.

"But the world is not as bad as she says!" Said the prince. He told Rapunzel about flowers and festivals, games, and gardens. He told her about puppies and puddles, strawberries, and secrets.

The second quote showed how the figure of the prince wanted to be close to Rapunzel. The prince told the real facts about the outside world and it wasn't as bad as Rapunzel knew and he told many facts about things out there. This action is very similar to a father, specifically as a Nurturer, who acts well and wisely. Beynon categorizes Nurturer as masculine because a father trait is nurturing the family members, how to guide them, a leader figure is needed. The attitude of masculinity itself can be affected by social status (Martin, 1996). What the prince did was the right thing, especially educating about what was wrong.

Having the nature of a nurturer is not easy, the relationship between the signified person must be sympathetic or trusting. Rapunzel had put her trust in the prince for the claim to be a friend and the praise had been given to her. The figure of a nurturer is wise, and a protector of other objects/groups, delivering the view of masculinity with such a figure. In the real world, the father's personality is someone who is followed in the family. A family head positions male as a leader and guide, especially the wife and children. By telling the fact about the outside world is a beautiful place, the prince invites Rapunzel into the story. The "benevolence" side of feminists is melted (Hofstefe, 1998). The generosity of a feminist melts in the masculine act of being a nurturer.

The second act of "A man as nurturer" by the prince is revealed as a commitment to what he explained about the outside world.

The next day, the prince climbed back up to Rapunzel's room. He said, "I have a surprise for you." He had brought strawberries for her.

As she tasted a strawberry Rapunzel thought, "Now I know that what I was told is not true. The world can be a very fine place! I must get out of this tower as soon as I can." But how?

The third quote continued the action in the second quote, it can be seen that the Brothers Grimm deliberately wrote this prince as a loyal person. Still, the same nature, specifically Nurturer, the prince tried to be closer to Rapunzel. Related to a relationship with children and fathers, building a bond or relationship is very important. Gaining trust is not easy, sometimes it must be accompanied by action. The prince was proving what he is talking about. Moreover, masculinity is doing good deeds and leaving bad things to be accepted by society (Levant and Richmond, 2007). Actions seem to get attention for what they have done. So, the object (Rapunzel) put their trust in him. The result was successful, Rapunzel put her trust in the prince by wanting to get out of the Tower.

A Nurturer can be a figure who can be trusted. How come? this figure is a role model. Actions related to the nurturer should be followed by actions, in balance. The prince proved what he told to Rapunzel about the previous story. Making the trust given by Rapunzel even tighter. Especially the feminist trait is "permissive" which means it can or does not matter (Hofstede,

1998). Masculinity as a nurturer is centered on one point, particularly trust. When the object/community has believed, then this nurturer has become a role model.

3. "Give em Hell"

The third sign of masculinity in Rapunzel is "Give em Hell". By all means, it is an action towards someone that indicate as a threat. Also considered how narcissistic the prince was. Nevertheless, it is always about masculinity.

"Bring me a ball of silk each time you come. I can weave the silk into a ladder. Silk folds up so small the witch won't see it. When the ladder gets long enough to reach the ground, we will both be able to climb out of here."

"That's it!" Said the prince. Then he moved closer to Rapunzel. "We will both be free. When we are out in the world, will you marry me?"

"Yes," said Rapunzel, "I will."

The action by helping Rapunzel out of the tower and promising freedom are reflecting the "*Give em Hell*" by Brannon and Juni (1984). Dare to take the risk and decisive are a combination of what a male should have. This prince figure has gained Rapunzel's trust to help her. The prince also agreed with Rapunzel's idea to bring satin. Inadvertently the concept of Be a Big Wheel here was created, without hesitation, the prince proposed Rapunzel, this showed high self-esteem and felt proud. Beynon calls it macho, Action that leads to the male gender based on self-confidence. Especially social conditions. When this story was written, there were still many gender inequalities that existed in society (Zipes, 1988). So that the construction of masculinity can be seen very clearly in the character of the prince based on the social conditions at that time.

"Give em Hell" has a spooky impression when it is seen from the phrase. The meaning of this phrase is an act of opposition against another object or group that is judged wrong. Men are considered to solve problems faster than women. The thought of masculinity is to always think positively, "we will both free" symbolizes optimism. The contrasting feminist trait, in this case, she feels vulnerable. The "caring" nature of feminism is protected (Hofstede, 2013), the masculinity action by the prince in here as a hero who acts as a savior. Masculinity wants to enter the frame in the social environment based on this heroism attitude.

4. "Be the sturdy oak"

The fourth sign is found as "A sturdy oak", The oak itself is solid and tender to portray as masculinity. How come a male is having this behavior for its existence in the society, yet it is all about hegemony.

For two years the poor blind prince wandered the world, looking for Rapunzel. From morning to night, he called for her, but it was no us…………

In this fifth quote, the figure of the prince is looking for Rapunzel even though both eyes are blind after falling from the tower. His tenacity to wander here and there showed a brave and tough attitude even though he has weaknesses. In this case, it is called "*Be the sturdy oak*", which was put forward by Brannon and Juni (1984). The oak tree is famous for its hard trunk,

masculinity hoped the male character can be likened to an oak tree. Expectations of masculinity in men are expected to be tough, physically, mentally, or emotionally (Thomson and Pleck, 1986). Brothers Grimm seems to make readers amazed by what the prince did, he was a loyal figure. At last, he found Rapunzel in a faraway desert.

Being strong is the embodiment of masculinity as a view of males. Act strong to solve a problem, and examinations that exist in life. Society was always thinking that males had this kind of character is more macho than the male who had not or a woman. For example, parent taught their boy to act in a gentle way, do not to cry for a simple thing or problem, and fix the mistake you had. The action of prince did not prevent him to look for Rapunzel, even when he was blind. For 2 years he wandered into the unknown until he found Rapunzel. The side of heroism appears as a friend and rescuer to other objects/communities. In contrast to the "modesty" nature of feminists, aka closed (Hofstede, 2013) makes females not confident about themselves. This is different compared to masculinity. Having an attitude like an oak tree is a masculine characteristic, no matter what weaknesses you have, you must still focus on the future. Don't give up like what the prince did.

5. "Be a big wheel"

The last sign of masculinity in Rapunzel by Brothers Grimm is "A big wheel". Masculinity focused on the representation of males in society. By having a big wheel, it is not just an image, but a pride for the achievement in the masculinity construction. The prince is depicted as a big wheel and considered masculine.

The prince became king of the land and Rapunzel became queen. The two of them lived happily ever after.

In this last quote, it has become a fairytale stereotype that stories always have a happy ending. But the standout point here is that Grimm showed more of a prince. The sentence shows that the figure of a prince has power. Brannon and Juni (1984) "*Be a big wheel*" concept finally clear in this sentence. Prince has the throne, power, and Rapunzel or in Indonesian commonly known as "*Harga, Tahta, Wanita*". By becoming a king, he is the most powerful person in the kingdom, get the respect of the people. Moreover, one of the goals of masculinity is to be accepted in society (Levant and Richmond, 2007). Thus, masculinity is considered as a man's affection (Raymond, 1986).

Rapunzel by the Brothers Grimm highlights the figure of prince as a completely masculine character. At the end of the story, it is clear that the prince gets frames, views, and respect from other communities. Having everything like "Be a big wheel" is one of the goals of masculinity. Identity and perspective are created as male figures in the prince character created by the Brothers Grimm. The main purpose of masculinity is in this fairytale is to create a view for the reader that the prince is a good and brave person and a person who had that personality will have a good ending. The fairytale stereotype is always having a happy ending, masculinity-dominated.

The structure of the literary work in the fairytale Rapunzel by the Brothers Grimm is humans, including Rapunzel, the Prince, and the Witch. The natural setting shown in this story is a forest and nothing various other conditions because almost all of the setting takes place in the

Tower where Rapunzel lived. The culture in this fairytale is the action of how a prince is reflected in the words, phrases, or sentences listed. The social conditions deliver to the dominant construction of masculinity where the character of the prince is highlighted compared to Rapunzel.

The oppositional relation about masculinity itself is very clear where the prince acted as a hero. Masculinity dominates and defeats the feminist side of Rapunzel's character. The courage and kindness of the prince are the attention of masculinity to get positive values from society. The sign or act on the story is believed for the reader to get the point on the masculinity. In fact, the reader actually knew these stereotypes, but did not think about the construction of masculinity. Mostly the reader only thought about how amazing the male character or loving how they can happily ever after. Nevertheless, the object belief in actions based on masculinity is one of the goals. This shows how masculinity is an act and action, not just a perception.

The structure in Rapunzel as fairytale represents a realistic condition in romance. Romance literature was very popular across European countries in the 19th century, including Germany. While in English the popular romantic literature was William Blake and William Wordsworth. It was influenced the fairytale itself; the common genre of fairytales is a romance (Jean, 2007) yet it preserves until now. The romance genre was popular due to its existence towards male. Male played a significant role, as judged as a primary character. The masculinity idea in romance literature is solid, and this work still carry out till now.

The gender equality on 19th century was worse. The French revolution was corrupt, there was a gap between gender, male and female. Female threatened as second person and seemed as weak. Whoever spread the idea of equality on social behavior, will be jail (James, 1993). The male, believed as strong, and gain the power by perceiving the condition. This situation was a great time for masculinity, the background of society based on the male power. If you were male, wealthy, and has high social status, the people will respect you more. Moreover, gender equality in the 19th century is still not equal. The story always said the male was highlighted than female, while female was always written as a secondary view even though the main character is the female.

Social conditions influenced the writing of the Rapunzel fairy tale by the Brothers Grimm. At that time Germany was in a situation of the French Revolution where the power was dominating against other groups. Even spreading the theory of equality and equality is strictly prohibited according to the court (James, 1993). The effect influenced the writing of the literary work, the dominance of masculinity is powerful. Moreover, the social condition in the 19th century was the kingdom or monarchy. Grimm himself collects many works that he made based on the middle class to aristocratic (Joosen, 2006). The works always showed the figures of princes, soldiers, or kingdoms. Especially the prince character who is always depicted as holding high status. As a result, similar fairy tales such as Sleeping Beauty, Snow White, or Cinderella have the same motive, specifically the dominance of masculinity on the prince's character as a hero.

CONCLUSION

The research is about masculinity on the prince character, the discussions found several conclusions. First, the masculinity construction found in the prince character appears as a hero character in the fairytale entitled Rapunzel by the Brothers Grimm. The behavior reflected in the figure of the prince is the way of masculinity to get attention, Rapunzel. The behavior of the prince in this fairytale is under the theory presented by Brannon and Juni (1984), Beynon in Nasir (2007), and Pleck and Sawyer (1974). The characteristics that were initiated are the culture of how men should act. Because aspects that are contrary to the values of masculinity.

The opposition of the two characters has a prominent difference, where the prince is written as a character who is brave, kind, and does not give up easily. The masculinity construction is dedicated to create mindset of the reader. It can be seen when the prince tries to convince Rapunzel about the outside world. Gaining trust step by step and indirectly convince the object (Rapunzel) as a feminist character. Written act of the prince is a contrast compared to the creation of Rapunzel's character, she let her life be to stick along the reality, lives with a witch, and doesn't take any action. Waiting for others to come to help is the opposite of masculinity.

Goldmann's use of the genetic structuralism approach is considered fit because by analyzing the existence of masculinity in the story entitled Rapunzel by the Brothers Grimm, it also knows the framework of why masculinity is dominant in the story. Grimm applied the situation of 19th century to creation of the fairytale. Even though the society in 19th century was corrupt, and masculinity dominated. In this fairytale there is no gender gap, it is only depicted very clear that masculinity dominates.

It is undeniable fact for the results show social, environmental, and community backgrounds are very influential on the writing of literary works. The implementation of creator is the way how the reader understands about the story. These make more interesting because every literally works has their own background, and it makes sense why Literary works is good for educational medium.

Regardless of the results of the research that has been delivered in this study entitled The Presence of Masculinity on Prince Character on Fairytale: Rapunzel by Brother Grimm. The discussion of masculinity is still a hot topic in the world of literacy, and masculinity is not even included in a movement concept, this is different from feminism which has been widely studied. Though both are similar, with different meanings and behavior. Masculinity is only partially studied since it is mainly concerned with the male gender roles played by men. This concept should also be studied as a movement since it is reacting to the concept of femininity.

This research is open and is not an ending. Rapunzel's tale is available to be an object of research through existing approaches and theories. The results in this study are expected to be useful and become ideas for further research on a more in-depth topic.

REFERENCES

Adams, James Eli, ed. (1995). *Dandies and desert saints: styles of Victorian masculinity*. Ithaca, New   York: Cornell University Press. p. 1. ISBN 9780801482083.

Bettelheim, Bruno (1989). *The Uses of Enchantment: The Meaning and Importance of Fairy Tales, wonder tale, magic tale.* New York: Vintage Books. (pp. 25).

Brannon, R., & Juni, S. (1984). *A scale for measuring attitudes about masculinity*. Psychological   Documents, 14.

Burns, Elizabeth & Burns, Tom. (1973). *Sociology of Literature and Drama*. England: Penguin   Books.

Carter, Angela. (1979). *The Bloody Chamber and Other Stories*. Angelfire.com.

Connell R. (1987). *Gender and Power: Society, the Person and Sexual Politics.* Palo Alta: University of California Press.

Connell, Raewyn. (1995). *Masculinities.* Cambridge, Polity Press; Sydney, Allen & Unwin;Berkeley, University of California Press. Second edition, 2005.

Connell, Raewyn. (2000). *The Men and the Boys*. Sydney, Allen & Unwin; Cambridge, Polity Press; Berkeley, University of California Press.

Connell, R. W., & Messerschmidt, J. W. (2005). *Hegemonic Masculinity: Rethinking the Concept.   Gender & Society*, 19(6), 829–859.

Dewi, K. R. (2016). *Analisis Nilai Karakter Dongeng Dalam Buku "Bahasa Indonesia Untuk SD Dan MI Kelas III".* Sdn Pandean Lamper 05 Semarang.

Dornan, Jennifer. (2004). *Blood from the moon: gender ideology and the rise of ancient Maya social complexity*. Gender & History. Wiley. 16 (2): 459   475.

Drydakis, Nick & Sidiropoulou, Katerina & Patnaik, Swetketu & Selmanovic, Sandra & Bozani, Vasiliki, (2017). *Masculine vs Feminine Personality Traits and Women'sEmployment Outcomes in Britain: A Field Experiment*, GLO Discussion Paper Series 152, Global Labor Organization (GLO).

Dundes, Alan & McGlathery, James M. (ed.) (1988). *Interpreting Little Red Riding Hood Psychoanalytically*. The Brothers Grimm and Folktale. (pp. 26–7).

E.S. Mankowski, R.M. Smith. (2016). *Encyclopedia of Mental Health, Second Edition*.

Edwards, A. (2015). *It's a Man's World_ The Effect of Traditional Masculinity on Gender Equality*. University of Queensland, 1–12.

Fairy tales. (n.d.). (2011). *American Heritage® Dictionary of the English Language, Fifth Edition*.

Fananie, Z. (2000). *Telaah Sastra*. Surakarta: Muhammadiyah University Press.

Frontczak, S. (1995). An Oral Tradition Perspective on Fairy Tales. *Merveilles & Contes, 9*(2),

237-246.

Girshick, Lori B. (2008), The social construction of biological facts, in *Girshick, Lori B., ed. (April 2009). Transgender voices: beyond women and men. Hanover, New Hampshire: University Press of New England. p. 48.*

Grant and Clute, *Fairytale*, p. 333.

Gray, Richard. (2009). *Fairy tales have ancient origin*. The Telegraph.

Grimm, Brother. *Rapunzel*. storiestogrowby.org/story/early-reader-rapunzel-fairy-tale-story-kids/.

Halberstam, Judith. (1998). Preface. In Halberstam, Judith (ed.). *Female Masculinity*. Durham, North Carolina: Duke University Press. p. xi.

Hooker, Richard (ed.). (1910). *Hammurabi: The Code of Hammurabi*. L.W. Kin (translator).

Hofstede, Geert (1998). *Masculinity and Femininity: The Taboo Dimension of National Cultures*. SAGE Publications, Inc.

Hofstede Centre. (2013). *National Culture: Dimensions*. Retrieved from https://web.archive.org/web/20130831002012/http:/geert-hofstede.com/dimensions.html.

James J. Sheehan. (1993). *German History, 1770–1866*. (pp. 207–88).

Jean, Lydie. (2007). "Charles Perrault's Paradox: How Aristocratic Fairy Tales became Synonymous with Folklore Conservation" (PDF). *Trames*. 11 (61): 276–283.

Tatar, Maria (2004). *The Annotated Brothers Grimm*. W.W. Norton & Co.

Joosen, Vanessa. (2006). *The Oxford Encyclopedia of Children's Literature*. Oxford: Oxford University Press.

Kimmel & Aronson, Amy. (2002). *"Men and Masculinities: A Social, Cultural, and Historical Encyclopedia Volume 1: A-j"*. USA: ABC Clio.

Kimmel, Michael S.; Aronson, Amy, eds. (2004). *Men and Masculinities: A Social, Cultural, and Historical Encyclopedia, Volume 1*. Santa Barbara, Calif.: ABC-CLIO. (p. xxiii).

Levant, Ronald F.; Kopecky, Gini. (1995). *Masculinity reconstructed: changing the rules of manhood at work, in relationships, and in family life*. New York: Dutton.

Levant, R. F., & Richmond, K. (2007). A review of research on masculinity ideologies using the Male Role Norms Inventory. *The Journal of Men's Studies, 15*(2), 130-146.

Martin, Karin A. (1996). *Puberty, Sexuality, and the Self: Boys and Girls at Adolescence*.

New   York: Routledge.

Merchant, Karima. (2012). *How Men and Women Differ: Gender Differences in Communication   Styles, Influence Tactics, and Leadership Styles*. *CMC Senior Theses*. 513.

Merriam-Webster. (n.d.). *Fairy-tale*. In Merriam-Webster.com dictionary. Retrieved: June 26,   2021.

Messner, Michael A. (1992). *Power at Play: Sports and the Problem of Masculinity*. Boston: Beacon Press.

Morrell R., Jewkes R., Lindegger G. (2012). Hegemonic Masculinity/Ies in South Africa: Culture,   Power and Gender Politics. *Men and Masculinities.* 15:11–30.

Muniroch, Sri. (2011). *Understanding Genetic Structuralism from Its Basic Concept*. LiNGUA: Jurnal Ilmu Bahasa dan Sastra. 2. 10.18860/ling. v2i1.560.

Paloian, Andrea. (2012). The Female/Athlete Paradox: Managing Traditional Views of Masculinity   and Femininity. *Applied Psychology Opus*. New York University.

Pleck, J. H., & In Sawyer, J. (1974). *Men and masculinity*. Englewood Cliffs, N.J: Prentice Hall.

Rahman, F. (2017). Cyber literature: A reader-writer interactivity. *International Journal of Social Sciences & Educational Studies, 3*(4).

Reeser, Todd W. (2010). *Masculinities in theory: an introduction*. Malden, Massachusetts: Wiley- Blackwell.

Routledge. (2002). *The Fairy Tale: The Magic Mirror of the Imagination (1995 edition)*. p. 8.

Snell, W.E., Belk, S.S. & Hawkins, R.C. (1986). The masculine and feminine self-disclosure scale: The politics of masculine and feminine self-presentation. *Sex Roles* 15, 249–267.

Stith Thompson. (1977). *The Folktale*, (p. 55), University of California Press, Berkeley Los Angeles   London.

Syar'an, Nasir, (2007). *Maskulinitas dalam lklan Gudang Garam: Analisis Semiotik atas lklan   Gudang Garam.* Jurusan Ilmu Komunikasi FISIPOL UGM, Yogyakarta.

Teeuw, A. (2003). *Sastra dan Ilmu Sastra*. Jakarta: Pustaka Jaya.

Vocabulary.com. *Fairy tale*, Inc, a division of IXL Learning. Retrieved: June 26, 2021.

Windling, Terri (2000). Les Contes de Fées: The Literary Fairy Tales of France. *Realms of Fantasy.*

Walters, Rebecca. (2017). Fairytales, psychodrama and action methods: ways of helping traumatized children to heal. *Zeitschrift für Psychodrama und Soziometrie*. 16 (1): 53–60.

Warner, Marina (2010). After Rapunzel. *Marvels & Tales*. 24 (2): 329–335. JSTOR 41388959.

Warner, Marina. (2013). *Once Upon a Time: A Short History of Fairy Tale:* Oxford University Press.

Worell, Judith. (2001). *Encyclopedia of women and gender: sex similarities and differences and the impact of society on gender, Volume 1*. San Diego, California: Academic Press.

Zipes, Jack. (1988). *The Brothers Grimm: From Enchanted Forests to the Modern World (first edition)*. Routledge.

Zipes. (1983). *When Dreams Came True: Classical Fairy Tales and Their Tradition* and so on!, (pp.24–25).