

**THE REPRESENTATION OF MASCULINITY IN A
MALAYSIAN TELEVISED SHOW**

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**FACULTY OF LANGUAGES AND LINGUISTICS
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MALAYSIAN TELEVISED SHOW**

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THE REPRESENTATION OF MASCULINITY IN A MALAYSIAN TELEVISED SHOW

ABSTRACT

This study examines the representation of masculinity in a Malaysian televised show, *Oh My English!* using a multimodal Critical Discourse Analysis from four perspectives. Firstly, this study analyses the verbal processes significant in the reflection of the *Other* among five main male social actors and with other character roles. Secondly, the non-verbal processes are simultaneously analysed via visual interpretation. Thirdly, these two processes overlap with the analysis of social actions in the performance of masculinity. Finally, how ideological assumptions reflect on masculinity are analysed via the two processes and social actions among the five main social actors along with the *other* character roles. The overall analysis involves different frameworks in order to inter-discursively examine the reflection of the *Other*, crucial from a critical perspective that relies on concepts and studies of both global and local domains. A single component framework of three of van Leeuwen's networks (2008) contributes firstly as a tool for analysis entering into a critical and socio-semantic approach. Whereas, Kress and van Leeuwen's (1996, 2006) multi-semiotic approach contributes in examining various hierarchical classification of masculinities via the two processes embedded with social actions. Connell's (1995, 2005) concept of hegemonic masculinity in relation to language and gender and relevant notions such as representation, ideology and hegemony play an important role. These concepts contribute to the realisation of action and reaction processes through depiction of masculinity in accordance to events within context of *Oh My English!* The realisation of rhetorical and stereotypical strategies via individual and collective performances together with dynamics of various forms of authorisation as well as non-human instruments play a significant role either directly or

indirectly in the reflection of the negative *Other*. Dominance of one group of men over another male peer within the same group along with power relations contribute to different discourses from a hegemonic viewpoint among the social actors. Apart from the highest positioning in hierarchy of masculinity that is hegemonic, complicit and subordinate forms established via backgrounding leading to marginalisation. Crucially, hegemonic discourses co-present with effeminacy in relation to heterosexual cultural norms, beliefs and values contribute to problematic discourses on masculinity. Common sense via agency invested through traditional, personal and role model authorisation via institutional setting further allows assimilation and inclusion of one group of young men in comparison to another with negative evaluation. Prevalence of various authorisations contributes to another dimension of problematic contradictions leading to legitimisation and de-legitimisation of discourses. Within the scene events, the two processes give way to three main schemas as composites towards an inter-discursive analysis of re-contextualised discourses. The three composites are in the reflection of the *Other* via social actions of male fantasy and gaze, machismo with competition, and male preserve football. These three composites as topics contribute further to the analysis and findings towards the reflection of ideological assumptions on masculinity not only within the context of the show, but also from a Malaysian gendered perspective.

Keywords: representation, discourse, masculinity, hegemony, ideological assumptions

REPRESENTASI MASKULINITI DALAM RANCANGAN TELEVISYEN

MALAYSIA

ABSTRAK

Kajian ini mengkaji representasi maskuliniti dalam rancangan televisyen Malaysia, *Oh My English!* dengan menggunakan Analisis Wacana Kritikal multimodal dari empat perspektif. Pertama, kajian ini menganalisis proses lisan dalam refleksi pelakon social dan watak watak lain. Yang kedua, proses bukan lisan secara serentak dianalisis melalui pentafsiran visual. Yang ketiga, kedua-dua proses ini bertindih dengan analisis tindakan sosial melalui kajian maskuliniti. Akhir sekali, bagaimana andaian ideologi dianalisis menerusi proses-proses tindakan sosial di kalangan lima pelakon lelaki sosial utama bersama dengan peranan watak-watak yang lain. Secara keseluruhan, analisis ini melibatkan rangka kerja yang berbeza dalam usaha untuk menyelidik antara diskusi dari sudut pandangan kritikal serta dari perspektif yang bergantung kepada konsep dan kajian di kedua-dua peringkat global dan lokal. Satu rangka komponen tunggal daripada tiga rangkaian van Leeuwen (2008) sebagai alat analisis menyumbang kearah menjalankan kajian secara kritikal dan sosio-semantik. Manakala, pendekatan multi-semiotik Kress dan van Leeuwen (1996, 2006) menyumbang dalam mengkaji pelbagai klasifikasi hierarki maskuliniti melalui dua proses yang dibenamkan dengan tindakan sosial. Konsep hegemoni maskuliniti oleh Connell (1995, 2005) dari sudut bahasa dan jantina serta konsep representasi, ideologi dan hegemoni memainkan peranan yang penting. Konsep-konsep ini merealisasikan proses aksi dan reaksi melalui representasi maskuliniti dalam konteks *Oh My English!* Realisasi strategi retorik dan stereotaip daripada kelakuan individu dan kolektif bersama dengan pelbagai bentuk kuasa dinamik seperti instrumen memainkan peranan yang penting secara langsung atau tidak langsung dalam refleksi negatif ia itu *Lain*. Dominasi antara ahli-ahli sekumpulan lelaki dengan

kedudukan yang lebih tinggi melalui kuasa terhadap seorang lagi ahli kumpulan yang sama menyumbang terhadap berbagai wacana dari sudut pandangan hegemonik maskuliniti. Selain daripada kedudukan hegemoni yang tertinggi dalam hierarki maskuliniti, *complicit* dan subordinasi yang menghadapi peminggiran juga dapat dikenalpasti. Yang pentingnya, wacana hegemonik yang wujud bersama lelaki besifat kewanitaan berkaitan dengan norma heteroseksual menimbulkan wacana bermasalah terhadap maskuliniti. Agensi terhadap pengertian umum melalui penguasaan secara tradisional, peribadi dan melalui penginstitutionian dapat mengasimilasi serta melibat satu kumpulan lelaki muda berbanding dengan yang lain dengan tafsiran negatif. Pelbagai pengiktirafan berkuasa menyumbang kepada satu lagi dimensi percanggahan bermasalah yang membawa kepada legitimasi dan delegitimasi wacana terhadap maskuliniti. Kedua-dua proses juga melalui babak-babak memberi laluan kepada tiga peristiwa skema sebagai komposit analisis wacana melalui rekontekstualisasi. Ketiga-tiga komposit ke arah merefleksikan yang *Lain* melalui tindakan sosial ialah fantasi dan pandangan lelaki, machismo dengan persaingan, dan pengekaln kelelakian permainan bola sepak. Ketiga-tiga komposit ini sebagai topic, menyumbang kepada analisis dan penemuan bagi merefleksi andaian ideologi bukan sahaja dalam konteks *Oh My English!* tetapi juga dari perspektif jantina di Malaysia.

Kata kunci: representasi, wacana, maskuliniti, hegemoni, andaian ideologi

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Life is full of challenges and this study is one of them

It has made me tough and it has made me grow

Not by fame or wealth but by knowledge that is priceless

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My supervisor, dean and the faculty staff who gave me their support

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Critical Analysis

The knowledge I gain

I take with me

This Golden Opportunity

An Intellectual Challenge

In my life

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LIST OF ABBREVIATIONS

ASTRO	: All-Asian Satellite Television and Radio Operator
CDA	: Critical Discourse Analysis
CU	: Close-Up
E	: Episode
F	: Frame
HD	: High Definition
JAKIM	: Department of Islamic Development Malaysia
LGBT	: Lesbian Gay Bisexual Transgender
LS	: Long Shot
MCU	: Medium Close Up
MLS	: Medium Long Shot
OHCHR	: Office of the High Commissioner for Human Rights (United Nations)
RQ	: Research Question
Sc	: Scene
TVIQ	: Television Intelligence Quotient

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Universiti Malaya

CHAPTER 1: INTRODUCTION

1.0 Introduction

This chapter discusses the background, problem statement, research objectives and research questions, together with significance of the study in regards to the representation of masculinity among social actors in a televised show in Malaysia. The discussion in this chapter is also on the motivation to undertake this study, scope and limitation, ethical aspects as well as the definition of terms.

1.1 Background of the Study

The representation of male social actors in a school setting in a televised show *Oh My English!* is an issue to be analysed especially in a conservative country such as Malaysia. In Malaysia, the heterosexual traditional form of gendered beliefs and practices is of privilege at all levels namely society, institution as well as state (Mohd Muzhafar Idrus et al., 2014). Such privileged gendered beliefs and practices may to a certain extent have the tendency to make media articulate heteronormative discourses. The articulated discourses of media may then liaise with heteronormative values and beliefs set by the society and status quo in terms of masculinity. In such circumstances, any form of media based gendered discourses communicated with viewers may negotiate discourses that work for or against the heterosexual hegemonic notion favoured at any level of society or institutions in Malaysia.

With these circumstances, the negative implications with tendency to provoke the sentiments of certain group[s] or even individuals are a concern in Malaysia where masculinity from a hegemonic positioning is honoured, privileged and favoured. The concern may also be of any consensus or agreement generally through media, such as

televised language of verbal and non-verbal processes that give agency to one group of men over another via hegemonic discourses among male social actors. Such discourses could relate to “active experiences of reality” of a society tied with patriarchal values and beliefs of how a man should act in society (van Leeuwen, 2008, p. 5). Furthermore, social actors’ actions may have an impact on viewers’ perception when communicated with real life phenomenon via media. Such a perception could affect viewers’ emotions or attitudes depending on agency given to the social actors’ performances through their spoken utterances or image processes. The televised processes of human or non-human entity or existence can also have an effect on others as in real life experiences through the performed social actions (van Leeuwen, 2008).

The social actions in line with real life practices can bring about “meaning” that give way to “reactions” through the material and semiotic contextual representations (van Leeuwen, 2008, p. 59). Besides, the activated actions via social actors may foreground agency by activating one group of men over another towards the “representations of power” relations (Fairclough, 2003, p. 113). On the other hand, when passively represented, social actors’ action may allow for empathy (van Leeuwen, 2008). The empathy may be realised through dominant discourses of media exercised by one group of men over another group or individual man in society on masculinity from a hegemonic standpoint. Empathy could also be out of knowledge related to gendered beliefs tied to norms and values apart from ideas held by society. Nevertheless, the representation of social actors may further establish and reinforce gendered assumptions depending on how televised language is socially interacted and distributed among male social actors.

Any fragments of scenes of a televised show with rich verbal and non-verbal processes when reduced to a few spatial determinations can have a “rich and profound sense” on its viewers (Sartre, 2004, p. 11). These determinations can be of televised scripts and images that come along with meaning making strategies through social actors’ action processes and embedded representations within a minute part of a scene is broadcast. In such instances, a televised show may have the power to disseminate “popular culture” or “common sight” of societal practices that is “re-created or reproduced” (Berger, 1972, p. 9). According to van Leeuwen (2008, p. 28), recreation and reproduction of common sight could also bring about choices in society of whom to “include or exclude” in real life social practices.

In terms of Critical Discourse Analysis (CDA), the consideration of linguistic and visual realisation of discourses from semiotic to socio-semantic implications are important to this study (van Leeuwen, 2008). This is because discourses are possible through creation and repetition of certain social activities through performances of social actors (Butler, 1990). The social activities can be realised through the interplay of language and gendered social practices that may act as contextualised cues within a televised context (Gumperz, 1992). Moreover, discourses are “re-contextualisation of social practices” (van Leeuwen, 2008, p. 6) through viewers’ sense of social cognition and perception. Such sense of real life experiences and knowledge can be timely with particular on-going phenomenon, issues or crisis in society. However, re-contextualised discourses could bring about a little different, sometimes even opposing or contrasting meanings. The meanings also depend on the assumptions based on cultural norms and values in order to either maintain the privileged discourses on masculinity or challenge the issues or phenomena of such discourses undergoing crises.

According to Connell (1995, 2005), the construction of masculinity could be reinforced in its diverse forms based on different hierarchical positioning of men in society. In a televised show, masculinity could be somewhat negotiable to the extent be exploited in various ways through male social actors' social practices and positioning. Various exploitations may therefore assist certain groups to accept the traditional gendered norms and values without any form of argument. The acceptance without debate may allow the dominance of a group to act against those who oppose the hegemonic norms (Mohd Muzhafar Idrus et al., 2014). Exploitation may also establish via voices with authority in order to mark men who oppose the norms. At the same time, these voices can pursue one type of masculinity that is hegemonic to be culturally honoured by society and institutions (Connell, 1995, 2005).

This study investigates the representation of masculinity among the social actors via the verbal and non-verbal processes in a Malaysian televised show *Oh My English!* using a multimodal inter-discursive analysis from a CDA standpoint. At the same time, it examines the social actions with linguistic implications derive from the language processes on the reflection of ideological assumptions on masculinity from a gendered perspective in Malaysia. In doing so, the representation of masculinity could disclose the interpretation of discourses through deconstruction of language (Derrida, 1976). The deconstruction is in relation to the agency given to subjects' positions made available by different discursive contexts in relation to Althusser's (1984) notion of interpellation (Baxter, 2016).

Hence, this study also relies on the introspection in the interpretation of discourses with theoretical and conceptual underpinnings (Sunderland & Litosseliti, 2008). The underpinnings are of different hierarchical positioning of masculinities with prominence

to hegemonic masculinity in the reflection of the *Other* (van Leeuwen, 2008; van Dijk, 1995, 2016). This study also warrants with global and local studies from gendered and language media perspective apart from the concepts and theories that contribute through analysis and findings in the representation of masculinity (Swann, 2002).

1.2 Problem Statement

The Malaysian society and the voices of power in Malaysia may consider any gendered behaviours that do not conform to the norms of the biological sexual orientation of heterosexual norms as deviant. Borchers (2002, p. 210) relates

“Hegemony and patriarchy are two powerful forces that maintain particular cultural beliefs, practices, and values. Persuaders who benefit from the status quo use these tools to uphold the culture that supports them.”

In line with Borchers’ statement, societal beliefs, practices and values are crucial in Malaysia when it comes to gender such as masculinity. In Malaysia, mainly masculinity confine to conservative, religious and cultural aspects adhere to patriarchal divisions in the gendered positioning of a ‘man’ or ‘men’ in society (Mohd Muzhafar Idrus et al., 2014). As such, dominant ideas and practices of hegemonic masculinity persist in society. More troubling, is the acceptance of the hegemonic notion as the only legitimate way of being a ‘man’ and even men among men themselves at all levels of society and institutions. The legitimation is also on par with religious beliefs apart from traditional values. In such social circumstances, media may mainly adhere to the voices with authority and society in the notion of gender to ensure the broadcasting of its shows when it concerns masculinity. Therefore, televised shows may often work to legitimise one type of masculinity that is hegemonic, and delegitimise another to adhere to the voices with power to justify their own continuing existence (Merrin, 2005).

Despite the rigidity in the notion of masculinity by society, the state, institutions as well as media, it all depends on how the content of a show when consumed by viewers relate with their perception of gender. Hence, viewers may consume any part of a televised content by taking it in, assimilating it and then taking the story further together with the assumptions they culturally and socially accept (Götz & Lemish, 2008). Furthermore, persisting dominant ideologies reflecting masculinity co-existing with societal norms, beliefs and values could bring about adverse effects depending on how the contextual frames of a televised show reflect meaning to its viewers and thereof the society. In addition, viewers' perception of their own identities similar to their own reflection in the mirror can reflect through the actions of social actors (Strinati, 1995). What could be worrying is the televised gendered discourses through various representations via social actors could either counter or encounter with hegemonic discourses. In other words, one could counter with the in-group representation of the *Self* on par with the norms or as the resisted *Other*. However, it is the problematic *Other* in contrast with the accepted hegemonic norms that is very much a concern from a gendered perspective on masculinity in a televised show.

From a Malaysian gendered perspective, hegemonic stereotypes are a norm among men in real life social practices (Sultana Alam, 2015). However, the very existence of hegemonic stereotypical representations in real life or via a televised show may ultimately reflect upon those who oppose the norms. What could be more troubling is of media's initiation of its hegemonic notion in creating and sustaining the stereotypical roles on masculinity. The character roles on how "a clean man should act, be clean of all femininity and not a sissy" could affect those who do not adhere to the norms (Kian, Mondello, & Vincent, 2009, p. 394). Besides, the dominance of stereotypical masses adhering to gendered norms could further assist in sustaining existing dominant

gendered ideologies. Such ideologies could also lead into social issues that could spark resistance, oppression and suppression via authoritarian treatment (van Leeuwen, 2008). Such a treatment could further lead to ideological tensions. Tensions among men themselves in society via authorisation and legitimation may bring about stigmatisation, discrimination, inequality and thus social disharmony due to pursued compulsory heterosexuality. Nevertheless, in a country such as Malaysia, young men themselves adhere with patriarchal ideology rather than accepting diversity in masculinity (Sultana Alam, 2015).

In Malaysia, hegemonic notion is honoured and thus homosexuality deemed illegal and not tolerated by religious organisations as well as the state. Men perceived to be involved in 'homosexual acts' regardless of age or consent face fines, corporal punishment or imprisonment under the jurisdiction of the state. In such circumstances, legal prosecutions against same-sex sexual conducts prevail in Malaysia. Article 377A and 377B (*Penal Code, 2015*) criminalise carnal intercourse against the order of nature, for example, sodomy and oral sex. Religious authorities under the '*Minor Offenses Act*' given the power by the state to persecute individuals of any 'indecent behaviour', of any age group involved in 'unnatural sexual acts'. Those convicted would face a maximum of 14 days in jail.

In addition, education authorities at various institutional levels have the right to conduct 'corrective therapies' on any identified male students with 'effeminate' or 'gay' characteristics and appearances resembling the opposite sex. Such students who do not maintain the hegemonic norms are deemed a threat. According to the *Malaysian Human Rights Reports (2015)*, these corrective therapies were authorised by the *Department of Islamic Development Malaysia (JAKIM)* based on their interpretation of the '*Sharia*

Law', an Islamic law that prescribes religious and secular duties. At times, retributive penalties under the *Sharia Law* based on Muslim traditions when men do not adhere to hegemonic norms are enforced.

In 2017, hostility towards homosexuality was on the rise as news of resistance by various agents hit the headlines of Malaysian media. In the same year, a competition offering a cash prize of US\$1,000 for a short video production encouraging gay prevention was launched by the Malaysian Ministry of Health ("Malaysia offers up to \$1,000 for best 'gay prevention' video," 2017). The contest titled "*Value Yourself, Healthy Lifestyle Practice*" was open to Malaysians between the ages of 13 to 24 years old. The contest was to highlight on the prevention and control of gender confusion termed 'disorder' among young teenagers experiencing gender identity disorder to reach out for help. In the same year, the *Film Censorship Board of Malaysia*, a government organisation, formed to vet films demanded a "gay moment" in the movie '*Beauty and the Beast*' produced by *Walt Disney Pictures* to be censored. The request for censorship was through a foreign online media report (Levine, 2017). In this movie, the song featuring the gay character '*Le Fou*' was considered indecent in promoting negative values to the Malaysian society by Islamic scholars and religious groups.

At the same time, physical bullying among young male teenagers had not only risen yet became increasingly fatal. One such case that went viral on all Malaysian media was of an eighteen-year-old named Nhaveen who succumbed to death after tortured by his ex-secondary male school peers due to his 'soft-traits' (Thevadass & Sekaran, 2017). His death was a debate among several ministries through different forms of media. The ministries were Ministry of Home Affairs, Ministry of Health, Ministry of Women,

Family and Community Development, and Ministry of Education. However, these authorities hardly discussed Nhaveen's case in reference to homophobia.

At an international level, the *Office of the United Nations High Commissioner for Human Rights* (OHCHR), through a report by Puras (2014), urged the Malaysian government to stop practices that discriminate *Lesbian, Gay, Bisexual and Transgender* (LGBT) adolescents. Such practices according to Puras not only go against LGBT human dignity enshrined in the *Universal Declaration of Human Rights Council Report* (High Commissioner's Report, 2015), but a cause of significant psychological distress. Distress according Puras reinforces stigmatisation in society, possibly leading to detrimental social environment. However, after two years of warning from OHCHR, the height of social issues has been uprising among male teenagers from a gendered aspect in Malaysia. Hence, the representation of masculinity among the main male social actors portraying as students in a secondary school in *Oh My English!* should not be taken lightly.

Oh My English! is an educational sitcom with continuous reruns since its first broadcast nationwide in 2012 and the following two seasons till 2018. This show is a produced by a private television station in Malaysia. The Ministry of Education supports the broadcast of this sitcom to 10,000 secondary schools for purpose of learning English language in a fun and enjoyable way. However, the issue in question is the inclusion of an effeminate character role among the five main male social actors and the support by the Ministry of Education of a show with such an inclusion. The support by the ministry is alarming as in Malaysia, soft-traits or effeminacy among young adolescent men are discouraged and opposed due to religious and traditional beliefs in

order to uphold masculinity from a heterosexual perspective (Mohd Muzhafar Idrus et al., 2014).

In addition, the presence of stereotypical hegemonic portrayal on masculinity in a televised show may further allow only one form of masculinity to be privileged by society as a whole despite the diversity in masculinity as a concept. Nonetheless, the “symbolic imaginary” of those in the real world through social actors’ performances of stereotypical depiction in a televised show may be privileged (van Leeuwen, 2008, p. 138). Such stereotypical performances can further lead to evaluative dimensions by viewers of a show. The evaluation can be seen, as moral rightness of men in society, and thus maintain hegemonic discourses with moral relativeness. As such, the representation of masculinity among the male social actors should not, be ignored in a Malaysian televised show broadcast to schools with an effeminate character role in the form of a sitcom. In real life social practices, such a character in a way discouraged and resisted by the Malaysian society. Such a role is common in sitcoms in the mere name of entertainment for the sake of laughter (Hui, 2012).

Despite that, the discursive reframing of televised stereotypical hegemonic discourses may undermine men who undergo backgrounding through the interplay of stereotypical distributions (Maynard, 2017). Furthermore, apart from distribution of ideas on masculinity, a televised sitcom designed with playful humour and surprises may act as an invisible agent towards any form of gendered ideas (Alden et al., 2000). Such ideas can resemble as “political prescriptions” (Maynard, 2017, p.317) for those with power who intend to propagate discourses on masculinity in playful congruous or incongruous situations through a televised sitcom. Political prescription may also serve to maintain gender order as to how a man should act in society.

This study consist of three research objectives and four research questions which contribute to the field of language and gender from a CDA perspective on masculinity. The next section provides the research objectives and research questions.

1.3 Research Objectives

The research objectives are as follows:

1. To examine the verbal processes reflecting masculinity among the social actors in a televised show *Oh My English!*
2. To examine the non-verbal processes reflecting masculinity among the social actors in a televised show *Oh My English!*
3. To critically analyse how masculinity is represented among the social actors in a televised show *Oh My English!* in Malaysia.

1.4 Research Questions

This study attempts to explore the following research questions.

1. How is masculinity represented via verbal processes among the social actors in the televised show *Oh My English!?*
2. How is masculinity represented via non-verbal processes among the social actors in the televised show *Oh My English!?*
3. How is masculinity represented as social actions in the televised show *Oh My English!?*
4. How do the representations among the social actors in the televised show *Oh My English!* reflect ideological assumptions on masculinity in Malaysia?

This is a qualitative study from a CDA perspective that aims to achieve the research objectives (see Section 1.3) and answers the four research questions (RQ) (see Section 1.4).

Figure 1.1 shows the organisation and development of the research questions.

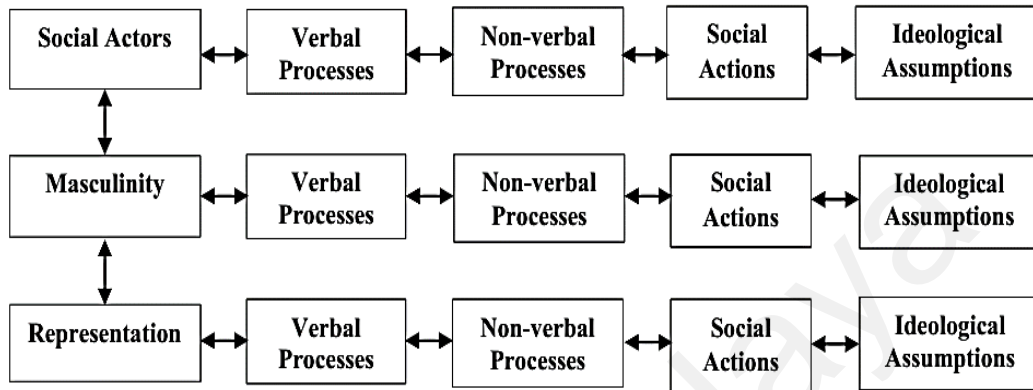


Figure 1.1: Organisation and Development of Research Questions

To address RQ1 and RQ2, Kress and van Leeuwen's (1996, 2006) this study adopts the multi-semiotic analysis. The multi-semiotic level of analysis involves Stubbs' (1995) *Lexico-Grammatical Pattern* of analysis and *Grammar of Visual Design* (Kress & van Leeuwen, 1996, 2006; van Leeuwen, 2008) to examine the language processes. At the socio-semantic level, RQ1 is addressed by adopting the *Social Actor Network* (van Leeuwen, 2008), while RQ2 is explored using the *Visual Social Actor Network* (van Leeuwen, 2008). This study also adopts the *Social Action Network* (van Leeuwen, 2008) to answer RQ3. This is necessary as RQ3 overlaps with RQ1 and RQ2. Therefore, at the socio-semantic level of analysis, van Leeuwen's (2008) representational networks are used as a single component framework as a tool for analysis. Finally, to examine RQ4, van Leeuwen's (2008) framework on *Authority Legitimation* assists in answering how the representations on masculinity reflect ideological assumptions in Malaysia. Overall, the four research questions are all answered inter-discursively based on social actors, social action and argumentation of

discourses towards discursive construction of ideological assumptions on masculinity. The argumentation is in comparison with the norms and values (van Dijk, 1995, 2016), from a Malaysian gendered perspective within the context of *Oh My English!*

1.5 Significance of the Study

This study is significant in exposing different discourses, both verbally and non-verbally, in the representation of masculinity among male social actors in *Oh My English!* Any form of televised gendered discourses communicated via language may end up problematic for an individual or a specific group of men, who do not accomplish societal beliefs and norms from a hegemonic viewpoint. Furthermore, different assumptions on masculinity through the dynamics of discourses in *Oh My English!* from a Malaysian gendered perspective can be highlighted to society. These assumptions may further assist voices of power and the media to be sensitive and rational of any negative gendered issues that may provoke social sentiments at various societal levels concerning masculinity.

The significance of this study is therefore in the overall capacity to go beyond by defining all valued characteristics of male social actors by investigating the depiction of those backgrounded or marginalised in a show made popular nationwide. Such a disclosure can assist into the subtleties and intricacies that may have an impact on the conditions on domination and subordination within the gendered practices of masculinity. In doing so, this study also highlights to voices with power and media to be sensitive and rational of gendered negative issues or assumptions that goes unchallenged. Overall, this study provides knowledge and highlights on diverse masculinities in a society that honours and privileges and legitimises only one form of masculinity that is hegemonic than any other forms.

1.6 Motivation for Selecting *Oh My English!*

The motivation for selecting *Oh My English!* is out of concern to the on going problematic issues on masculinity in Malaysia especially among young men (see Section 1.2). The concern is also to deconstruct the representation on masculinity among the five main male social actors as a single group of young male students in an educational sitcom broadcast to schools. Apart from that, the broadcast of *Oh My English!* to 10,000 schools and nationwide supported by the Ministry of Education, contradicts with intolerance and resistance towards effeminacy. Furthermore, effeminacy is commonly associated with gayness or homosexuality from a gendered perspective in Malaysia (Hui, 2012). Nevertheless, discourse on effeminacy is a resisted talk in social and political contexts compared to hegemonic discourses due to religious implications. Moreover, the young men at educational institutions favour masculinity from a patriarchal viewpoint (Sultana Alam, 2015). Therefore, these reasons motivate in conducting this study from a CDA standpoint that lays its foundation with problematic discourses (KhosraviNik, 2010).

1.7 Scope and Limitation

The scope of this study encompasses a Malaysian televised show. This study only focuses on five main male social actors where one of them presupposed with effeminacy. However, the scope only covers language processes in regards to gender and not involving religious or political implications.

Some limitations need consideration in this study. The analysis of any other Malaysian televised shows may yield different results. Beyond that, this study analyses the representation of masculinity among the social actors using a multimodal approach in CDA. Thus, any other theoretical model not included in this study may provide

different outcomes. Owing to qualitative nature of this study, the transcripts confine solely to interactive scenes involving the five main male social actors in Season 3, *Oh My English!* Therefore, other seasons may yield different results. This study did not propose impressionistic attitudes. Thus, the conceptual notions and theoretical underpinnings substantiate the findings. Such a move is to warrant the findings with previous existing literature. By doing so, the representation of masculinity among the social actors via the context of *Oh My English!* broadcast in Malaysia could be demonstrated.

1.8 Ethical Consideration

MEASAT Broadcast Network System owns the copyright of *Oh My English!* broadcast through their television network, *All-Asian Satellite Television and Radio Operator* (ASTRO). Therefore, a written consent to use the self-recorded content by the researcher for the purpose of research has been granted by the Assistant Vice President, Learning ASTRO (see Appendix A).

1.9 Delimitation of this Study

There were a number of potential interactive scenes in Season 3 with all main male social actors present. As a result, only the interactive scenes that contribute to the notion of language, gender and masculinity co-present with problematised discourses taken into consideration by the researcher for the purpose of analysis. Additionally, ASTRO does not allow the recorded footages by the researcher in any form of softcopy such as in CD format re-produced or shared by any parties. Therefore, in this study the footages in the form of data are of still images.

1.10 Definition of Terms

Representation: The way social actors endowed with social semantic import and social distribution established through sociological and critical relevance. The relevance is over a variety of linguistic, visual and rhetorical phenomena in English grammar (van Leeuwen, 2008; Kress & van Leeuwen, 1996, 2006).

Masculinity: Relates to hierarchies of masculinities where the notion of hegemonic masculinity is at the highest, followed by complicit and subordinate masculinity followed by marginalised at the lowest (Connell, 1995, 2005).

Male social actors: Refers to the five main male character role allocations as students within the context of *Oh My English!* Their representation can be as agents (actor) or patients (goal) with respect to a given action in question (van Leeuwen, 2008, p. 32). The question is in reference to the grammatical roles and social relations they play in the representation on masculinity.

Verbal processes: Refers to the ways social actors represented as agents of utterances. The utterances can be personal or impersonal, collective or individual. The represented verbal processes need not privilege an utterance as “more literal than the others” or the context in which any spoken utterance occurs as “more normative than the others” (van Leeuwen, 2008, p. 24). The verbal processes also refer to elements such as sound or music (Kress & van Leeuwen, 1996, 2006; van Leeuwen, 1999). The verbal processes lead further into the dimension of linguistic representation that ranges over a variety of grammatical realisation and rhetorical phenomena finding unity in the concept of social actors (van Leeuwen, 2008) via the lexico-grammatical patterns (Stubbs, 1995).

Non-verbal processes: Refers to multimodal semiotic processes in the form of televised images. The images may take the form of gesture, facial expression and bodily movements of social actors or mise-en-scene. Mise-en-scene involves objects and positioning such as fronting in relation to social actors visual depiction on masculinity within televised filmic frames (Kress & van Leeuwen, 1996, 2006). The images also relate to grammar of visual design in describing the language of images in different forms namely, social distance, relation and interaction from the angle of a frame (ibid.). In this study, the visual meaning making out of the images is from a viewer's perspective and not from the producer.

Social Action: Social action in this study relates to van Leeuwen's (2008) material and semiotic actions. The doing of material actions can be transactive or non-transactive depending on the goal and deed extended or where an action may have an effect on others or the world. On the other hand, semiotic actions represent meanings through behaviouralised representation in literal meaning or non-behaviouralised meaning that is embedded representation within representations. In this study, the term 'social action' also refers to meanings realised via affective, cognitive and perceptive reactions. The greater the power of social actors, the more likely for cognitive rather than affective reactions attributed to them. Perceptive reactions give way to non-finite constructions of progressive version of mental processes.

Ideological assumptions: Ideological assumptions in this study are in reference with authority legitimation (van Leeuwen, 2008). Authority legitimation relates with arguments not questioned, but accepted as norms via common sense through various forms of authorisation. The authorisation can be of traditional, personal or role model invested through societal, institutional or a person's endorsements. These ideas or

opinions can be true or truth depending on the construction of meanings within which, and by means of which, symbolically circulate (Wodak, 2002) in the social world through social practices or via norms and values (van Dijk, 1995, 2016).

1.11 Summary

Chapter 1 addresses the four research questions in line with the research objectives with prominence to CDA in the representation of masculinity in *Oh My English!* At the same time, this chapter provides justification for the selection of *Oh My English!* scope and limitations as well as key terms. Chapter 2 provides a detailed review of literature review together with the theoretical framework. Chapter 3 discusses relevant concepts in answering the four research questions. It also allows the investigation of social actors in the representation of masculinity with valuable disciplines, globally and locally grounded as warrants for any assumptions in this study. Chapter 4 gives details on data and methodology with the analytical processes. Chapter 5 involves findings and discussion based on three topic compositions identified with further analysis of the verbal and non-verbal processes via social actions of the main five social actors with other character roles in regards to masculinity. The same chapter also discusses the outcome of results via comparison and contrast of the overall findings on masculinity towards ideological assumptions. Chapter 6 concludes with recommendations and implications with new added knowledge based on the ideological assumptions drawn from this study.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

This chapter provides the theoretical discussion on language, gender, discourse, and CDA. In addition, this chapter also discusses the descriptions on media's ideological work, language processes of linguistic and visual realisations with focus to televised context. Apart from theoretical discussion, this chapter also provides relevant western and Malaysian literature on gender, masculinity and media based on previous studies. Overall, the review in literature assists in identifying the gaps this study intends to fulfil through the mentioned theoretical arguments.

2.1 Language

Lakoff (1973) claims language when mediated mirrors upon values and assumptions held by society. This means language communicated through televised context may mediate with viewers' cultural background with meaningful ideas. Ideas through language, according to Wodak (2001, p. 2), can be "expressed, signalled, constituted or legitimised". Nevertheless, ideas through language do not occur on their own for they originate from signs and symbols. However, for signs to make sense, codes deliver the necessary framework in the interpretation of a text or discourse (Chandler, 1994). The codes could then turn out to be symbolic to become potentially constitutive to the viewers who are also the decoders (Hall, 1997). This means viewers are able to establish meanings by decoding the verbal and non-verbal signs of language of their own interpretation and understanding.

Thus, language plays a crucial role through meaningful strategies in reference to the place of origin and the culture the language originates. In addition, the symbolic

representations of language reflect on how signs and symbols are dominant semiotically and dominated inter-discursively to reflect on various ideas and assumptions. Hence, language manifests through mediated representations towards the formation of discourses (van Leeuwen, 2008). In other words, language operates in the form of representational system even in this study that relates to gender.

2.2 Gender

Sex compared to gender is naturally and biologically determined compared to gender of its undetermined state. Oakley (1993) relates gender as socially classified as masculine and feminine, which has to do with culture or the social construct of sex. In contrast, Butler (1990) classifies sex as a cultural norm of ideal construct that is forcibly materialised through time. However, Butler opines through the physical state of sex together with the abstract notion of desire that the understanding of gender of its cultural designation or classification takes shape. Besides, gender can also regulate through institutional binary relations.

Locating how sex transforms into gender leads to the establishment of not only the construction of gender in its abstract form, but equally of its unnatural status. The unnatural status further leads to the understanding of universal cultural oppression of non-biological perspective with those in conflict and oppositional with gendered norms (Butler, 1990). As such, patriarchy in line with compulsory heterosexuality replaces “phallogocentrism as monolithic cause for gender oppression” (ibid., p. 23). Such a cause depends on a community of practice through gender performance. Besides, any study that intends to explore masculinity lays its foundation on gender performance.

2.2.1 Gender as Performance

Performance of gender can take place at every level of language utterance or speech acts. In addition, performance is an omnipresent feature of all interaction that is the linguistic markers as well as the discursive articulation of all interaction (Weatherall, 2002). Apart from that, performativity of gender is highly defined by Butler (1990) using Austin's (1962) speech act-utterance together with Lacanian (1977) psychoanalysis to the formation of gendered subjects. As a result, Butler's (1990) notion of performativity, with its roots in linguistics and language philosophy, claims gender as performed through the embodied reiteration of particular linguistic acts. These acts are in reference to epistemological discourse relating to "agency" (ibid., p. 198). Agency is repeated gendered act of the 'doing' and the 'deed' exchanged via ritualised practices (Boucher, 2006; van Leeuwen, 2008).

It is the agreement among gender and linguist experts that the discursive structure interactively regulated through ritualised act of performances in accordance to cultural construction that gender turns performative. Therefore, the 'heterosexual matrix' as an ideal cultural construction plays a critical role when it comes to gender distinction be it masculinity or femininity. Furthermore, the argument set forth by Butler (1990) is the existence of male heterosexuality depends on the exclusion or non-inclusion of the homosexual *Other* in order for heterosexuality itself to exist. This means the '*Self*' and the '*Other*' are interwoven through language communicated through performance. Having said that, from a linguistic viewpoint, even the assertion of the *I* operates as partially structured with matrices of gender that abide with cultural norms through social interaction.

2.2.2 Gender as Social Interaction

Cameron (1995) asserts that gender is a problem that needs an explanation rather than a solution. Instead, she proposes that the focus on gender should be in the ways where subjects are always interactively negotiating the norms. The norms are of behaviours as well as the discourses that provide the definition to masculinity or femininity within a community accepted as gendered subjects. Besides, Wodak and Benke (1997) claim interaction, as a form of social practice within discourse that is crucial in terms of gender studies.

Mills (2002) considers gender, as an interaction and perceives it, as a norm within the context of community in practice and not out of an individual. In contrary, the argument is not only of what we do in terms of gender but also one does out of social analysis of interaction for it to be interactionally achieved (Kendall & Tannen, 2001). Despite its configuration of practices accomplished through social interaction in groups or individually, gender is also argued by scholars to differ according to relations in a particular social setting (Connell & Messerschmidt, 2005). Nonetheless, the social setting depends on the way language intertwines with gender and sexuality even if it concerns the representation of masculinity.

2.3 Language, Gender and Sexuality

Through the interplay of language and gender, critical scholars tend to question the ways hegemonic notion takes place in reference to heterosexuality (Kiesling, 2002, 2005, 2011; Milani, 2011). Henceforth, in studies concerning the deconstruction of language processes involving gender, heterosexuality is marked as an object of investigation even though implicitly applied. In such circumstances, hegemonic gendered performances inter-relates simultaneously with heterosexuality. However,

scholars argue heterosexuality itself derives through the understanding with the biological status with sex (Ehrlich, Meyerhoff & Holmes, 2014, 2017). Nonetheless, sexuality relates to desire and hence refers to heterosexuality or otherwise homosexuality.

Beyond that, queer theory relates heterosexuality to heteronormativity. This theory questions heterosexuality by “dismissing the claim to its naturalness” (Cameron & Kulick, 2003, p. 55). According to Milani (2011), queer theory therefore cannot be restricted only through the production as well as the perpetuation of heteronormativity. Instead, by using queer theory analysts should attempt to disclose the performance of same sex desire that can become normalised and thus legitimised overtime. Apart from these arguments, queer theorists claim not to regard sexual identities as the only mechanism that brings about social change in studies investigating language, gender and sexuality (Cameron & Kulick, 2003). This means investigation on masculinity as in this study should go beyond to determine how the linguistic and interactional indexes of gender and sexuality intersect towards the manifestation of discourse on masculinity.

2.4 Discourse

Discourse in the form of productive force, shapes our thoughts, ideas, values and beliefs, identities as well as interactions with others. Thus, discourse takes power over or within us and within society. As a result, discourse can typically emerge or form from a large scale mainly through social intervention. The existence of any dominant discourses that are adhered by society or institutions out of voices with power and assumingly taken as truth can create the opposing ‘other[s]’. Therefore, discourse has the tendency to reflect not only of those with power relation and domination but also of

those objectified as problematic, considered wrong, extreme and even dangerous when they act against accepted ideas and assumptions.

Foucault (1970) defines discourse as

“...ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them. Discourses are more than ways of thinking and producing meaning. They constitute the 'nature' of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern (Weedon, 1987, p. 108).

From a social perspective, scholars like Foucault relate discourse, as a form of power and knowledge that circulates in the social field. Apart from discourse as a social construct, other experts of CDA define discourse relating with texts. Van Leeuwen (2005) claims discourses are resources of representation that align with the already existing knowledge of some aspect of reality. Therefore, he proposes, when a certain aspect of reality has to be represented knowledge comes into use. Discourse in van Leeuwen's (2005) terms comes with the combination of two elements. Firstly, it involves the representation of social practices. Secondly, the legitimating of the social practices depends upon the inclusion and exclusion of certain aspects to serve different interests. As van Leeuwen (2008, p. 6) claims,

“Discourses are social cognitions, socially specific way of knowing social practices, they can be, and are, used as resources for representing social practices in text. This means it is possible to reconstruct discourses from texts that draw on them.”

Van Leeuwen (2006) further claims from a critical stance the analysis of discourse has moved towards a more explicit dialogue between social theory and practice of richer contextualisation involving linguistics. Compared to Foucault, van Leeuwen provides an inter-disciplinary attention to the variation of language processes towards multimodality in discourse in line with social practices. Although critical analysis of linguistic structures has been the general thrust, a visual turn into the concept of discourse provides richer and affective results involving images. The visual turn

includes visual codes with meanings drawn from common cultural sources out of images expressed along with social practices (Kress & van Leeuwen, 1996; Machin, 2007). This again could allow for different configuration of discourses and distribution where meaning in multiple articulations could emerge. In such instances, discourse can be possible through multiple articulations out of its stand as a particular entity or through its operational structures. Besides, KhosraviNik (2010) defines discourse to any form of semiosis system used in a communicative event involves verbal, visual or of a multimodal product in text.

The definition of discourse includes not only a field in relation to objects, but equally of discourse in connection with legitimate perspective for the agent of knowledge, especially in a particular given context (van Leeuwen, 2008). Therefore, the diversity in discourse and its context-dependent with social practices may provide an interdisciplinary approach to a study of CDA. Such discourse exercised and negotiated with a dynamic stand in CDA provides insight not only in the power involved in discourse, but also power that takes over discourse (Wodak, 2012). However, to trace the dynamics of discourses with social practices, there is a need to provide arguments as to how discourses are re-contextualised.

2.4.1 Re-contextualised Discourses

An important viewpoint this study takes into account from a CDA perspective is all discourses are re-contextualised social practices (van Leeuwen, 2008). The reason in adhering to such a viewpoint in this study is due to real life social practices that may subject to different forms of representations that perpetuate social boundaries of oppression. The emphasis given to oppression through power relations of re-contextualised knowledge therefore provides the discourses towards a CDA discussion.

Nonetheless, a point to consider in the process of re-contextualisation comes with caution based on the differences between social practices and the representations of social practices (van Leeuwen, 2008). Social practices deal with re-contextualised knowledge via language or discourse that derives through social actions in text production. In contrast, representation of social practices deals with real life experiences with real people of pragmatic implications. Through the processes of re-contextualisation, the knowledge of social practices takes shape based on contextual activities through specific sequences.

In such instances, discourses connect in a sense as social cognition of social practices in specific contexts through specific cues. As a result, discourses communicated through textual context become specific ways of knowing social practices that can be and become the resources in the representation of social practices. Besides, re-contextualisation allows for possible reconstruction or deconstruction of discourses as it also assists in defining legitimate aspects of knowledge within a context. Hence, re-contextualisation may assist in the dynamics of discourses at work within a context that allows for evaluation and thereby justifies actions towards its legitimation of social practices. Nevertheless, various contextualised cues can provide the re-contextualised elements through actions, participation, performance, conditions, time and location for justification of legitimation (Gumperz, 1992). Therefore, it is necessary to review further the processes involved in the transformation of re-contextualised discourses.

2.4.2 Transformation of Re-contextualised Discourses

The process of transformation of re-contextualised discourses can be possible through substitution, deletion, rearrangements and addition apart from legitimation and evaluation of language process from a critical standpoint (van Leeuwen, 2008).

Substitution may take place depending on the context a social practice is being re-contextualised. At times, substitution or deletion must connote with a particular discourse whereby certain agents are being generalised. Beyond that, rearrangement of re-contextualised discourses could be scattered to suit certain agents with agenda to not include or background through the interplay of language use. Whereas, addition is via repetitions and reactions toward legitimation and evaluation of what is good in order to reflect on oppositional or subversive discourses.

In addition, transformation of discourses can also take place through rhetorical strategies of turn-taking, repetition and interruption through language use (Sinclair & Coulthard, 1992). The language use may compromise monolithic (smallest sound) or as a whole (through sentences) towards meaningful discursive structures, arguably of a particular topic in question with multimodal implication. The next section discusses multimodal discourse significant for the choice of an interdisciplinary approach this study undertakes to analyse a televised show.

2.4.3 Multimodal Discourse

Machin (2007) considers multimodal discourse as an interdisciplinary exercise, inherent with multiple theoretical, methodological and analytical approaches. The approaches are to provide the dynamics of discourses mediated through various forms within a multimedial televised text. Furthermore, Lui (2013) claims that the transmitted multimodal discourses should be in accordance to present time where viewers are able to connote with their environment. Despite that, Kress and van Leeuwen's (1996, 2006) adaptation from Halliday's (1978, 1994) systematic functional grammar allows through the application of meta-function to focus on discourses towards multi-semiotic implication. Instead, they propose linguists should consider what is representational,

interactional and compositional via meaning making strategies towards rich linguistic and visual realisations. Hence, their emphasis from a multimodal perspective is in contrast to Halliday's work that defines systematic functions of grammar based on what is ideational, interpersonal and contextual within a text. Therefore, multimodality relates not to a single, but two or more modes in the processes of working together towards different levels of meaning making strategies and in reference to a whole discourse. The next section is a review on gender and discourse essential in the analysis of masculinity.

2.5 Gender and Discourse

Gender confines to socially constructed roles with cultural distinctions in behaviours considered male or female (Cameron, 1997, 1998, 2009). Therefore, gender involves attributes, behaviours and activities performed in a particular society considered what is right or appropriate for men or women. Having said that, Sunderland (2004, p. 22) posits discourse plays its role with gender where gender can be "constructed, performed and represented". However, she claims gender can also be "indexed" of its construction. Nevertheless, critical social theorists of post structuralism acknowledge discourse as potentially constitutive.

Constitutive refers to practices seen systematically in the form of spoken objects and abstract mechanism (Foucault, 1992), and vehicle for social and political processes (Jaworski & Coupland, 1999). Moreover, discourse need not be ubiquitous as it can take shape through different linguistic guises such as speech utterances produced by men or women with gendered construction (Sunderland, 2004). In such a state, discourse may relate to ideological flows comprising of information that constructs the world through subject positioning of individuals from a gendered perspective. The subsequent section provides rationale for the choice of this study using CDA.

2.6 CDA

CDA is a scientific practice with intervention into social sciences that relates to social practices and social relationships. Since the interest of CDA is in problematic discourses, it explicitly discloses positions of the dominated and oppressed groups, and against dominating groups (van Dijk, 1995, 2016; Wodak & Meyer, 2009, 2015). Problem-oriented research movement is what CDA gives interest with prominence to various interdisciplinary arguments of shared interest through semiotic dimensions and interpretations (Wodak & Meyer, 2009, 2015). The interpretations can be of power relations, injustice, political-economic or cultural change in society that provokes injustice or inequality. Besides, CDA also shed lights upon a certain phenomenon that is under investigation to provide justification as to how or why certain interpretations are effective than others within the same context driven text (ibid.). The following section discusses criticality as the underlying principle in CDA.

2.6.1 Criticality in CDA

The term ‘critical’ in CDA to date relates to contrasting interpretations and meanings of various cultural contexts. The word derives from the notion itself, dating back to ancient Greece. ‘Critical’ relates to the use of rational thinking (Unger, Wodak, & KhosraviNik, 2016). The concern in CDA is the interest in encouraging rational thinking. Such encouragement is for analysts to question arguments and of prevailing ideas using a critical stance. Although CDA involves a type of discourse analysis, it studies primarily the way dominance, social power, inequality or abuse are enacted at times reproduced and resisted in social or political context such as media (van Dijk, 1995). Therefore, critical discourse analysts attempt to reveal the hidden ideological presuppositions and assumptions within the language frames of text and context. No doubt, scholars of CDA work with diverse theories on criticality giving focus to various

foci towards the reflection of ideology in language (Fairclough, 1992). Furthermore, from a CDA standpoint, KhosraviNik (2010) claims that criticality needs to be at every level of analysis namely in the identification of social problem, data selection, methodology and evaluation.

Nonetheless, CDA scholars argue criticality itself links directly to the concept of contextualisation through the application of interdisciplinary procedures (Wodak & Meyer, 2009, 2015). On the other hand, van Leeuwen (2008) relates criticality in CDA with the representation of social actors. He proposes categories of exclusion or backgrounding of social actors in text. Such a move would allow the different levels of analysis to be undertaken based on problematic discourses disseminated of a particular discourse via representation through the choice of language use. Hence, the next section provides an inquiry into CDA and language significant in this study from a discourse perspective.

2.6.2 CDA and Language

CDA considers language as a form of discourse in social practices (Fairclough & Wodak, 1997). The consideration in CDA then is to the context where the use of language takes shape in the form of discourse (Wodak & Meyer, 2009, 2015). As a result, CDA puts emphasis on language dynamics with interest to relations between language and power in discourse. By doing so, CDA intends to reveal the mediation of a particular context along with social practices of a society. In such a state, the language expands by interpretative and explanatory discussions that go beyond with the intent of power relations through dynamic dimensions of new readings. The new readings may further contribute to new contextual meaning making via a context or text. Such an attempt allows the understanding of the overall meanings via language use as a whole

(ibid.). The consideration is CDA sees language in relationship with social practices of society from dialectical viewpoint. On the contrary, dialectical from a critical perspective sees language as influenced by society and alternatively sees society shaped by language.

From a CDA perspective language is seen as social action in the form of discourse which is constitutive of social identities, social relations including system of knowledge and beliefs (Fairclough, 1995; van Leeuwen, 2008). Furthermore, Wodak and Meyer (2009, 2015) suggest meaning making out of language through hermeneutic interpretations of detailed interpretative explanations can be undertaken using contextual linguistic explicit analysis. Beyond that, CDA explores language based on order of discourse alternatively, which reflects in totality with discursive practices related to social life practices with institutional relationship (van Dijk, 1995, 2016; Fairclough, 1993). Thus, the main aim of CDA is to scrutinise power relations. By doing so, through various fields of language, CDA exposes hegemony and resistance, dominance and oppression, which are crucial in this study based on gender in terms of masculinity. Thereby, the next section is an overview of the theoretical aspect that relates with CDA and gender.

2.6.3 CDA and Gender

Gender relates to the social world that is ever changing. From the moment Freud opened the doors to the disruption of ‘Oedipus Theory’ (sexual desire of a son for his mother) complexity has taken over in defining gender especially masculinity. Henceforth, this ‘Freudian Theory’ opened the way for critically questioning and analysing gender from a sociological viewpoint whereby gender is constantly, negotiated from time to time. Cameron (1995) supports the importance of CDA in

regards to gender at any level of constant change or struggle in society where subjects are constantly able to negotiate the norms, behaviours and thereof discourses. Regardless, the critical focus in the 21st century based on gender is it can have a great impact with the combination of various dimensions to provide a broader construct. The various dimensions could be traced using “intersectionality” in which, according to Wodak (2015, p. 699), assists in exposing complex interwoven arrangements. The arrangements can be of various variables and relevant settings such as gender, class, race, culture or communities in studies using an interdisciplinary approach.

Furthermore, studies involving CDA and gender can provide insight into deeper understanding of complex theoretical questions. The insights can be inter-discursively conveyed using intersectionally and process-based approach (Weldon, 2008). However, this study fills the existing gap and goes beyond intersectionally and process-based approach to relate how various processes of legitimisation via authority intersects in terms gender, sexuality and masculinity. Moreover, the intersection is analysed with the presence of an effeminate character role within a televised school setting. By doing so, this study, provides a comprehensive analysis into gendered stratifications towards the reflection of ideas and assumptions in reference to Malaysian gendered cultural norms and values. Nevertheless, such comprehensive studies on masculinity of a televised context from a Malaysian gendered perspective, involving CDA and social actors’ representation are scarce.

2.6.4 CDA and Representation

CDA looks at struggle and conflicts of power related discourses through various forms of representations related with certain phenomenon. On that account, CDA together with representation may work as a tool for analysis in disclosing discourses of

social practices. Beyond that, CDA provides description in the interpretation and explanation of the ways in which the construction of discourse is being “constructed by and then represents, and becomes represented by the social world” (Rogers et al., 2005, p. 366). By using a CDA stance, analysts may attempt to look into specific details of linguistic operation that relates with grammatical system proposed by Halliday, (1985). However, van Leeuwen (2008) prefers to do otherwise. He lays his principle in “pan-semiotic” meaning. The meaning he relates is to a given “culture within a culture” (ibid., p. 25-26) to analyse various ways where the social world can be represented. He proposes there are certain ways of mapping various representations through semiotic modes made possible via various language processes. These processes can be realised verbally or non-verbally without much strictness toward various semiotic to socio-semantic representations.

CDA that aligns with representations can assist in exposing concealed messages through language designed either consciously or unconsciously to represent ideas and assumptions (Wodak, 2012). Having said that, representations fulfil the goal of CDA in exposing problematic issues that is context-dependent like media text (Wodak & Busch, 2004). Nevertheless, an interesting argument to consider concerning CDA to representation is Halliday’s linguistic operation. The linguistic operation of Halliday is based on the principle language does not have power on its own. Instead, power is gain through the way language represents and by those with the power to make it (ibid.). In this study, power relates to social actors’ performances reflected via linguistic and visual outcomes. The next section thereby discusses these two outcomes as foundation in analysing the language processes in reference to RQ1 and RQ2 of this study.

2.7 Language Processes with Linguistic and Visual Realisation in Media

The linguistic realisation through verbal and visual realisations via non-verbal processes can go beyond to larger discursive hidden and analytical social agendas in regards to a televised context. These agendas especially of a multimodal televised context when analysed may reflect upon social practices (Lui, 2013). From social perspective, any form of reality broadcast linguistically or visually may adopt the perspective of dominant groups in the form of discourses. As claimed by van Dijk (1995, 2016), the discourses can work for or against those who are oppositional norms, beliefs or values in society. Nonetheless, media's linguistic and visual implications have the potential to arouse and shape viewers' emotions through ideological assumptions even in terms of gender. Hence, the next section discusses media's ideological work as theoretical grounds to answer RQ4 in this study (see Section 1.4).

2.7.1 Media's Ideological Work

Any form of media, be it a televised show, could provide emotional or cognitive provocation through its language processes. Such provocation exercised by media could be for the sake of its own goal or interest to maintain and sustain its existence for economic gain. As a result, media may work along with the status-quo in projecting what is culturally right that works for the state instead of supporting a particular group in opposition with the state. By doing so, media may align to favour political ideas to propagate messages as mere common sense via spoken or unspoken discourses with some forms of ideological implication through application of its language processes. Thus, not only media may map, but it can also achieve an ideological framework based on a system as beliefs shared by a specific group that are socially and culturally accepted (van Dijk, 1995, 2016).

On the other hand, van Leeuwen (2008) cautions media's ideological work established via embedded or non-embedded representations. Such representations are of social actors' actions interwoven in ways where specific objectives accomplished through the formation of re-produced ideas and assumptions. Apart from van Leeuwen, van Dijk (1995), cautions of ideas out of media's ideological works may maintain, challenge or resist depending on what is perceived to be the truth.

The idea of truth, according to Lyotard (1984) needs to be deconstructed so that dominant ideas such as grand narratives of media are challenged by analysts. That being so, the agreement among scholars is the ideological work mediated by media may negotiate, to naturalise and maintain, resist or oppose to legitimise or delegitimise any form of discourses. Nonetheless, discourses sustained through shared knowledge is agreed to be valued positively or negatively (van Dijk, 2004; 2006). Media's role is no more in representing reality alone. Instead, it mixes pastiche, parody of deliberate exaggeration and intertextuality in the form of mere entertainment towards ideological reflections through diverging system. Any form of gendered discourses exaggerated via various language processes of social actors' actions within a televised context is crucial, as this study intends to disclose ideas and assumptions on masculinity.

2.7.2 Media as Diverging System

Media is full of discourses as more than one diverging system. Such diverging system can influence, shape and even build a particular culture through its complex semiotic interpretations between a text and a viewer (van Leeuwen, 2005). These interpretations can be verbally, non-verbally, or both verbally and non-verbally activated within a single frame or between frames towards a particular topic of discourse through social actors' representation. However, with agency given to who the

agent and patient of a particular discourse can lead into historical and at times even violent change as “in iconoclasms” (van Leeuwen, 2008, p. 24). Despite that, media may not directly mediate through a single discourse alone of gendered ideas. As a result, through intersectionality (Sunderland et al., 2013) media may diverge to expose a discourse on gender into another newfound discourse as in this study across a televised subversive context.

2.7.3 Televised Subversive Context

A televised sitcom may subtly shift from mere entertainment into moment to moment of surprises with humour. On the other hand, humour has tendency to reflect upon subversive discourses can mediate playfully with laughter to the viewers (Alden et al., 2000). In such instances, any subtle language process with surprises subsequently can turn out to be congruous or incongruous within a particular context (ibid.). It is the incongruities made subversive through congruous discourses generated, for or against a particular discourse via playful interactions is a concern.

Any form of mediated playful surprises can subtly aggravate viewers’ perception toward some groups or individuals without much seriousness and with uncertainties (Billig, 2005). Despite that, any form of problematic presumptions linked with contestation align with humour always subverts (Chiaro & Baccolini, 2014). Again, humour is inherently subversive depending who it intends to serve like viewers of an educational sitcom comprising of male social actors with different character traits. Hence, the next section provides a review of theoretical literature in the analysis of social actors’ representation of masculinity.

2.8 Theoretical Literature

Theoretically, this study of CDA considers the contextual level of social actors' representation, as action processes of separate language units. These units according to van Dijk (1995, 2016) take place naturally with already acquired background knowledge. In this study, the background knowledge refers to Malaysian gendered norms and values related to masculinity. Therefore, notably a particular context in the form of language units or processes can be theorised to trace unequal power relationship and ideological work. Besides, the unequal distribution of power may theoretically interwoven as subversive discourses that are claim to disrupt the natural social order through dominance of social actors' social action (van Leeuwen, 2008).

Furthermore, the consideration is that disruption can take place via exclusion if not backgrounding in relation to representation of social actors from a critical viewpoint (van Leeuwen, 2008). Despite that, the theoretical underpinning of social actors' exclusion or backgrounding alone is not sufficient to this study involving a multimodal televised context. Moreover, there is a need for a systematic probe to deconstruct successfully the complex language processes of a multimodal televised context to answer all of the four research questions in this study (see Section 1.4).

Based on these accounts, three analytical levels function to provide a systematic investigation across the social actors, their social actions and arguments to uncover disruptive discourses towards ideological traces (KhosraviNik (2010). The levels function via two questions namely the 'what' and 'how' questions, at every level of investigation of the semiotic and socio-semantic aspects of contextual processes. Such a questioning mechanism is favourable to a CDA study at the initial stage of investigation that incorporates perspectivisation against all other choices available in the context

being investigated (Wodak, 1996). However, the adaptation of the three levels alone lacks in fulfilling three meta-functions to identify as to what and how the social actors are representational, interactional and compositional through linguistic outcome. These three meta-functions introduced by Kress & van Leeuwen (1996) allow studies of CDA to uncover the integrated complex systems of arrangements of meaning making strategies at the semiotic phase.

A point to consider, these three meta-functions of Kress and van Leeuwen derives from Halliday's (1985) notion of three broad communicative meta-functions, ideational, interpersonal and textual. Halliday's work is limited with linguistic outcome at same time limited and congruent with grammatical system. In contrast, Kress and van Leeuwen's (1996) meta-functions go beyond by connecting the linguistic outcome with reality. They see social actors endowed with socio-semantic import towards social distribution via meaning not with semiotic meaning making alone but with socio-cultural implication.

At semiotic level, CDA analysts may attempt to identify lexical implication in reference to spoken utterances of social actors. Such an identification is necessary to this study of CDA as from a theoretical aspect the stratum of semantics is not of abstract or logical structure. Instead, it is in the way language is interacted in a social and cultural setting to express the very specific discourse that contributes from a gendered critical standpoint (Gledhill, 2011). Hence, Stubbs' (1995) lexico-grammatical pattern in identifying the underlying meaning making components in utterances compliments this study to answer RQ1. Stubbs' places importance to grammatical signs of predictable productive sequence.

Furthermore, the sequence specifies the semantic range in reference to the process expressed as a whole construction that makes sense to provide a summary for arguments (Gledhill, 2011). Moreover, the grammatical utterances in the form of signs share a stable coherent frame that composes lexical signs or of more abstract signs, and of the smallest forms, morphemes. Thus, the signs can also be of pivotal signs or of more productive paradigm allowing lexico-grammatical patterns to not only reformulate, but also to integrate with on-going discourses. In spite of that, the signs can be of continuous or discontinued stretch throughout a context. Therefore, lexico-grammatical implications may or may not be syntactic constituent to express grammatical structure from a linguistic viewpoint. Despite all these reasons, Stubbs' lexico-grammatical approach does not apply to the analysis of non-verbal processes, as it is limited to verbal process alone.

Van Leeuwen's (2008) *Representation and Viewer Network* (see Section 4.5.2.3) underpin by his earlier work with Kress's (2006) *Grammar of visual design* serves in identifying the images of depicted social actors from viewers' perspective. Three dimensions in this network function to evaluate the angle of camera shots, involvement together with power relations. These dimensions provide answers to the 'what' question in the positioning of the images of social actors performances through social distance, social relation and social interaction (Kress & van Leeuwen, 2006). Although this network does provide a comprehensive investigation into the inter-relationship of images social actors, it does not include images of mise-en-scene that may at times embed with social actors' performances or gendered discourses. Hence, this study fulfils the gap by including mise-en-scene elements or features at the semiotic level of investigation to answer RQ2 using *Representation and Viewer Network*.

In addition, this study of CDA lays its foundation based on discourse as an instrument of power whereby power is considered transmitted via social actors and their representation. Based on this foundation, van Leeuwen (2008) developed an influential descriptive methodological tool in CDA for analysis of social actors and their social actions. The *Social Actor Network* (see Section 4.5.2.1) grounded in linguistics is tied to specific rhetorical phenomena and allows not for a linguistic concept, but for unity in the concept of social actors representation through sociological implications.

Beyond that, van Leeuwen's (2008) *Social Action Network* is another tool of analysis with a descriptive network of categories allows in the critical analysis of any process or mode of representing social action (see Section 4.5.2.3). In this network, the mental processes are realised literally with metaphoric implications or realised in other ways, for example "static descriptive clause" (van Leeuwen, 2008, p. 56). Furthermore, the *Visual Social Actor Network* (see Section 4.5.2.2) provides tools for analysis of visual grammar of images such as televised context. Yet, van Leeuwen's networks are criticised to be oversimplified (KhosraviNik, 2010). The combination of van Leeuwen's networks as a single component framework may assist in overcoming such a critique by providing a comprehensive inter-discursive analysis from a critical standpoint. Therefore, the next section provides a review of studies from western perspective on televised shows to identify the gap beyond the existing literature that this study intends to fill.

2.9 Masculinity from Western Perspective

The portrayal of masculinity in studies from 1955 to 1960 and 2000 until 2005 using content analysis shows masculinity on television was not challenged much from western perspective (Miller, 2011). This means, studies conducted before 2000 were commonly

popular with male-centred televised narratives from a gendered perspective. In contrast, Corwin (2016) argues before the year 2000, queer representation of straight masculinity with focus on maintaining heteronormativity already existed in teenage sitcoms. Furthermore, Connell (1995) had come up with the concept of masculinities by mid-nineties. Even so, before 2005, most of the televised series were mainly focusing on men adopting biological and evolutionary differences with women. Such culture Huntley (2006, p. 47) relates as

“Patriarchal rule is problematic because it continues to reinforce hegemonic masculinity as the preferred model of the male. And it is this model of manhood which is currently being challenged; by feminist theory, the sociology of masculinity, by the representation of masculinities on the small screen and by a generation of men who were ‘born and raised in a world already transformed by the feminist movement’”

After 2005, American shows gave more preference to gender role performances through hegemonic social structures via linguistic implications based on verbal scripts. A study by Marshall (2007) examined gender role performances in media culture through hegemonic social structures in television series sitcom, *Friends*. However, the emphasis was on both male and female characters from a gendered perspective through their verbal interaction. A study by Hatfield (2010) of a sitcom series titled *Two and a Half Men* showed a distinction between two character roles as brothers, Charlie and Alan. Charlie’s depiction as an ideal man not only dominates Alan but also relates him as soft man, thus relating Alan to an alternative form of masculinity with feminine male persona. Hatfield relied on women’s notion of ideal masculinity to reveal Charlie’s hegemonic positioning. Both Marshall and Hatfield mainly gave focus to hegemonic depiction through male and female verbal interaction and not among male characters alone.

In a study by Giannino and Campbell (2012) on the reality show *Flavour of Love*, findings show the notion of male and dominant gaze to be the main component within a hegemonic tradition that objectifies and subjugates women as powerless. Their study empowered men through collective practices of dominant male gaze and naming of women. The name 'Deelishi' replaced real name because the protagonist, a man, wanted to taste her body. Nonetheless, the discourse on male gaze and naming of women out of male sexual desire involved a reality show and not an educational sitcom. Furthermore, male gaze and naming relate to the subordination of women and not male character roles. However, compared to earlier studies mentioned in the section, this study involved both linguistic via naming and visual implication through male gaze.

In addition, Maki's (2014) study on a sitcom, *How I Met Your Mother*, examined the development of masculinity[s] among men who gain and maintain their membership by dominating women. Such dominance established men with 'homosocial situation' (Bird, 1996). This in return marked their membership in terms of their sexual identity, thus developing close relationships with other men considered as 'bros' (brothers). Hence, the *Bro Code* was seen as a tangible representation to the way men position themselves in hegemonic relations by dominating women. However, Maki's study did go beyond the hegemonic notion by disclosing the formation of homosocial relationship that has an impact on this study. However, the study is limited to hegemonic prominence and not subordination or marginalisation via men's sexual desire over woman through a group of main male character roles.

Wolfenden (2013) conducted a study on the popular musical televised series, *Glee*. The study challenged dominant ways of masculinity through stereotypical performances between ideal men and minorities. Such a challenge was in respect of minorities who

did not meet up with the ideal representation however skilled in singing and musical skills. Wolfenden's study is significant to this study as it challenged singing or musical skills in a high school setting in regards to masculinity. Apart from musical and singing skills, football as a game was also present in Glee. Yet, this study leaves a void in relating the ideal and minority male character roles with skills involving football with heterosexual implications in regards linguistic and visual analysis. However, studies with focus on masculinity in televised shows based on football and machismo through televised shows from western gendered perspective are scarce. Thus, it is necessary to review studies tied with traditional notion on masculinity via football and machismo in regards to this study.

A study done by Skelton (2000) showed in western schools, football was main strategy aimed at counteracting boys' underachievement. Findings revealed football at schools was central to gender regime towards constructing the dominant status of masculinity. Moreover, male teachers motivate and boost the game with enthusiasm for maleness. Although football relates with maleness, Skelton did not challenge authority legitimization of heterosexuality via male teachers. While Skelton's study is from sociolinguistics perspective, it relates to pragmatic and not socio-semantic investigation on football from gendered aspect on masculinity.

Beyond that, Swain (2006) conducted an ethnographic study among young male students at school. Through participation in football, the construction of masculinities revealed young boys constructed masculinity of different patterns compared to Connell's (1995, 2005) version. Swain (2006) named the newfound pattern as personalised masculinity. However, the personalised form did not prescribe with hegemonic notion in the event of the game but in school setting. Unlike Skelton's study,

Swain's study gave way to new knowledge beyond the hierarchies of masculinity introduced by Connell (1995). Such a move by Swain is relevant to this study in exploring and expanding newfound knowledge on masculinity that is blurred. Nonetheless, similar to Skelton, his study is limited to sociolinguistic with pragmatic implications of real life students and not socio-semantic outcomes in the event of a game among social actors of a televised show.

Estrada et al. (2011) traced two types of machismo. The first is traditional machismo relating to dominance by men over women with male standard attributes. The second is of 'gentleman character type' that came along with nurturing personality in men over women. This study categorises machismo with specific attributes such as protectors and caretakers exercised through dominance over women; whereas, machismo of the gentlemen character type related to chivalrous man of traditional male standard from patriarchal viewpoint.

The discourse on machismo is relevant to this study as dominance exercised over a female social actor shows patterns of machismo verbally and non-verbally exercised by male social actors. However, the data collected and analysed was from gay participants of Latino culture through interviews and not of a televised show of Malaysian cultural background. Thus, studies in machismo are scarce from a Malaysian perspective. Despite that, studies are scarce in masculinity on televised shows compared to studies on gender perception among Malaysian scholars. On that account, the next section provides a review of relevant studies on gender and the Malaysian society.

2.10 Gender and the Malaysian Society

This section provides insight into the understanding of social construction of gender through relevant Malaysian studies. These studies are relevant to this study as they provide rationalisation for the overall gendered perception of the Malaysian society.

Jerome (2013) did a study on gendered messages in Malaysian contemporary songs through interviews. Findings revealed male and female respondents conveyed messages on gender role expectation through heterosexual relationships. Respondents agreed men need to exert power with authority over women and men are supposed to play dominant roles in romantic relationship. Although respondents were educated and open-minded, male dominance over women was determined based on traditional, cultural and religious reasons.

Apart from that, Sultana Alam (2015) examined gender stereotype and behaviour among students toward masculinity and femininity in Malaysia comprising of 77 males and 223 females respondents. Her study used purposive sampling through questionnaires to examine the students' masculine and feminine behaviour using traditional and non-traditional scales. Results revealed 92.02% of respondents provided traditional masculine behaviours towards their gender norms of dominating family. Results also showed male compared to female students were more traditional through their support for patriarchy. These two studies contribute to the perception on masculinity based on sexuality in regards to gendered norms and values held by the Malaysian men and women.

Other studies from a Malaysian gendered cultural perspective revealed how women's beauty is commonly associated to a princess (Azmi et al., 2016). Beyond that, women's

beauty is also associated with jobs that require grooming such as in airlines industry (Wong & Musa, 2011). Moreover, women's positive physical attributes were on their attractive outlook (Lim & Ting, 2011). These three studies agree women's beauty is marked from a heterosexual viewpoint. What is interesting in these studies are that women themselves perceived their beauty from a heterosexual perspective. Yet, no studies have examined women from the gaze of men in regards to masculinity from a Malaysian gendered cultural perspective.

In addition, Mohd Sadek Mustaffa et al. (2014) revealed football had influence over Malaysian men. Men were motivated via football. Besides, the culture of football found to be symbolic through male fans. Hence, from a heterosexually viewpoint football was proclaimed as a game for men rather than women. Mohd Sadek Mustaffa et al. concur with Mohd Sofian Omar-Fauzee et al.'s (2009) study carried out among male university students on football. The university students perceived the game to be culturally motivated among Malaysian men via coaches, famous role models, players and team members. Their study too did not include football with women but with men thus relating the game with heterosexual implication.

Overall, these two studies were only of men's perception and their motivation for football that came with a gendered notion at educational institutions. The findings of these two studies agree football is popularised as a male centered game from a heterosexual gendered perspective by the Malaysian society. However, the skills in football among the players lack investigation from a Malaysian gendered perspective on masculinity. Moreover, no studies challenged football from a Malaysian perspective in a televised show. The studies discussed in this section did not attempt to explore language with linguistic outcome on gender in terms of masculinity among men or male social

actors. Although all these studies fit with the Malaysian societal notion on gender, they do not relate with studies in Malaysian media. Hence, the next section is on gender and the Malaysian media, as studies on masculinity in media are scarce.

2.11 Gender and the Malaysian Media

Siti Zanariah (2011) conducted a study to demonstrate hybridisation popularised through television programmes to maintain political hegemony by the Malaysian government. In her study, the traditional values of masculinity were retained and supported between the political division of power and state. However, the focus of Siti Zanariah's study was on the concept of hybridity in regards to the acceptance of normative heterosexual heteronormative standards. Even so, it is evident at the state and political level the traditional norms are maintained using media as a form of communication to sustain gendered order. Such evidence is crucial, as this study intends to investigate the presence of an effeminate character role in a televised programme supported by the state that maintains hegemony from a gendered cultural perspective via television.

In another study, Fauziah Ahmad et al. (2012) argued media content influences the attitudes toward sexuality among the young male and female Malaysians of ages 18 to 24. Their study played a crucial role in the identity formation of sexual knowledge and values as well as attitudes among young Malaysians of ages 15 to 40. Their study revealed young Malaysians developed social constructs about themselves and the environment from media content in regards to their sexual identity. However, their study used interview as a method to collect data through participants and not of social actors on the representation on television show through critical stance. Compared to Siti Zanariah's study with Fauziah Ahmad et al., both studies agree media have influence

over the Malaysian viewers not only through political intervention but also towards the social construction of gendered notion.

A qualitative study by Khalaf et al. (2013) on the perception of masculinity amongst 34 young Malaysian men at university revealed several perceptions on masculinity. According to Khalaf et al., these participants agreed that having success with women and being a family man was in respect to religious and traditional gendered practices. The study also indicated that socio-cultural factors of public media besides family environment played a role in shaping popular life style patterns among men of their masculine identity. However, the focus was limited to young educated Malaysian men's perception through pragmatic and not socio-semantic measures.

Beyond that, Mohd Muzhafar Idrus et al. (2014) conducted a study among Malaysian youth on Malay televised fiction with western influence. Results revealed narratives of local culture had more influence on young men compared to western culture. They considered local culture competitive, unruly and chaotic yet favoured due to the practice of forgiveness demonstrated with repentance in accordance to traditional norms, values and religious practices. Despite that, the findings of these two studies provide knowledge as to how Malaysian young men perceive masculinity from a heteronormative viewpoint. Such social cultural perception is necessary to a study that intends to disclose the representation of masculinity from a Malaysian gendered perspective of televised context.

Further, Sharifah Fazliyaton Shaik Ismail (2014) examined the representation of masculinity in a bi-monthly print media, a Malay teen magazine titled *Remaja*. The analysis was on constructed masculinities across twelve sequential issues. Study

revealed women favoured hegemonic masculinity in accordance to traditional form when it came to romantic heterosexual relationships. Apart from traditional, they preferred humorous, physically appealing and caring males portrayed with soft traits. Nonetheless, compared to the earlier studies discussed in this section, Sharifah Fazliyaton Shaik Ismail's study provides justification on Malaysian women's perception on masculinity instead of men's perception. However, the crucial point is Malaysian women perceive an ideal men even with soft traits. Such a perception allows for argument through findings of female social actors' responses towards male social actors and presence of an effeminate character in this study. Even so, her study is restricted to women's perception and not male gaze or language used in the presence of defining women through a televised show.

On the other hand, a study on a reality television show *The Amazing Race Asia* from Season Two and Season Four responses of Asian speakers toward impoliteness was conducted by Jariah Mohd. Jan and How (2015). Although their study involved two seasons from a language and linguistic aspect in a television show, they did not examine an education show in regards to masculinity from a Malaysian gendered perspective. Besides, a televised show, Yoong (2017) investigated the use of humour in a Malaysian radio phone-in live programme to challenge stereotypical gender based conceptualisations of men and women.

Notably, women perceived men who exhibit stereotypical feminine characteristics while attempting to produce hegemonic masculine identity to be funny. In contrast, findings also showed men mocked women for embodying traits culturally ascribed to masculinity. Therefore, the study concluded stereotypical portrayals of men apart from women still prevail in the Malaysian society. The argument was humour plays an

important role among Malaysians in gender construction from a masculine or feminine perspective. Results of the study showed the traditional norms were naturalised and assumed as shared common sense by both sexes through humour. Even though the arguments support this study based on gendered media context, Yoong examined a radio programme through verbal discussion and not a televised show of its spoken utterances in the form of scripts. In addition, the classification of men from a gendered perspective lacks in Yoong's study, as it is limited to the conceptualisation of traditional norms through the voices of women.

2.12 Summary

The theoretical literature in this chapter relates to language, gender, media and CDA of various scholars to provide rational for argument in this study from a critical standpoint. This chapter also addresses relevant studies across western and Malaysian television shows as well as media from gendered perspective on masculinity. Therefore, Chapter 2 provides rational arguments based on existing literature to support any claims or outcome that needs justification to the findings in this study. The next chapter includes conceptual framework as this CDA study relies on abstract notion as warrants for justification toward assumptions in disclosing the representation of masculinity among social actors.

CHAPTER 3: CONCEPTUAL FRAMEWORK

3.0 Introduction

To achieve the objective of this study, the mapping of a conceptual framework by the researcher is necessary in answering the four research questions (see Section 1.4). This chapter therefore discusses the main concepts of representation, masculinity and ideology followed by the sub-fields of these three main concepts. The conceptual mapping (Maxwell, 2008) serves as a foundation to the researcher in investigating abstract meanings of discourses pertaining to masculinity from CDA standpoint.

Figure 3.1 shows the mapping of conceptual framework specifically formulated in relation to this study. The framework shows the main concepts and their sub-fields.

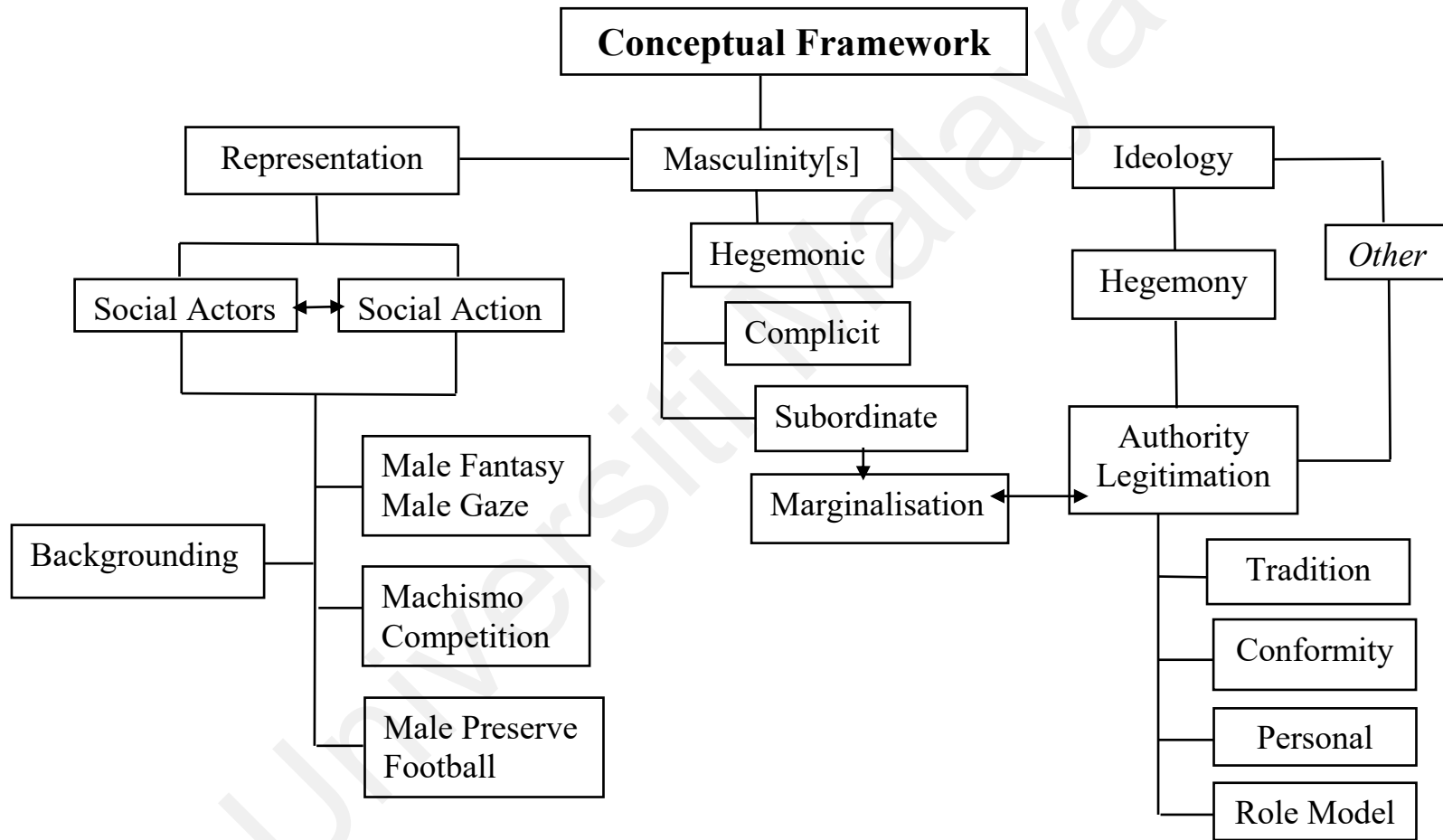


Figure 3.1: Conceptual Framework

3.1 Conceptual Framework

The concept mapping in Figure 3.1 is solely through researcher's interpretation of the main and interwoven concepts in reference to this study. These concepts stood as warrants to provide valid, reliable and logical interpretation of discourses towards an inter-discursive critical discourses analysis (Swann, 2002). However, the flow of the concepts may at any time overlap depending on the multimodal inter-discursive analysis at the multi-semiotic and socio-semantic levels to answer RQ1, RQ2 together with RQ3 and RQ4.

3.2 Representation

Representation at a basic level is the way in which signs in any medium of communication use to construct meaning of any aspect of reality. The reality can be of people, event or any form of abstract concepts. Hall (1997) posits representation consists of signs and symbols arranged in the form of codes that are culturally constitutive. In other words, representation has the power to establish by reflecting on reality or re-present to create a new reality in its present state of time of an event. However, representation becomes meaningful only when shared in its present historical moment. In such condition, Hoffmann & Johnson (1998) agrees representation is full of messages that embody values and ideologies. This study not only views the notion of representation based on these scholars alone, as it also includes the notion proposed by van Leeuwen (2008). He proposes representation with relevance to social practices of a particular context with prominence given to discourse. Through representation, discourse not only represents what is going on in it, for discourse also evaluates it, ascribes purposes to it and justifies it (Hall, 2001), depending on how social actors are represented.

3.2.1 Social Actors

The notion of social actors plays an important role in this study in terms of their representation. Within a context, social actors may bring about “meaning potentials” through different forms of conceptual operations (van Leeuwen, 2008, p. 23). The operations may depend on the agency given to them as either agents or patients of a particular discourse. Hence, this study takes into account of the notion in which social actors need not always be of human form as they can also at times take “non-human form or entities” (ibid., p. 61). Despite that, these entities could be in the form of ideas or issues in question. However, according to van Leeuwen, the boundaries of social actors’ depiction need not always be rigid. They may also be blurred depending on the purpose of representational effects aim to be achieved through relevant activities such as backgrounding. Such an opinion is crucial to a study that aims to investigate the representation of social actors in a televised show through backgrounding.

3.2.2 Backgrounding

Backgrounding may take place while social actors are still present with traces of them within a particular text or context. The idea of backgrounding then aims to reflect upon those who spark conflict and disrupt any form of social order. However, backgrounding attempts to make viewers consume already assumed knowledge of those backgrounded being present for example via presuppositions or propositions (van Dijk, 1995, 2016). Such an attempt is significant to this study in terms of knowledge that connotes with those backgrounded with negative gendered implications or seen pushed to the background. In such instances, the social actors could infer with some form of reasonable certainty as to who they are (van Leeuwen, 2008). Backgrounding may alternatively pursue legitimised fear to promote social injustice linguistically and at the

same time mark an individual or group as deviant. However, backgrounding becomes linguistically meaningful through the concept of social action.

3.2.3 Social Action

The concept of *Social Action* originates from the *Social Action Theory* (Weber, 1978). Weber's notion relates to behaviour of an individual attached to a particular meaning or set of meanings derived from a particular social or cultural environment through conscious processes. These subjective meanings alternatively may make action itself social via interactive settings through behaviours displayed directly or indirectly. Thus, Weber's notion brings about an understanding of how individuals determine and thereby negotiate between personal desires and related social pressures in order to condition and orient their social actions. Nevertheless, social action also tries to understand the relationship between social structures and individuals whose behaviour and actions produce their social status or social positioning in society. In this study, the social status relates with gender in term of masculinity.

In contrast, van Leeuwen (2008) who extended Weber's notion claims even a short quote is of critical relevance in the representation of any actions in various ways via social actors' grammatical or rhetorical implications. His idea of social action involves the action and reactions via the doings and feelings that take place through social actors as observable and tangible occurrences. The doings involve the actions of social actors, while feelings proceed with emotional perceptive occurrence of the phenomena of discourse that is realised and debated via negative evaluation. Compared to Weber, Van Leeuwen provides a quasi-natural process of change where the actions could also represent the effect on other social actors or occurrences. By doing so, van Leeuwen reworks the concept with sociological grammar and combines with categories of social

actors' material (doing) and semiotic (meaning) actions that give way to various reactions. Out of action processes, the reactions can take effect through emotive filters leading to perceptive, cognitive or affective linguistic realisations. Hence, this study with interest in investigating social actors and their action processes takes into account of van Leeuwen's conceptualised *Social Action Network* (see Section 4.5.2.3). The descriptive categories in this network provide the foundation for critically analysing the grammatical structures of a televised discourse on masculinity.

3.3 Masculinity

The notion of masculinity from a cultural standpoint consists of four characterised type of strategies as to who is masculine. According to Freud (1975), essentialist defines masculinity in contrast to femininity. However, essentialist definition seems oversimplified as it simply compared masculinity with femininity. The positivist defines what men actually are from a logical standpoint. From a logical standpoint, they define masculinity or femininity through scales of psychology using statistical measures in order to discriminate between men and women groups. At the same time, the positivist view relates with the ethnographic debates of masculinity in relation to a given culture and further regard as the pattern of masculinity. Another characterised strategy defines masculinity with no rule in its usage as it is empirically driven. Women may be regarded masculine while some men considered feminine. Finally, the normative definition allows for different standard approach mainly related to media studies. Such an approach disregards level of personality in order to provide a definition through system of symbolic differences. According to Connell (1995, 2005), such a system provides a contrast with the effect on masculinity with not-femininity. Masculinity is yield as of abstract scale in semiotic of symbolic authority where the phallus is master signifier, while femininity alternatively defined by lack of phallus.

Despite all these definitions, masculinity does not need to relate to any of these strategies. Instead, the notion of masculinity can associate with processes and relationships where men or women conduct their gendered lives (Connell, 1995, 2005). However, scholars should explore the notion of masculinity from a larger structure and not as a coherent object to any form of problematic issues raised in the attempt to define the notion. Therefore, masculinity tied to its contemporary notion should provide dynamics of change although the basis of its notion according to Connell (2005) has never been wonderfully clear. Beyond that, the effects out of the practices through bodily experiences, personality and culture could very well define masculinity with generalised principle of connections through gendered relations. The definition of masculinity in this study is simply with its place in gendered relations and practices. To investigate from a gendered viewpoint, it is crucial to explore further the notion of masculinities.

3.3.1 Masculinities

The concept of masculinities relates to a set of behaviour on how men act in social practices. Hence, through the interplay of race and class, it is common among gender analysts to acknowledge multiple forms of masculinities. Such an agreement comes from Connell (2005) who claims there is no one thing called masculinity. Moreover, Connell and Messerschmidt (2005) agree the notion of masculinities in its various forms itself is not static as the focus among men and their gender relations are socially and interactively dynamic in a particular setting. They claim a particular pattern of gendered relation should always be contestable and not limited to a fixed type or a character typology. Instead, the conceptualisation needs to integrate a configuration of practices of gendered systems with relevance to gendered culture in the place of its origin together with global understanding.

With such focus, the notion of masculinities may go beyond individual towards socialised processes and cultural conflicts. Therefore, the understanding on masculinities assists the analysis of this study to go beyond the concept and challenge the fluidity that is vulnerable to change from time to time depending on its setting. The understanding of internal complexities and contradictions allows this study to probe the notion with meaningful outcome towards ideas and assumptions in relation to sexuality and femininity across the totality of gender relations.

3.3.2 Hierarchies in Masculinities

Different hierarchies take place between men and women or among men through dominance or power relations in terms of masculinities. These hierarchies consist from the highest to the lowest in its social positioning. The highest position relates to the normative standards while the lowest opposes the norm. Figure 3.2 provides a clear understanding of the hierarchies that play a crucial role at the initial phase of analysis and findings in this study.

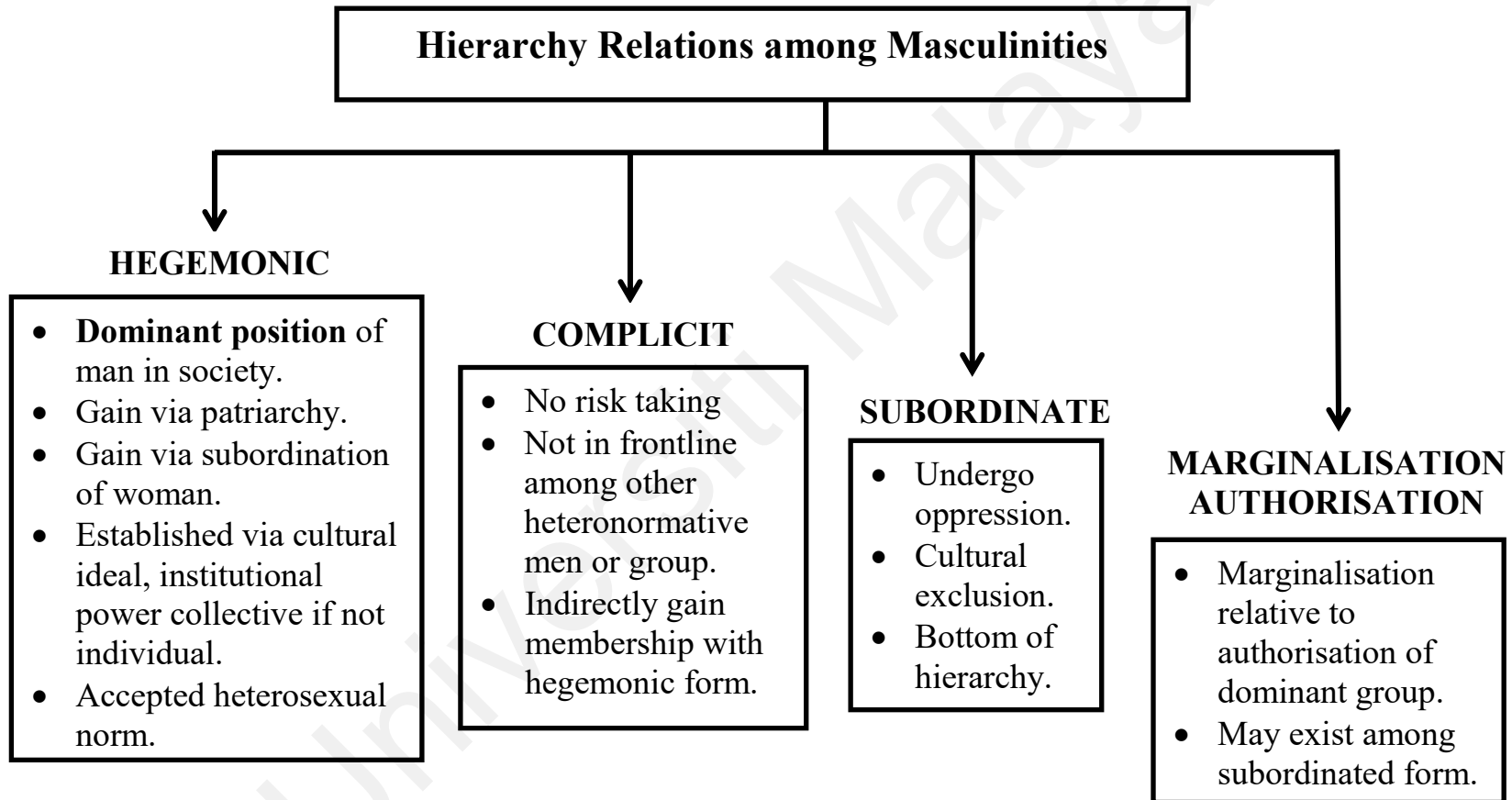


Figure 3.2: Adaptation of Connell's (2005) Hierarchy Relations among Masculinities

3.3.2.1 Hegemonic Masculinity

The notion of hegemonic masculinity gained popularity via Connell (2005) through the original works of Gramsci based on Marxist *hegemony*. Hegemony relates to the stabilisation of class relations. However, Connell applied the term to gender relations in reference to the highest positioning among various relations to the classification of men in terms of masculinity. Besides, this notion is culturally dominant in a society, institution or state that values it through compulsory heterosexuality and patriarchy. For that reason, hegemonic masculinity is dominant due to societal consideration of it as the only sanctioned legitimised way to be a man. Therefore, a crucial point to consider through this notion is the seeing of women as sexual objects, and thus providing heterosexual men with sexual validation. Legitimised norms naturally privilege men to exercise their hegemonic traits in the name of patriarchy over the opposite sex, without any form of resistance. Thus, ideologically hegemonic masculinity legitimates the global subordination of women by men (Connell & Messerschmidt, 2005). Hence, through hegemonic acceptance, men may claim their honour and prestige by exercising their right to command with power and dominance that is entirely justified. As a result, the support for hegemonic discourses reproduces hegemonic gender ideologies through norm formation (Baker, 2008).

In contrast, Kiesling (1998) opines hegemonic masculinity is an ideology based on a hierarchy of dominant alignment roles not only men over women but also men over other men. This means men who do not meet up with the hegemonic notion may undergo subordination or subjugation like women. Thereby, the effect of hegemony shapes the perception of gayness among men who oppose the hegemonic traits established via sexual and cultural embodiment of masculinity. Hence, hegemonic masculinity maintains, legitimates and naturalises the interest of powerful men while

subordinating gay men and women (Coates, 2001). Beyond that, hegemonic notion may also socially establish stereotypes (Kiesling, 2007). Collectively, stereotypical men may establish homosocial practices within group members of the same sex or groups of men (Bird, 1996). Hegemonic practices through homosociality can also lead towards tension or power struggle among men themselves (Maki, 2014). The struggle may be in maintaining dominant role while striving to maintain membership hegemonically with the group or with group members. However, men who do not meet up with the culturally exalted voices of the masses may end up being oppositional or in conflict, as the homosocial masses hold a dominant role in society (Duggan, 2002).

The understanding of the hegemonic notion is crucial to this study as it assists the researcher to explore male social actors' performances via backgrounding and inclusion of social actors. Besides, this study grounded in CDA and masculinity is interested in gendered discourses that contradict the hegemonic notion. In addition, the traces of hegemonic performances allow the researcher to comprehend further the manifestation of complicit and subordinate masculinities towards ideological assumptions.

3.3.2.2 Complicit Masculinity

Complicit masculinity is next in the hierarchy to the hegemonic notion. The notion is defined on the basis complicity among men may exist when they are unable to fulfil or meet up with the normative standards of being a man. In other words, according to Connell (2005, p. 79), they are "rigorously practising the hegemonic pattern". Thus, they may not fit with the hegemonic version. In addition, they may also not challenge the hegemonic practices. Yet, men who are complacent within the realms of hegemonic masculinity may benefit from the patriarchal dividend and proclaim their general gain through the overall subordination of women. In such circumstances, complicit

masculinity relates to a slacker version of hegemonic masculinity for they prefer not to be in the front line to take risks in projecting their hegemonic composure. Instead, men of complicit positioning may prefer to be backbenchers when they are among hegemonic men. As a result, they carefully position themselves with compromises over women without direct display of hegemonic domination or authority.

The complicit notion does not promote domination over women through total subordination of women. Instead, the notion fits with male gendered roles who respect women, their wives or mothers. In such gendered cultural situation, the notion indirectly compromises with hegemonic positioning to make up with the masses of patriarchal dividend. Moreover, patriarchy privileges compulsory heterosexuality through act of heteronormativity. The complicit form plays a role to this study as indirectly it has an impact on the heterosexual and homosocial membership. Besides, complicit positioning that undergoes fluidity allows contestation between hegemonic and subordinate masculinity.

3.3.2.3 Subordinate Masculinity

Subordinate masculinity (Connell, 1995, 2005) is the second lowest notion within the hierarchy of masculinities. In this study, this notion relates to male social actors who oppose the normative traditional standards. In terms of masculinity, subordination involves the subjugation and oppression towards homosexual man by dominance of hegemonic men. However, this notion not only has an impact directly on homosexual man, as at times subordination may even take place between hegemonic and complicit men. That being so, man or men may undergo subordination through resistance via society, institution or the state. Subordination can also come into force via political apart from cultural exclusion through “personal boycott” (ibid., p. 78). Therefore,

subordination can be a target of oppression marked with gayness or homosexuality while co-present with patriarchal ideology. With such social and political practices, men who easily assimilate with femininity considered, as “the most conspicuous” (ibid., p. 79). As a result, mark of subordination among men via society and state may contribute to homophobic culture.

Therefore, subordination can establish among heterosexual men or boys, who may undergo expulsion from the circle of legitimacy that takes place, for example with words of abuse (Connell, 2005). Western vocabulary of abuse such as *nerd*, *mother’s boy*, *ladyfinger* and *motherfucker* may reflect on subordination of men even within the hegemonic positioning. Nevertheless, equivalent words in the Malaysian cultural context are “*pondan* and *bapuk*” used on men with femininity or effeminate traits although the words signify as a mark of male to female transgender (Hui, 2012). In this study, however, subordination turns fluid as it intersects between hegemonic and complicit in the presence of marginalisation and authorisation.

3.3.2.4 Marginalisation and Authorisation

The notion of marginalisation comes into force via the interplay of gender with other structures such as class relationships between masculinities. Moreover, marginalisation in regards to masculinity is not an ideal term as it is not restricted to subordinated classes of men (Connell, 2005). That being the case, the idea of marginalisation establishes among men who do not fulfil how a man should act in society or otherwise culturally or economically like a man. In other words, men can undergo marginalisation as they expel themselves from hegemonic ideology (ibid.). For example, men who are not caring for the opposite sex, not being a breadwinner for his family or not

participating in sports with heterosexual implication may undergo marginalisation. However, it is through marginalisation that authorisation is established.

Authorisation may take place through domination established via the interplay of masculinities at any level of society. In addition, it may take place among any agent in society through already instilled knowledge of hegemonic ideology. Scholars assume such ideology as common sense due to its dominance in society, culture or even institutions. According to van Leeuwen (2008), various forms of authorisation allow for legitimisation of social practices. As such, this study of CDA regards marginalisation and authorisation, as problematic discourses in masculinity for socially and culturally men may undergo oppression and discrimination. Inequality may take place through the underpinnings of hegemonic dominance at different levels of society in the form ideology.

3.4 Ideology

Ideology manifests via socially inspired unconscious attitude that goes unquestioned and uneasily challenged openly in the social arena (Bloor & Bloor, 2007). Nevertheless, many different schools of thought and various scholars reference the definition of ideology to power relations, hegemonic trends and discourse (van Dijk, 1995, 2016). The notion of ideology of critical social theory emerged through Karl Marx throughout the twentieth century. Ideology, according to Marxism, refers to the ways society as a whole adopts the ideas and interests of the dominant economic class. These ideas are of material reality with foundation of social consciousness with boundaries regarded as important or acceptable in a social setting. Ideology then could be regarded as ideas or beliefs which exists due to “common-sense” and of which is eventually “naturalised” by a particular society (Fairclough, 2001, p. 89).

Ideology when exaggerated or reinforced has the tendency to become the ideas and values of the masses or society. Hence, ideology reworks within the process of denotation and connotation of meaning making through specific context in certain place or time. According to Dyer (1986, p. 138), “denotation is not neutral or untouched by ideology” and in process of entering into connotation, it is still not neutral as the understanding of meaning is through prior knowledge already set in society. On that account, any context does not stand alone, as it “reflects on ideology, reworks it and thus produces new meanings” (Dyer, 1986, p. 129-130). Therefore, ideologies are open to diverse interpretations that shape discourse. Once discourse infuses throughout society, it in turn influences the reproduction of ideology (Fairclough, 2011).

In contrast, van Dijk (1998) claims ideology is of social cognition in the form of schemata of organised complex representations and attitudes of certain aspects of the social world. Ideology, according to him, has the tendency to establish and further maintain relations of power, dominance and even exploitation via social interaction. Furthermore, he embodies ideology as a form of conflict by questioning representations of one group with another by asking who we are, what we stand for, the values we accept and the relationships with other groups.

The relationship may further establish conflict out of existing ideologically controlled or in other words, stereotypical prejudices by one group over another. The conflict thus allows those who promote the positive ideas and interests to prevent equal access among those who are considered as the *Other* (van Leeuwen 2008; van Dijk, 1995, 2016). In this study, the notion of ideology from a critical perspective assists in examining knowledge that commonly refers to meanings that reflect particularly with capacity to maintain power. The understanding of how power relations take shape from

a gendered perspective towards hegemonic ideology via dominance among men may alternatively assist to uncover the negative *Other*.

3.4.1 The *Other*

The concept of the *Other* relates to the origins of the *Self* introduced by Hegel in the 18th century as part of self-consciousness (Berenson, 1982). This concept applies with inter-subjectivity from a psychological standpoint with the constitution of alter ego based on epistemological problem by Husserl (1998). This means the *Other* is only perceived through the being of conscious *Self*. Having said that, the *Self* in this study relates to heterosexual and homosocial discourses. However, De Beauvoir (1998) applied the concept to Hegel's dialectic with women's relationship in the treatment and mistreatment in society through the culture of male dominance. Yet, from the aspect of representation in the production of knowledge, Foucault and the Frankfurt school contributed to the knowledge of the *Other* in the form of imagery of geopolitical power relations and domination (Wiggershaus, 1994). It is through the work of these scholars van Leeuwen (2008) relates the *Other* to exclusion if not backgrounding which is crucial in this study of CDA where the negative *Other* becomes an object of critique.

3.4.2 Hegemony

The concept of hegemony introduced by Gramsci illustrates how both state and civil society produce and maintain consent to class hierarchies (Hall, 1996). Gramsci relates hegemony with capitalist society on facing dominant social groups with interest to maintain necessary degree of ideological unity. The unity is to secure the consent of governed elites and subaltern groups. Nevertheless, it is through state of tension and conflict, hegemony and counter hegemony are established. The crucial point is conflict in hegemony attained through constructing networks of power through common sense

knowledge (ibid.). The common sense, in other words, already ingrained from the past and in present as worldview and so by uncritically absorbed by society to which Gramsci (as cited in Jones, 2006) claims to reproduce moral and political passivity. Any hidden form of hegemony could easily reach a massive society when reinforced with certain values and ideas over time as mere common sense.

As a result, the notion of hegemony could be the continuous negotiation between the dominant and subordinate classes through alternative ideology reinforced over time. Hegemony is crucial to this study, as it relates with class segregation of men across language, gender and men's sexuality in respective of masculinity. Moreover, this study dealing with media context gives particular attention to the process of hegemony traceable via authority legitimation.

3.5 Authority Legitimation

Authority legitimation relates to the conceptualised notion by van Leeuwen (2008) out of Berger and Luckmann's (1966) argument that all of language leads to legitimation. This study adopts van Leeuwen's (2008) notion of authority via language use built in vocabulary of English discourse whereby authorisation may exist and lead to re-contextualised context-based legitimation. Figure 3.3 shows authority legitimation of various forms (van Leeuwen, 2008, p. 109).

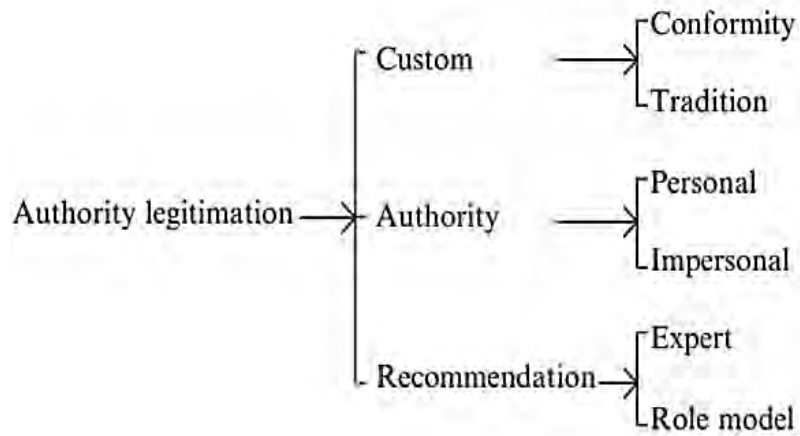


Figure 3.3: Authority Legitimation

The process of authorisation this study is interested in is its legitimation that takes place either in combination or separately through social actors verbal and non-verbal depiction. In addition, it is authorisation that could either legitimise or delegitimise to critique is of critical relevance to this study. The critique depends with whom, or to who the authority is of target and the person with the right to authorisation. Hence, the next sub-sections discuss various ways of authority legitimation establish and with relevance to this study (van Leeuwen, 2008). They are personal, role model, traditional and conformity. However, findings in this study show no patterns of expert and impersonal authority in the legitimation of social actors (see Section 4.5.3.1).

3.5.1 Personal Authority

Personal authority is established when legitimation takes place via a person invested due his or her status (van Leeuwen, 2008). Through this authorisation, there is no justification invoked. Even with a mere *I say so*, personal authority may come into force, for example in this study via a teacher invested with personal power to voice without any form of argument. This authority also relates to Bernstein's (1971) hallmark of positional family disputes of relative power due to respective status with obligation modality. This means personal authority comes into force by simply obliging

a person highly looked upon and respected such as father figure in a family or a principal at an institution. However, personal authority does not derive from someone seen as a role model.

3.5.2 Role Model Authority

Role model authority legitimation derives from the foundation of Mead's (1934) notion of *Symbolic Interactionism*. The focus is on the attitudes taken by people through recommendation themselves with membership, for example, to a celebrity or icon as role model of a popular culture. In such a state, authority is exercise based on the popular outlook or behaviour. The behaviour itself is enough to legitimise any actions of the followers of the role model. Despite that, at times, role model authority may require endorsement via others such as those with higher status or experienced colleagues. In this study, however, role model authority is not only via social actors' actions but also aligns with the notion of heterosexuality, hegemony and homosociality.

3.5.3 Tradition Authority

Authority of tradition is via custom, tradition, habit and practice. In such a state, the why question does not seek an answer for custom, tradition, habit or practice is considered compulsory in the form of social practices or as norms. Instead, the question provides responses such as, this is what we always do or done. Hence, any assumption brought forward is unchallenged by society without further questioning or argument. However, compared to practices with custom and habit, the why questioning in tradition is least asked. The reason, tradition not enforced by specific agents but invested in everyone's experience without a need for justification by each one being a judge of his own or of others (Bourdieu, 1977). However, when compared to tradition in terms of custom, authority of conformity is rationally legalised.

3.5.4 Authority of Conformity

The notion of authority of conformity takes place through the understanding “everybody else does and so should you” (van Leeuwen, 2008, p. 109). Thus, there is no further argument by society as it is an acceptance to social practices. This authority is also justified with practices as to what everyone does and therefore seen as mere legalise action carried out. Hence, the authority is carried out with high modality marker, for example all kids go to school, so did grandfather, father and son. Thereby, society naturally accepts schooling as a legalised custom and a rule of law for every kid to enter school at a certain age. The rational behind these arguments of various authorisations allows this study to probe into legitimisation of assumptions on masculinity that are challenged or unchallenged from a Malaysian gendered perspective.

3.6 Male Fantasy via Desire and Naming

The notion of male fantasy brings about a sense of identity gained and continuously reaffirmed via the subject of maleness recognised in reference to cultural discourses tied to the masculine *Self* (Beynon, 2002; Whitehead, 2002). The action of fantasy is therefore, enacted by the subject and at the same time viewed through the subject’s angle of desire as form of social practice. On the contrary, both fantasy and desire should come with alignment with inter-action of the subject himself to fulfil sexual imagination of the opposite sex (Eckert & McConnell-Ginet, 2003).

Based on these arguments, the concept of male desire in relation to language and sexuality of hegemonic desire for the opposite sex has an impact on gender studies (Whitehead, 2002; Cameron & Kulick, 2003; Kulick, 2003). Moreover, heterosexual desire can establish through the performative action of naming a woman by a man. The argument is a person’s name could give way to symbolic linguistic meaning (Giannino

& Campbell, 2012). Therefore, names have descriptive content not only in describing gender but also in shaping gender identities and challenging gender dichotomies (McConnell-Ginet, 2003). However, names may work differently in different cultural settings depending on the context of its meaning used in communication between a man and a woman.

The rationale for the presumption of fantasy, desire and naming is they are performative (Butler, 1990). Thus, these inter-related performative actions are social constructs through the agency of linguistic elements negotiated via interaction. Nonetheless, the desire through linguistic agency via male social actors could be ideologically motivated (Kiesling, 2011). Such a motivation through media's glimpses of male fantasy, desire and naming provides insight to a study that aims to investigate the reflection of ideas and assumptions on masculinity. In this study, the language processes is not limited to fantasy and desire but expand further with male gaze.

3.7 Male Gaze

The concept of male gaze relates to Mulvey's (1975) notion that opened the door to a feminist critique of Hollywood movies. Through this concept, films gave way to political implications and hence female bodies undergo subjugation through heterosexual male gaze. In such circumstances, the male-oriented heterosexual domination visually forces onto the viewer to adopt a perspective that dehumanizes women (Gamman, 1989). Therefore, male gaze according to Berger (1972, p. 47) is based on the understanding, "men act and women appear while men look at women and women watch themselves being looked at". Berger suggests women are not only subordinates but also submissive to men through men's male gaze. In spite of that, the male gaze honours and legitimates men in allowing them to dominate women and

objectify them to satisfy their own sexual desires, alternatively marking men as normative via their sexual identification.

An interesting argument on male gaze besides the subordination of women in reference to this study is of men who do not look at women, like all men who do (Mulvey, 2001). Hence, in terms of masculinity, male gaze may subordinate women and subsequently subordinate other men who do not perform the heterosexual male gaze in order to gain their hegemonic membership. The various notions on male gaze are relevant to this study, as they warrant the heterosexual findings in order to provide logical reasoning to the backgrounding of the *Other*. Nonetheless, this study goes beyond male gaze through the social actors' performances of machismo with competition.

3.8 Machismo with Competition

This study is interested in the idea of machismo having the capability to dominate others through submission. The submission is not only of interest between men and women but also among men who are in command with machismo traits. Having said that, machismo as a concept applies to justify inequality among men and women with prominence in gender studies from a Latin-American context (Stobbe, 2005). Furthermore, this concept relates highly to male virility and dominance and as a form of cult relates naturally to power relations (Melhuus and Stolen, 1996). Hence, masculinity depicted via machismo favours men's images with dominance either as breadwinners, with "chivalry or virility" or men's images with authority (Stobbe, 2005, p. 105). The implicit power processes in machismo may give way to two types of typologies that relates to natural differences. They are caring power and power of male standard (ibid.).

Caring power gives way to creative and liberating ideology as it operates by watching or chaperoning people in care to be under control or controlled. The power of male standard relates to male standard operations as the norm. For example, organisational standards are regulated based on hegemonic standpoint and could lead to gendered sensitivity through power relation via implicitness practices. However, machismo can be normal from a male viewpoint of what real man do to achieve their standard manhood (Stobbe, 2005). Thus, in a way, machismo provides men with implicit male standard power that is naturalised and undenied as mere common sense located in everyday discourses (West & Zimmerman, 1987). As consequence, the act of machismo determines sexual differences between men and women, or men and men through behaviour. Besides, machismo is relevant in a male dominated cultural context with emphasis on social arrangements that legitimate social life through norms. As a result, machismo becomes a powerful reinforcer and its establishment leads to legitimization of hierarchical arrangements even among men.

Beyond all these explanations, machismo is attain through competition exercised via “gallant behaviour with chivalry image” and to “take charge” in exhibiting manhood in the presence of the opposite sex (Stobbe, 2005, p. 111). Machismo via competition also establishes authoritarian image, for example by giving orders or declaring, as to who had the first or last words or authority over others to carry out an action. Hence, competition in machismo allows for persistent image of the real man with virility. Hence, by competing men may claim implicit power or may end up being subordinates among men with “hegemonic machismo” (ibid., p. 106).

On a larger scale, men may even go on to compete with their own homosocial group to fulfil their desire to win over a woman (Kiesling, 2005). However, there is bound to

be a winner and a loser. The winner takes a hegemonic position whereas the loser as the *Other* takes the subordinate form. Competition in machismo thus allows the establishment of the *Self* as being appropriately masculine interwoven with implicit power struggle for sake of dominance through its notion with hegemonic discourses. In this study, the notion of machismo contributes further to the reflection of ideological assumptions via male social actors' performances. Furthermore, compared to the existing literature, this study extends the investigation on machismo depicted in the presence of a parent, apart from a teacher and a female social actor through authority legitimation. The next section discusses the notion of male preserve football.

3.9 Male Preserve Football

Football broadens its notion as all male preserve game with close definition to male sexuality within the school environment from a masculine perspective (Swain, 2000). Moreover, football relates as a major signifier of successful masculinity, mainly of the hegemonic notion (Epstein, 1998). Connell (2005) argues football is for real men or boys and thus establishes two aspects of power among the players. The power according to Connell is in the development of force and secondly, through the irresistible occupation of space and skill during the game to gain membership to a game heterosexually exalted from a male perspective.

In contrast, apart from players, the notion of football as male preserve also includes male teachers in support of the game in school settings (Swain, 2006). By doing so, the notion takes for granted with heterosexuality in its construction of hegemonic discourses as only for men. In such a state, via the notion as male preserve, the subordination of women takes place via football as they are dismiss from masculine representation. Hence, women naturally undergo exclusion from heterosexual club

membership via football (Mac an Ghail, 1994; Renold, 1997). Hence, the game becomes a legitimate popular culture with men rather than women (Cushion & Jones, 2014). Thus, the predominance of a gendered zone is attained via a game in and out of schools for men from a heterosexual viewpoint with mainly men. Besides, gender-based establishments allow men or boys to gain automatic rights as members compared to women or girls with marginal tenancy to football (Clark & Paechter, 2007).

Aside from women, this study also lays its foundation for the notion of football with men who do not conform and upkeep with the ideal football discourses and masculine representation. On top of that, the game heterosexually relates with real men in comparison to dim-witted footballers (Connell, 2005). Thus, men teachers acting as sport managers may initiate football with maleness (Skelton, 2000). Naturally, such initiation by voices of institutions may give way to football with hegemonic prescriptions. Apart from that, media and state may also initiate football with maleness via languages and images of men rather than women (Kenway, 1997). Based on the idea of football as male preserve, Cashmore and Parker (2003) claim inequality can also rework through the perception of gender and sexuality where men reflect as iconic footballers.

Besides, all these opinions, this study also takes into account of Connell's (2005) argument; it is not the male preserve football or the sporting prowess that hegemonic masculinity is exalted. In fact, the men or boys who detest and do not include themselves in football that hegemony can disrupt (ibid.). In such circumstances, homophobic behaviours and attitudes through the disruption of gendered habitus among men via football may have an impact on this study of CDA, masculinity and effeminacy.

3.10 Overall Contribution of Conceptual Framework

Overall, the concepts discussed in this chapter contribute in attempting to answer RQ1, RQ2, RQ3 and RQ4 inter-discursively. These concepts stood as a substantial base of experience and theoretical knowledge in allowing for an interactive design process to this qualitative study. By warranting, these concepts, this study is able to provide a reliable and valid logical reasoning to overcome any form of biasness at the findings and discussion phase. The next chapter provides insight into methodology.

Universiti Malaya

CHAPTER 4: METHODOLOGY

4.0 Introduction

This chapter on methodology provides description of *Oh My English!*, the main male social actors and the other character roles relevant to this study. Discussion also includes the description of data and coding processes together with the transcription of excerpts and extracts. The next section is on the justification of data identification followed by the procedure in validity and reliability. The choice for an inter-discursive systematic analysis and an overall analytical framework that involves the multi-semiotic and social semantic levels is included in this chapter. Next is the discussion on the list of salient categories identified out of a single component framework. Discussion on the procedures in analysis and findings based on the research questions (see Section 1.4) are in detail. Finally, this chapter also discusses the analysis of authority legitimation overlapped with norms and value evaluation.

4.1 *Oh My English!*

Season 1, consisting of 20 episodes began broadcast on 20th May 2012. Almost a year later, the broadcast of Season 2 with 20 episodes started on 31st March 2013. There were no permanent male character roles as students in Seasons 1 and 2 although some were in and out of both seasons with no specific storyline focusing on them. In both Seasons 1 and 2, there was also no portrayal of male characters as members of a single group unlike Season 3. The telecast of Season 3 began broadcast nationwide and to schools on May 18th 2014 with 23 episodes. From 2014 until 2018, Season 3 reached almost 25 reruns. Target audiences of this show are secondary school students between 13 to 17 years of age. The setting of the show is mainly in a secondary school classroom and at times within the school setting. The storylines across the show relate with the

learning of English language among students in a Malaysian classroom setting who speak both Malay and English language. The storylines evolve around students, teachers and other character roles within the school setting. The next section provides description of five main social actors and other character roles who contribute to this study via their performances on masculinity.

4.1.1 Five Main Male Social Actors

There are five main male social actors in *Oh My English!* with permanent roles. The five are in 4 *Merah* (Red), a secondary classroom at *Sekolah Menengah Kebangsaan Air Dalam* (Air Dalam National Secondary School) or *SMK Air Dalam*. These main social actors are Mazlee, Jibam, SYS, Zack and Khai. They depict as a single group of sixteen years old students. Figure 4.1 shows the five main male social actors in *Oh My English!* Season 3.



Figure 4.1: Five Main Male Social Actors

- i. In *Oh My English!* Season 3, Mazlee does not have a particular nickname. He is the school's fashion guru. His favourite catchphrase is *Oh My Gucci!* He wants to be a supermodel but due to his height, he prefers to be a fashion designer. Most of the time, he prefers to be with the female classmates rather than his male group members. He is popular with his female classmates. He prefers to join the girls when involved in school co-curricular activities. Mazlee is

expressive through his gestures and body language, such as frowning and nodding as well as tone of voice. Such traits may suggest him with effeminacy based on the general assumptions on how a man in society should talk, feel, and behave (Kiesling, 2005; Hui, 2012).

- ii. Jibam is the nickname for Jamil. He aspires to be a comedian in a television show. He is always inquisitive, interested in girls and as a nerd constantly clumsy with his actions full of surprises. He is tall and neat in his appearance and is often together with SYS. Together they share their thoughts about girls. They sit next to each other in front of the classroom.
- iii. SYS is the nickname given to See Yew Soon by his classmates. He is always cheerful, smiling, playful and jovial. He shows interest for girls and shares his thoughts with Jibam about girls. He sits next to Jibam in the classroom. He is full of surprises in offering products to his classmates with intention to carry out his business.
- iv. Zack or Zakaria is keen to be a rapper. He is one of the new male students in Season 3. He is the only one dares to articulate his feelings to the girls in the classroom and is always attracted to the opposite sex. Zack is inquisitive about girls and tries his best to win the girls with his macho-like charms and sense of humour.
- v. Khai is the nickname for Khairudin. He is also a new student to the classroom. Khai is a perfectionist who prefers to be neat and tidy at all times. Besides, he is attracted to anything neat and tidy even when it comes to girls. He is a perfect

and well-behaved 'gentleman' in class (Khalaf et al., 2013). He is uneasy with anyone or anything untidy around him.

In this study, all these five character roles as social actors played an important role in the depiction of masculinity. The next sub-section discusses on the other character roles involved with the five main social actors.

4.1.2 Other Character Roles

Other character roles also contributed to the representation of masculinity along with the five main male social actors in Season 3. Figure 4.2 shows the other individual character roles interactively involved with the five main male social actors.



Figure 4.2: Other Character Roles

Anusha is the classmate who sits next to Mazlee. Anusha is outspoken and speaks her mind to her classmates.

Putri is the new girl and latest female edition to the classroom. She is pretty and admired by the male students due to her attractive and soft-spoken outlook. She does not do anything unless her father gives her the approval to do so when it comes to any activities at school.

Mr Middleton is the English teacher as well as the class teacher of 4 Merah. He is very interested in his students' performances especially their English language. He is a smart looking native speaker of English. He always supports his students in curricular and co-curriculum activities.

Miss Soo is the new Mathematics teacher to the school. She is beautiful and strict with her students. She supports the girls whenever anyone undermines their ability at school.

Mr Bujang is the over protective father of Putri. He wants his daughter to be safe at all times especially when young male students at school, surrounds her. He is full of surprises as he shows up out of sudden even in the classroom whenever any male student approaches his beautiful daughter.

Apart from these character roles and the five main male social actors, other character roles with no particular name given in the show and present in the classroom also contributed to the depiction of masculinity. They represent the Malaysian school community as "human agents" contributing to the performance of masculinity through silent participation (van Leeuwen, 2008, p. 71). The next sub-section provides description of the data identified in this study.

4.2 Choice of Data

The choice of data for this study is *Oh My English!* The data source derives from Season 3 consisting of twenty-three episodes with storylines based on the five permanent main male character roles. The twenty-three episodes as the source of data in a way allowed the researcher to extract meanings from a gendered perspective (van

Leeuwen, 2005). Besides, such meaning making extractions are essential to this study with focus on language interacted verbally or non-verbally by the social actors' social actions towards the reflection of ideological assumptions. However, not all episodes in Season 3 provided the scripts to fulfil the criteria in language and gender analysis (Mills, 2002) (see Section 4.2.3). In addition, not all episodes contributed in identifying composition of events verbally and non-verbally out of social actors' social interaction in the representation of masculinity from a CDA perspective (Wodak & Benke, 1997). Apart from that, there were episodes with only four out of five main character roles present. Again, such episodes were unable to fulfil the criteria in gender performances of social actors' interaction via storylines and scripts.

Table 4.1 shows the 23 episodes marked with a tick (fulfil) and a cross (did not fulfil) as the data type criteria for analysis in each episode.

Table 4.1: Data Type with Criteria for Analysis

Season 3 Episodes	Title of Episode	5 main male social actors interactively present	Storyline criteria to gender
1	Welcome Back Class	Present	✓
2	Putri and Papa	Present	✓
3	New Teachers	Present	✓
4	Bee FF	Present	x
5	The Birthday	Present	x
6	Instafamous	Present	x
7	Ramadan	Present	x
8	You Jelly Henry	only 4	x
9	Bend it Like Jojie	Present	✓
10	Smells like Team Spirit	Present	x
11	Bring it on Air Cetek (Part 1)	only 4	x
12	Bring it on Air Cetek (Part 2)	only 4	x
13	Hari Raya	present	x
14	Zack in the Future	only 4	x
15	1957: Merdeka (Part 1)	Present	x
16	1957: Merdeka (Part 1)	Present	x
17	Oh My Kantoi!	only 4	x
18	Cheat Sheets	Present	x
19	My Fair Jojie	only 4	x
20	The Princess	only 4	x
21	The University	only 4	x
22	Finale (Part 1)	only 4	x
23	Finale (Part 2)	only 4	x

4.2.1 Data Collection Procedure

The show was on going with reruns during this study, therefore the original recordings were not available due to copyright procedures by the television station. However, *ASTRO* allowed the researcher to use only the recorded stills of the show (Appendix A). The following steps further explain the data collection procedure carried out for this study.

- i. Using a tablet directly from television broadcast, the researcher recorded the 23 episodes in Season 3. Moreover, the use of tablet was necessary, as only three episodes of Season 3 were available in full on the production website by *ASTRO* at the time of data collection. They were Episodes 1, 6 and 18.
- ii. The researcher further viewed the 23 episodes in order to identify the data for analyses. The data was on interactive scenes among the five main male social actors in reference to relevant conceptual notions and theoretical frameworks (see Chapter 2 and 3).
- iii. Only four out of the 23 episodes provided the data type to answer RQ1, RQ2, RQ3 and RQ4 from a gendered perspective and through language use in terms of masculinity. Table 4.2 illustrates the identified four episodes with titles as data type in this study.

Table 4.2: Episodes for Analysis

No.	Season 3 Episode (E)	Title of Episode
i	1	Welcome Back Class
ii	2	Putri and Papa
iii	3	New Teachers
iv	9	Bend It Like Jojie

- iv. Next, the researcher examined the number of interactive scenes and the duration within each of the four episodes. Table 4.3 shows the number of interactive scenes within an episode.

Table 4.3: Interactive Scenes for Analysis

Season 3 Episode (E)	Title of Episode	Number of Interactive Scenes	Duration of Each Episode
1	Welcome Back Class	1	18 minutes 06 seconds
2	Putri and Papa	2	19 minutes 07 seconds
3	New Teachers	1	19 minutes 20 seconds
9	Bend It Like Jojie	2	18 minutes 17 seconds
Total		6	74 minutes 50 seconds

The total duration of six episodes was 74 minutes and 50 seconds (see Table 4.3). The duration was necessary to justify the criticism for selecting and using a small range of data (Sriwimon & Zilli, 2017). By having a standard criterion systematic approach in obtaining data, a researcher can avoid such criticism. As such in this study, the data is trustworthy and transparent with “sufficient details, large enough to be representative samples with reliability for analysis” (Sriwimon & Zilli, 2017, p. 140-142). In addition, the researcher is able to eliminate and minimise potential biasness in data selection and interpretation.

4.2.2 Coding of Data

Coding was necessary of the identified six episodes, in the identification of data type to provide a systematic analysis (Chandler, 1994). The coding involved the episodes and the scenes followed by relevant numbers. The coding therefore involved the following procedures:

- i. An episode was signified ‘E’ followed by the chronological order of the episode in accordance to Season 3 broadcast. For example, E1 for Episode 1, E2 for Episode 2, E3 for Episode 3 and E9 for Episode 9.
- ii. A scene was coded ‘Sc’ and immediately followed by the identified number of scene within the same episode. For example, the first scene coded as Sc1. Therefore, the only scene in Episode 1 coded as E1Sc1. Two scenes in Episode 2 coded as E2Sc1 and E2Sc2. Episode 3 with one scene is coded E3Sc1. Two coded scenes in Episode 9 are E9Sc1 and E9Sc2. Table 4.4 shows the six coded scenes in each episode with duration.

Table 4.4: Coded Scene Episodes

Coded Episode	Duration
E1Sc1	1 minute 46 seconds
E2Sc1	1 minute 13 seconds
E2Sc2	1 minute 34 seconds
E3Sc1	34 seconds
E9Sc1	2 minutes 7 seconds
E9Sc2	10 minutes 7 seconds
Total duration	17 minutes 21 seconds

Next, the six coded episodes with their respected scenes in the form of excerpts (see Appendix B) were examined and narrowed down to thirteen extracts. The narrowing of a scene within a scene was necessary to identify “a given context or culture within a culture” (van Leeuwen, 2008, p. 25). In other words, the given context is a scene within a scene with identical schema of events based on the five social actors’ depiction on masculinity. Table 4.5 shows the coded extracts within each excerpt.

Table 4.5: Coded Excerpts and Extracts

Excerpt	Extract
E1Sc1	E1.1.1 E1.1.2 E1.1.3
E2Sc1	E2.1.1
E2Sc2	E2.2.1 E2.2.2 E2.2.3
E3Sc1	E3.1.1 E3.2.2
E9Sc1	E9.1.1 E9.1.2
E9Sc2	E9.2.1 E9.2.2

Based on Table 4.5, Excerpt E1Sc1 gave way to three extracts coded as E1.1.1, E1.1.2 and E1.1.3. Excerpt E2Sc1 with only one extract coded as E2.1.1. In Excerpt E2Sc2, there were three extracts coded as E2.2.1, E2.2.2 and E2.2.3. In Excerpt E3Sc1, two extracts coded as E3.1.1 and E3.2.2. In Excerpt E9Sc1, two coded extracts were E9.1.1 and E9.1.2. Finally, Excerpt E9Sc2 consists of two extracts. The two were coded E9.2.1 and E9.2.2. The next section discusses on the transcription of coded data in the form of extracts for the purpose of analysis.

4.2.3 Transcription Procedure of Excerpts into Extracts

This section provides the procedure in the transcription of excerpts into extracts. The excerpts were only of written transcriptions (see Appendix B). On the other hand, the extracts were the written transcribed excerpts included with images based on relevant frames for analysis (see Chapter 5). The next sub-sections discuss on the procedures involved in the transcription of excerpts to extracts.

4.2.3.1 Procedure in Transcription of Excerpts

The following procedures are the steps taken by the researcher in the transcription of excerpts.

- i. The researcher viewed, listened and at the same time transcribed the verbal and non-verbal processes in the form of written excerpts (see Appendix B). The transcription involved replaying and pausing frame by frame of the recorded episodes manually using a laptop.
- ii. Within each excerpt, the frames in the form of an event within a scene signified as F. Under frame [F], a number within a bracket coded, for example as [1]. The numbered frames followed the order or flow of a scene event storyline within an excerpt.
- iii. Additionally, the angles of camera shot were coded Long Shot (LS), Medium Close-Up (MCU) and Medium Long Shot (MLS) within each excerpt in written form next to the frame.
- iv. The camera shots also included the number of five main male social actors present within a frame. For example, 2 in 1 (two social actors in a single frame), 3 in 1 for three in a frame, 4 in 1 or 5 for the five main male social actors in a frame. Any other character roles besides the five social actors were symbolised by their names, for example, Mr Middleton.
- v. *Italic* font was used to indicate the direct English utterances of social actors' speech; whereas, *italic* font in a bracket was used for English translation from Malay language (Gafaranga & Torras, 2002). The translation was necessary as

the show was of bilingual production where social actors spoke mainly in English and at times *Bahasa Melayu* (Malay language). Furthermore, code-switching between English language and Malay language is common among Malaysians. The presence of both languages in *Oh My English!* is also in line with the education ministry's policy of upholding the National Language and equally strengthening the English Language among Malaysian students.

- vi. Bold font identified the frames or camera shots, names and description of social actors' performances. Whereas, bold font represented mise-en-scene as well as other modes such as lighting, sound or music, and story event.

At times, within an excerpt in written form, there were frames that were not included as they did not provide sufficient justification for the purpose of language and gendered patterns for analysis. Figure 4.3 shows an example of an excerpt examined together with the omitted frames [10] and [11].

[7]	MLS 4 in 1:	Jibam, SYS and Zack waving while Khai behind the three.
[8]	MCU Mr Middleton	<i>Boys pick your jaws up from the floor, please</i>
[9]	MLS 4 in 1:	(looking down on floor) Jibam: Hmm....jaws, jaws!
[10]	MCU Mr Middleton	No, not that kind of jaw.
[11]	MLS All 4 in 1:	SYS holding the soft toy. Here, sir
[12]	MCU Mr Middleton	<i>I said, pick your jaws up from the floor means stop starrng with your mouth open.</i>

Figure 4.3: Identification of Frames in Excerpts

The narrowing of the frames in each excerpt further allowed the transcription of extracts. The extracts included the images for each frame (see Table 4.6). The next section discusses the procedure involving transcription of extracts.

4.2.3.2 Procedure in Transcription of Extracts





To retrieve the stills, the researcher hit the pause button of the recorded episodes that related to a written frame in the excerpts. The recorded episodes were in the form of softcopy saved in picture files. Next, the written excerpts were included with the stills to transcribe into extracts.

The movement within a single frame of two different movements by the social actors' actions as substantial data for analysis were coded [1]. In addition, the continuous flow of another substantial action within [1] coded as [1.1] (see Section 5.1).

The procedure of transcribing the extracts with verbal and non-verbal processes arguably opened the door to “multiple competing hegemonic forms at any time, compatible but some in conflict” in the depiction of masculinity (Kiesling, 2006, p. 296). In a way, these extracts contributed in “accomplishing the construction and maintenance of gender” (Coates & Pichler, 2011, p. 265).

Table 4.6 shows a sample of complete transcribed extract that is E2.1.1 after the omitted frames (see Figure 4.3). Within this extract, frames [7] [8] [9] and [12] were identified for analysis. As the extract is a narrowed version of an excerpt, frames [7] [8] [9] [12] were no more in chronological order (see Table 4.6).

Table 4.6: Sample of Coded Extract for Analysis

Extract		
Frame	Shots	Verbal Performance and Non-Verbal Performance
[7]	MLS 4 in 1	Jibam, SYS and Zack waving while Khai behind the three. 
[8]	MCU Mr Middleton	<i>Boys pick your jaws up from the floor, please</i> 
[9]	MLS 4 in 1	Looking down on floor. <i>Jibam: Hmm....jaws, jaws!</i> 
[12]	MCU Mr Middleton	<i>I said, pick your jaws up from the floor means stop starring with your mouth open.</i> 

Hence, the researcher transcribed the thirteen extracts (see Chapter 5). The transcribed extracts allowed the researcher to identify further the number of frames with language processes for further investigation.

Table 4.7 shows the number of frames and the verbal and non-verbal processes for purpose of analysis in the thirteen extracts.

Table 4.7: Frames in Extracts for Analysis

Extract	Frame within Extract	Language Processes
E1.1.1	[1] [1.1]	Non-verbal
E1.1.2	[2] [3] [4] [5] [6] [7] [8]	Non-verbal
E1.1.3	[9] [11] [12] [13] [14] [15]	Verbal & non-verbal
E2.1.1	[7] [8] [9] [12]	Verbal & non-verbal
E2.2.1	[4] [5] [6] [7] [8]	Verbal & non-verbal
E2.2.2	[9] [10] [11] [12] [13] [14] [15]	Verbal & non-verbal
E2.2.3	[21] [22] [23] [24] [27]	Verbal & non-verbal
E3.1.1	[1] [2] [3] [4] [5] [5.1]	Verbal & non-verbal
E3.1.2	[7] [8] [10] [13]	Non-verbal
E9.1.1	[8] [10] [11] [12] [13] [14] [15] [16]	Verbal & non-verbal
E9.1.2	[24] [25] [26] [27]	Verbal & non-verbal
E9.2.1	[1] [6] [9] [10] [11] [12] [16] [17]	Verbal & non-verbal
E9.2.2	[21] [22] [24] [25] [26]	Verbal & non-verbal

The extracts consist of seventy-one frames (see Table 4.7). However, not all frames in an extract consists the combination of verbal and non-verbal processes as data for analysis. As at times, an extract and its frames consist of only one language process. Extract E1.1.1, E1.1.2 and E3.1.2 provided the data only in non-verbal (image and storyline) form.

The thirteen extracts when rearranged based on the re-contextualised scattered elements formed three superstructures or topic compositions. Table 4.8 shows the rearranged extracts according to three topic compositions. The three are male fantasy and gaze, machismo with competition and male preserve football.

Table 4.8: Topic Compositions with Extracts

Topic	Male Fantasy and Gaze	Machismo with Competition	Male Preserve Football
Extract	E1.1.1	E2.2.1	E3.1.1
	E1.1.2	E2.2.2	E9.1.1
	E1.1.3	E2.2.3	E9.1.2
	E2.1.1		E9.2.1
	E3.1.2		E9.2.2

These three topics were also identified from a CDA perspective to the reflection of the *Other* (see Section 3.4.1). The *Other* referred to Mazlee who is portrayed with an effeminate character role in *Oh My English!*

At the same time, the topic compositions allowed for further in-depth analysis of the data using a back and forth movement. Such a movement provides detailed analysis and findings in the representation of masculinity among the five main social actors' as well as their interaction with other character roles.

Table 4.9 provides the synopsis of each extract in accordance to the rearrangement of the three topic compositions. The three topic compositions are male fantasy and gaze, machismo with competition and male preserve football.

Table 4.9: Synopsis of Extracts

Extract	Synopsis
Topic: Male Fantasy and Gaze	
E1.1.1	Putri, the new girl, arrives at the door of the classroom. Bright light shines as she enters. SYS, Jibam, Zack and Khai all stand as they look at her. Mazlee is also in the classroom.
E1.1.2	Jibam, SYS and Zack gaze and imagine Putri. Khai silently joins his peers while Mazlee is in the classroom and watches his male peers.
E1.1.3	Jibam, SYS and Zack name Putri while looking at her in the classroom. Mazlee is in the classroom but does not join his peers.
E2.1.1	Mr Middleton interrupts SYS, Jibam, Khai and Zack as they gaze and wave at Putri in the classroom. Mazlee watches his four peers.
E3.1.2	New Mathematics teacher, Miss Soo, enters the school lobby. SYS, Jibam, Khai and Zack turn to look at her while Mazlee is away from the group.
Topic: Machismo with Competition	
E2.2.1	Putri needs a chair to sit. SYS, Jibam, Khai and Zack run out to get a chair for her. They return each with a chair and compete to make Putri accept their chair. Mazlee is in class and watches his four peers.
E2.2.2	Competition goes on rather aggressively between SYS, Jibam, Khai and Zack while Mr Middleton, Putri and the whole class look at all the four male students. Mazlee is also in class watching his four peers.
E2.2.3	Mr Bujang, Putri's father surprisingly appears in the classroom. SYS, Jibam, Khai and Zack run to hide behind Mr Middleton. Mr Middleton protects the four young men while Mr Bujang asks Mazlee to vacate his seat for his daughter.
Topic: Male Preserve Football	
E3.1.1	All five, SYS, Jibam, Khai, Zack and Mazlee are at the school lobby kicking a football to each other. Mazlee does not kick the ball. Instead, he runs out to take the ball.
E9.1.1	Miss Soo and Mr Middleton discuss about football. Miss Soo is not happy to hear the boys claim football is for men. SYS, Jibam, Khai, Zack and Mazlee are all present as the discussion takes place.
E9.1.2	Miss Soo and Mr Middleton both agree to a football match between boys and girls' team. Miss Soo calls upon her girls' team. Mazlee stands to follow the girls. His peers request him to sit.
E9.2.1	The football match takes place at school sports centre between the boys and girls' team. Mr Middleton gives support to his boys' team members, SYS, Jibam, Khai and Zack. Mazlee is not in the boys' team as he is the referee.
E9.2.2	The girls' team wins the football match. Mr Middleton requests his team members to apologise to the girls' team for relating football to men. Mazlee stands in the middle of both teams while the apology takes place.

Table 4.10 shows the total timing of a scene event of each topic composition. The table also provides the length of frame for each extract together with the total duration of frames identified for analysis. This is to show the real data duration involved in the analysis phase. Although the data is small, the data provides sufficient details for a broader interpretation to the representation on masculinity (Sriwimon & Zilli, 2017; Wodak & Meyer, 2009).

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Table 4.10: Duration of Data for Analysis

Topic Compositions	Extracts	Timing of Scene Event	Duration of Frames	Total Duration of Frames
		Hour: Minute: Second	Hour: Minute: Second	Hour: Minute: Second
Male Fantasy and Gaze	E1.1.1	00:16:42 – 00:16:48	00:00:06	00:01:17
	E1.1.2	00:16:48 – 00:17:12	00:00:29	
	E1.1.3	00:17:17 – 00:17:30	00:00:13	
	E2.1.1	00:00:14 – 00:00:19	00:00:10	
		00:00:25 – 00:00:30		
E3.1.2	00:00:23 – 00:00:42	00:00:19		
Machismo with Competition	E2.2.1	00:03:44 – 00:03:51	00:00:07	00:02:07
	E2.2.2	00:03:56 – 00:04:22	00:00:26	
	E2.2.3	00:04:34 – 00:05:08	00:01:34	
Male Preserve Football	E3.1.1	00:00:09 – 00:00:18	00:00:09	00:02:54
	E9.1.1	00:03:10 – 00:03:54	00:00:44	
	E9.1.2	00:04:47 – 00:04:59	00:00:12	
	E9.2.1	00:07:10 – 00:07:16	00:00:14	
		00:12:37 – 00:12:45		
E9.2.2	00:16:43 – 00:17:18	00:01:35		
Total:				00:06:18

Table 4.10 provides the duration of recorded footage to show the actual overall time in the data for analysis. E2.1.1 and E9.2.1 provide two different timings as there were omitted frames within an extract (see Figure 4.3). The total duration of recorded data for analysis was 6 minutes 18 seconds or 378 seconds.

4.2.4 Justification for Data Identification

The justification of data identification in this study of CDA is in line with Wodak and Meyer (2009, p. 98) who addressed critiques to the representativeness in selection of context to avoid “cherry picking”. They propose the selection of context should be based specifically on political units, period of time, social actors, discourse, field of social or political action and semiotic (of signs and symbols) of media and genre.

Oh My English! Season 3 has been broadcast with reruns till early 2018 since its first broadcast in 2014. Hence, the diverse forms in the representation of masculinity with the depiction of a male character role with effeminacy have been reinforced over a specific period of time. The time of broadcast and reruns are in line with on-going social issues in question from the aspect of masculinity in Malaysia (see Section 1.2). Having said that, the Malaysian society and institutions privilege traditional gendered practices while actions are taken by the state of men who go against the norms (see Section 2.11). Besides, men themselves privilege masculinity from a hegemonic viewpoint (Mohd Muzhafar Idrus, 2014). The state actions and societal acceptance of masculinity valued based on heterosexual norms can be problematic. The problem is to those men who resemble the character role of Mazlee who is presumed with effeminate characteristics.

Furthermore, CDA looks into problematised discourses of social actions via language use as to who is ‘not included’ (KhosraviNik, 2010). Hence, *Oh My English!* is in line

with problematic discourses in terms of masculinity provides the data for a CDA analysis (Wodak & Meyer, 2009). In conclusion, the randomness of data is avoided and the credibility and trustworthiness of the data selection is justified in this study of CDA (Widdowson, 1998).

4.2.5 Validity and Reliability

Four coders reviewed and verified the Malay words throughout the thirteen extracts. The verification was necessary to overcome researcher's subjectivity of translation from Malay to English words of social actors' verbal utterances. The coders were two male and two female Malaysian academicians who are all proficient in both Malay and English language. The patterns of coding of the translation from the four coders were compared with the "similarities and differences" of the researcher's agreement (Hatch, 2002, p. 155). Using Cohen's (1960) *kappa Coefficient Formula*, the researcher calculated coders' inter-reliability of similarities and differences. According to Landis and Koch (1977), for substantial agreement for inter-coder reliability is within the range of minimum 0.61 and maximum 0.80. In this study, inter-coder reliability was 0.77 that indicates a substantial level of agreement between coders.

4.3 Qualitative Research Design

This study is a qualitative designed in order to understand specific issue or topic in question that serves to disadvantage certain individuals or culture (Creswell, 2007). In this study, the issue in question is on masculinity and the prevalence of presupposition of effeminacy with hegemonic discourses in relation to CDA. This qualitative study allows the researcher to identify and analyse the data using a multi-perspective interpretive stance with focus on storylines giving importance to social actors' representation. Besides, a qualitative interpretive research design facilitates the

deconstruction of claims via objectivation, in other words, judgement that rejects any fixed form of binary oppositions (ibid.). Such a research design also assists the researcher to overcome biasness through systematic rendering of data analysis underpinned with theoretical models (see Chapter 2) and conceptual notions (see Chapter 3). To provide critical relevance, an explicit framework to justify certain interpretations of content was necessary for a televised context (Wodak, 2002). Likewise, it is a common notion among CDA analysts that there is no single unified theoretical methodology in a study grounded in CDA (van Dijk, 2000; Wodak & Meyer, 2009). Therefore, various levels of analysis to interpret the scripts and images of *Oh My English!* involving the social actors were adopted and adapted to contribute towards a systematic analytical framework. The next section provides the relevance for an inter-discursive systematic analysis in this study of CDA.

4.4 Inter-Discursive Systematic Analysis

An inter-discursive analysis, using three different levels (KhosraviNik, 2010), was adopted for the purpose of a systematic analysis in the representation of masculinity among the social actors in *Oh My English!* The levels are social actors, action and argumentation.

Figure 4.4 shows the different levels of discourse analysis.

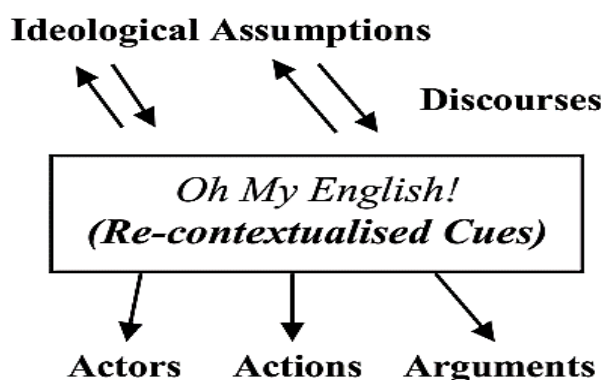


Figure 4.4: Inter-Discursive Analysis

The inter-discursive levels based on social actors' social actions provided argumentation at different discourse level to unpack on problematic discourses from a critical analysis standpoint. The adoption of the three levels allowed for a back and forth movement of analysis via the contextualised frames of the televised show. By doing so, the researcher was able to identify the re-contextualised cues as discourses that reflect upon ideological assumptions on masculinity. Beyond that, the systematic analysis stood as a foundation in designing an overall analytical framework.

4.5 Analytical Framework

Figure 4.5 shows the overall analytical framework designed to answer RQ1, RQ2, RQ3 and RQ4 at different levels using a multimodal approach.

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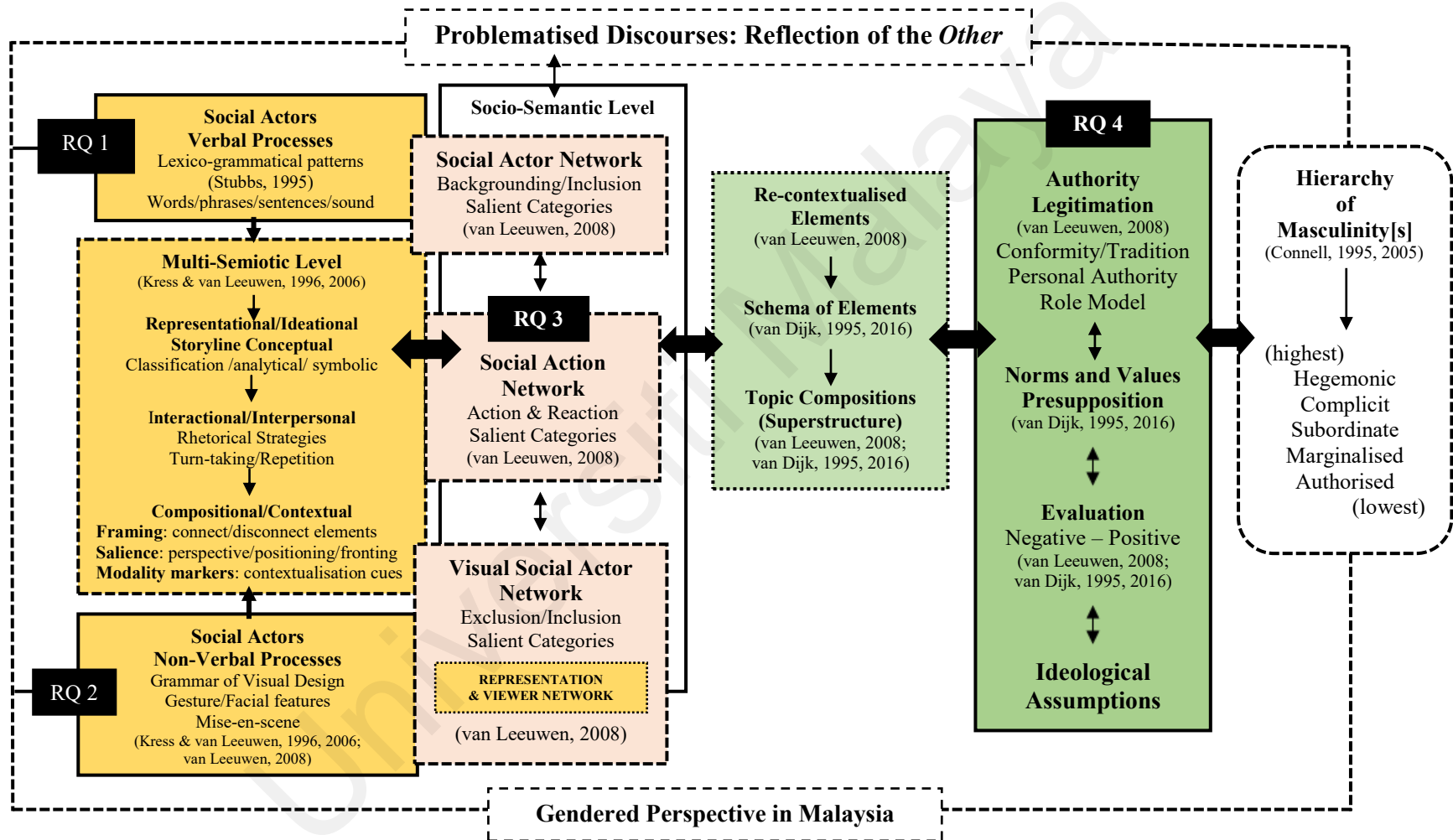


Figure 4.5: Analytical Framework Design

This section discusses the procedure involved in the analytical framework designed specifically for this study. The dashes, in Figure 4.5 (---), indicate the overall as well as different levels of embedded inter-discursive multimodal analysis. The multimodal analysis involves multi-semiotic and socio-semantic levels. The multi-semiotic and socio-semantic levels contributed to the formation of topic compositions through re-contextualised cues. The topic compositions were further analysed to examine the ideological assumptions in the reflection of the *Other* on masculinity. The overall inter-related levels were simultaneously analysed in reference to problematise *Other*, concept of masculinity[s] and with the Malaysian gendered norms and values.

The concept of hegemonic masculinity (Connell, 1995, 2005) within the framework of hierarchical positioning of different forms of masculinity played a crucial role in the analytical phase among other forms of masculinity (see Section 3.3). Hegemonic masculinity of the highest in hierarchy contributed to the role of the *Other* (see Section 3.4.1) via agency and activation through inclusion of heterosexual positioning. The over-determination of heterosexual hegemonic positioning alternatively reflected on complicit and subordinate forms through backgrounding among the five social actors together with other character roles. In the next sub-sections, the in-depth analysis of different levels within the overall analytical framework (see Figure 4.5) are provided in order to answer the research questions in this study (see Section 1.4).

4.5.1 Multi-Semiotic Level of Analysis

The multi-semiotic approach of Kress and van Leeuwen (1996, 2006), was adopted in the analysis of both verbal and non-verbal language processes to unpack the meaning making realisations using a multimodal approach. This was necessary as meaning making strategies within the televised context turn out to be overlapped. The processes

were either overlapped verbally, non-verbally or both, in the depiction of masculinity through the social actors' actions. The multimodal approach therefore contributed in examining the combination of different semiotic televised modes based on three various meaning making levels scattered across the televised show (Kress & van Leeuwen, 1996, 2006; Liu, 2013). The levels include representational, interactional and compositional.

In the representational level, there were two types of meaning making strategies namely narrative and conceptual strategies. The narrative strategy helped the researcher in identifying the overall storyline of scene events depicted through the five social actors' interaction. In addition, the narrative strategy assisted in identifying specific genres. In this study, the genres relate to the social actors' depiction on masculinity identified in the form of topic composition. Apart from narrative, the conceptual meanings contributed in identifying the representation of abstract notions within the storylines, in other words the classification of narratives. The classifications relates with Connell's (1995, 2005) notion of hierarchy in masculinity[s] depicted through the character roles performances.

The interactional level assists in identifying the symbolic interactive meaning making strategies via social actors' verbal and non-verbal interactive performances. This level contributed in exploring discourses on masculinity related with data identification and analysis scattered throughout the thirteen extracts. Rhetorical strategies via turn-taking, repetition and interruption among the social actors' language performances and reaction processes also played an important role via non-behavioural representations at this level (Sinclair & Coulthard, 1992).

The compositional meaning contributed in examining and thereby identifying framing, salience and modality markers. Framing involved the composition of connected and disconnected systems of explicit or implicit, conscious or unconscious interpretations of discourses through social actors' action processes. Salience referred to the composition as a system of overall discourses of social actors as objects of scrutiny through backgrounding reflected via foregrounding.

Salience also related to social action representations with agency given to action and reaction processes of social actors. Beyond that, modality markers referred to the composition of elements as a system based on re-contextualised discourses embedded within the context of the show in reference to societal norms and values from a gendered perspective. The modality markers further addressed the negative effects via social cognitive interface of cultural constructs based on knowledge of issues in context (van Dijk, 1995, 2016). In this study, the issues relate with the presence of effeminate character role in *Oh My English!*

4.5.1.1 Analysis of Verbal Processes

The verbal processes in the form of spoken utterances and sounds were analysed to answer RQ1 in reference to the notion of the *Other*. Therefore, Stubbs' (1995) lexicogrammatical pattern of analysis abled the researcher to evaluate the spoken utterances and the embedded paralinguistic features.

The analysis was on the spoken utterances communicated among the five main social actors individually or in groups as well as with other character roles. The verbal analysis also comprised of the paralinguistic features such as sound, music and wolf-whistle embedded with the five social actors' interactive or individual actions.

The analysis of verbal processes took into consideration of the individual social actors' utterances consisting of cohesive patterns of words, phrases or sentences. The words were in the form of pronouns, nouns or verbs clustered together or individually within a speech utterance that led to semantic meaning making on masculinity. The cohesive patterns as a result contributed to discursive structures through the interplay of lexical cohesion (Halliday & Hassan, 1976) of one social actor's utterance with another.

The procedure also took into account the interplay of lexical cohesion via rhetorical strategies within patterns of interactive utterances or sound. These rhetorical strategies cohesively contributed to the realisation of linguistic agency to different forms of masculinity. The strategies involved verbal or sound repetition, turn-taking and interruption using framing, responding and follow up moves (Sinclair & Coulthard, 1992; van Dijk, 1995, 2016).

Next, the procedure involved elements of sound procedures (Kress & van Leeuwen, 1999, 2006). Sounds relate to explicit phenomenal behaviouralised gendered culture, such as hegemonic practices among men with cultural gendered connotations. For example, the sound of wolf-whistle performed by men to the emergence of a female social actor (Fairchild & Rudman, 2008).

Finally, the procedure included patterns of supportive alignments (Gordon, 2003) of utterances and sounds in the doing of affiliation of the notion of hegemonic masculinity between two or more social actors. Socially and interactively, these sounds provided the contextualised cues (Gumperz, 1992) to socio-cultural practices of hegemonic masculinity re-contextualised within the context of the show.

4.5.1.2 Analysis of Non-Verbal Processes

In this study, the non-verbal processes were analysed with the notion of the *Other* to answer RQ2 in the representation of masculinity. Therefore, this study examined the non-verbal processes based on various televised images. The images were of the five main male social actors' interactive actions individually and in groups. The images also included other social actors interacting with the main social actors. Apart from that, the images also related to non-human or mise-en-scene elements that contributed to the depiction of masculinity.

Firstly, the procedure in the analysis of the identified images of social actors and mise-en-scene was on patterns with agency given to backgrounding via foregrounding of social actors. The social actors could be in group(s), if not in pairs or individually throughout a scene event.

Secondly, the analysis took into consideration the positioning of social actors' images within a single frame based on camera angles of shots. The analysis of shots were explored using Kress and van Leeuwen's (2006) work that originates from Hall's (1966) language of film and television description. They shots were *Long Shot* (LS) of whole figure and space within a frame. *Medium Long Shot* (MLS) of figure from knee or waist up and *Medium Close Up* (MCU) is from shoulder to head.

In addition, the positioning of social actors also included the analysis of facial expression, eye contact such as gaze, gesture and bodily movements (Goodwin, 1990) or their silence (Kangashraju, 2002). For example, silence with nodding or smiling in disagreement or agreement. These actions contributed visually to the embedded meanings involved with the social actors' depiction of masculinity. Next, the

positioning also referred to the foregrounding and backgrounding of images of objects in the setting of a scene such as non-human entities.

Finally, this study examined the positioning of images based on occurrences of exaggerated stereotypical hegemonic images in relation to the action and reaction of social actors' *Self*, presentation (Kiesling, 2007). The stereotypical images were also examined via the authorisation of stereotypical performances through other character roles to the reflection of the *Other*.

The analysis of positioning of images relied on the *Representation and Viewer Network* at the multi-semiotic level of analysis (van Leeuwen, 2008) (see Figure 4.9). By doing so, this network further allowed the analysis of the three social dimensions using the *Visual Social Actor Network* (van Leeuwen, 2008). The three dimensions include social distance, social relation and social interaction from viewers' perspective. Through the adoption of the two networks, the transformation of images took place from non-verbal processes to visual grammatical realisation in accordance to real life gendered practices on masculinity. The analysis at the multi-semiotic level of verbal and non-verbal processes contributed to the next phase of socio-semantic level of analysis.

4.5.2 Socio-Semantic Level of Analysis

At the socio-semantic level of analysis, the researcher adopted three of van Leeuwen networks (2008). The researcher fused the three networks as tool for analysis into a single component framework. The three networks are

- i. Social Actor Network
- ii. Visual Social Actor Network
- iii. Social Action Network

The combination of these networks (see Figure 4.6) enabled not a monolithic but a multi-layered perspective in analysing the data of a televised show on masculinity from a socio-semantic perspective. Moreover, the triangulation of these three networks is in line with CDA principle to an approach using a multimodal approach, which is more reliable than a single unified model of analysis deriving from semiotic elements (Wodak & Meyer, 2009).

Van Leeuwen's (2008) networks also contributed to the grammatical realisation of social actors' representation of masculinity both linguistically and visually. In addition, the categories were also crucial to discourse level evaluative description of localised televised context with global coherence (van Dijk, 2015).

Figure 4.6 shows the triangulation of the three networks.

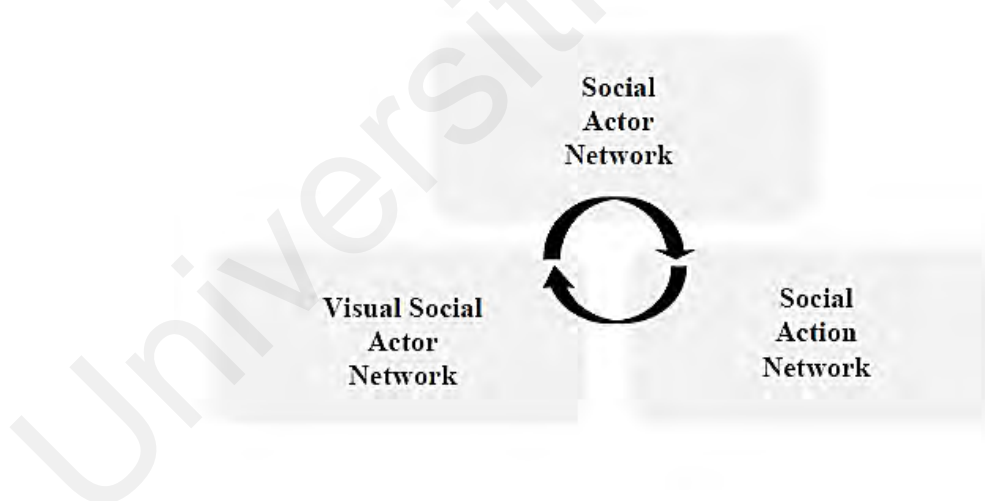


Figure 4.6: Triangulation of Single Component Framework

The next sub-sections provide how the three networks contribute to the analysis of this study. Each section also provides the network designed by van Leeuwen (2008).

4.5.2.1 Social Actor Network

The *Social Actor Network* assisted the researcher in answering RQ1 through the choice of categories grounded in linguistic. This network is crucial to this study of CDA that places importance to do draw up a discursive socio-semantic inventory as to the representation of social actors in English grammar. Figure 4.7 shows the choice of categories in the *Social Actor Network* (van Leeuwen, 2008, p. 52).

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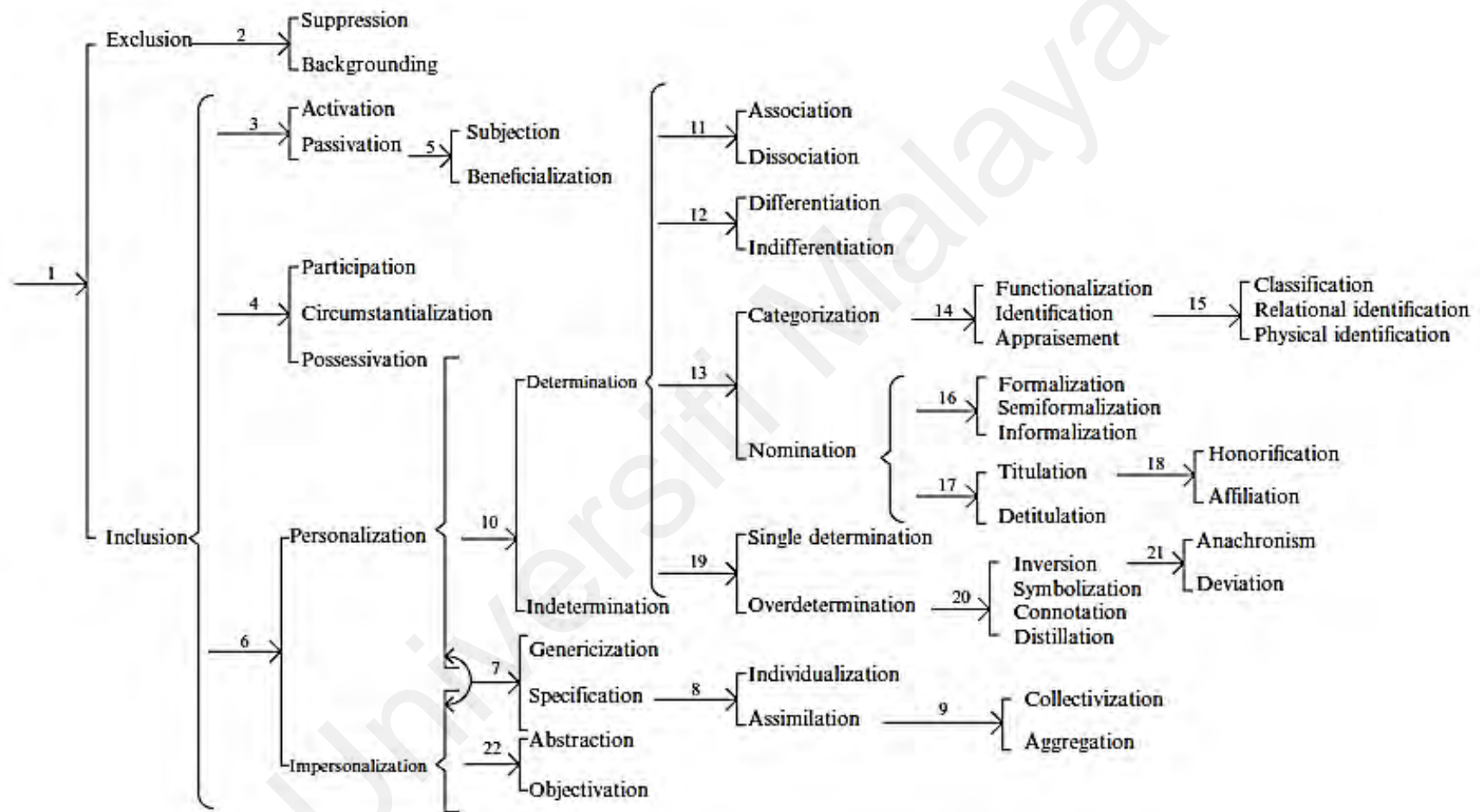


Figure 4.7: Social Actor Network

This network addressed the question as to how social actors as agents or patients with agency given through verbal processes are represented. Apart from that, this network also questions as to who and how social actors are included or not included (KhosraviNik, 2010), in other words, in reference to categories of backgrounding and inclusion. In addition, this network made it possible to analyse lexico-grammatical patterns of utterances and sounds towards socio-semantic dimension of discourses via linguistic interpretation in the depiction of masculinity.

Through this network, the category of backgrounding contributed and played a crucial role throughout this study of CDA that gave importance to problematic discourses. The choice of backgrounding rather than exclusion was salient to the reflection of the *Other* through another category that is inclusion in regards to salient hegemonic discourses. Hence, backgrounding together with inclusion contributed to achieve the objectives and to answer the research questions as well as the overall analysis of this study.

The identified verbal processes at the multi-semiotic level of grammatical realisation were identified through this network of categories, be it individually or collectively to map various semiotic outcomes. Beyond that, this network allowed for the mapping of socio-semantic implications of discourses. The mapping is not in a rigid but based on the traces of discourses according to the contextual semiotic elements and rhetorical implications of social actors actions in the performance of masculinity. The choices of categories can be lesser or greater in realisation depending on the meaning making reinforced in the data based on actions of social actors' performances. Not all categories of *Social Actor Network* were salient in this study. Only identified salient categories

provided meaningful semantic realisation throughout the data on masculinity (see Table 4.11).

4.5.2.2 Visual Social Actor Network

The *Visual Social Actor Network* contributed in addressing RQ2, as to how the depicted social actors were visually “related to viewers” through the interplay of images towards social dimension of discourses (van Leeuwen, 2008, p. 137-138). These social dimension of discourses assist in identifying how social actors are visually included or excluded if not backgrounded not only within a frame, but also through visual compositions of multiple frames. The inclusion, backgrounding or exclusion can occur within a scene event or events.

This network assisted in systematising regularities in the use of images via meaning making strategies to articulate grammar of visual design from socio-semantic dimension. Figure 4.8 shows the choice of categories in the *Visual Social Actor Network* (van Leeuwen, 2008, p. 147).

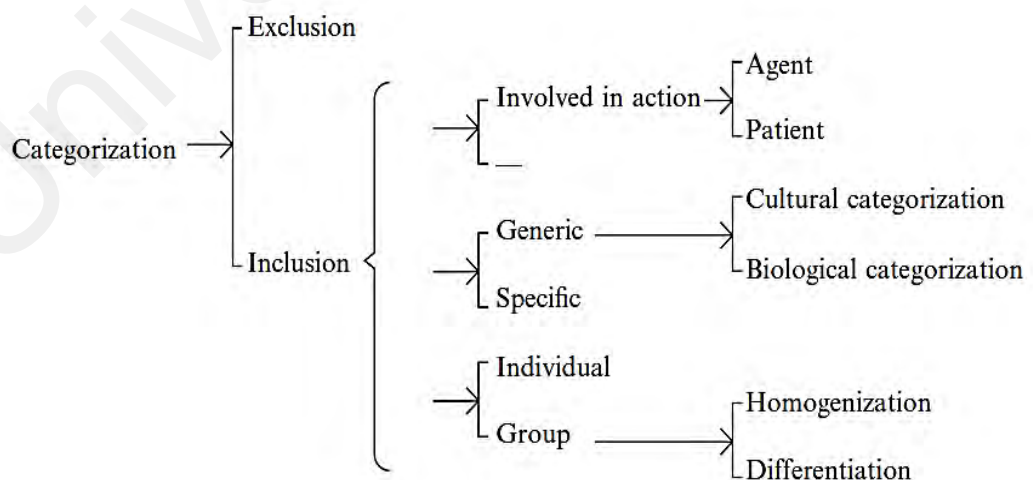


Figure 4.8: Visual Social Actor Network

This *Visual Social Actor Network* also provided the grammar to describe the ways depicted semiotic elements combined visually of lesser or greater complexity through its choice of the categories within it. However, this study only considered the salient categories (see Table 4.11).

In addition, the *Visual Social Actor Network* does not stand alone, as it needs to be co-analysed with the *Representation and Viewer Network* (Figure 4.9). Therefore, to examine the televised images and mise-en-scene elements, the *Representation and Viewer Network* at the semiotic phase of analysis was necessary before addressing the socio-semantic visual interpretation of discourses on masculinity. Figure 4.9 shows all the categories in the *Representation and Viewer Network* (van Leeuwen, 2008, p. 141).

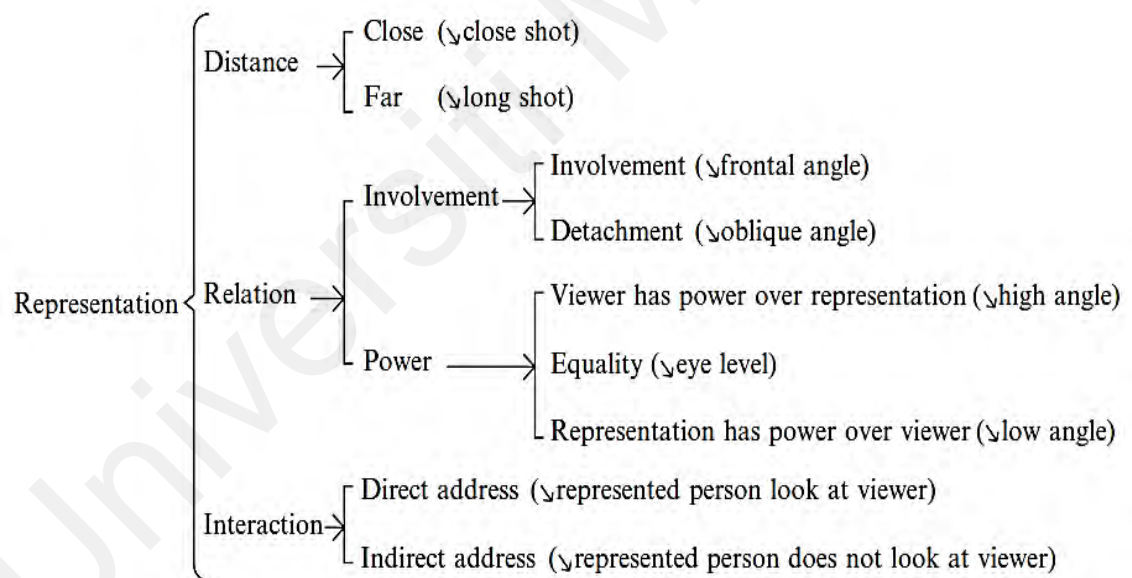


Figure 4.9: Representation and Viewer Network

The *Representation and Viewer Network* involved social distance, social relation and social interaction. All these three dimensions must be analysed as they provided the visual interpretation of non-verbal processes towards socio-semantic interpretation of discourses on masculinity.

The *Representation and Viewer Network* (see Figure 4.9) assisted in the analysis of the social distance through the images of social actors via their angle, gaze and distance in reference with viewers. Social actors' angle either far or close through televised shot contributed in identifying how social actors are close or far from viewers. At the same time, the same single camera shot allowed in identifying social actors' social relation.

Social relation contributed in examining involvement and power based on images of social actors as to who is of frontal or oblique angle from viewers' gaze. The category of social relation allowed power relations between the viewer and the social actors in image form, identified based on the angle involved. The angle, therefore allowed this study to detect further power relations between the viewers and the social actors' gaze through interplay of televised mechanism.

On the other hand, social interaction contributed in examining the direct and indirect address between viewers and social actors' gaze. They may look directly at viewer and gain direct address through their interaction via their actions or they may gain indirect address when they do not look directly.

4.5.2.3 Social Action Network

Social Action Network addressed RQ3 and overlapped with RQ1 and RQ2. Therefore, the *Social Action Network* contributed to RQ3 at every level of analysis with plurality of discourses on masculinity through agency given to categories of action and reaction as well as activation and deactivation.

Figure 4.10 shows the choice of categories in *Social Action Network* (van Leeuwen, 2008, p. 73).

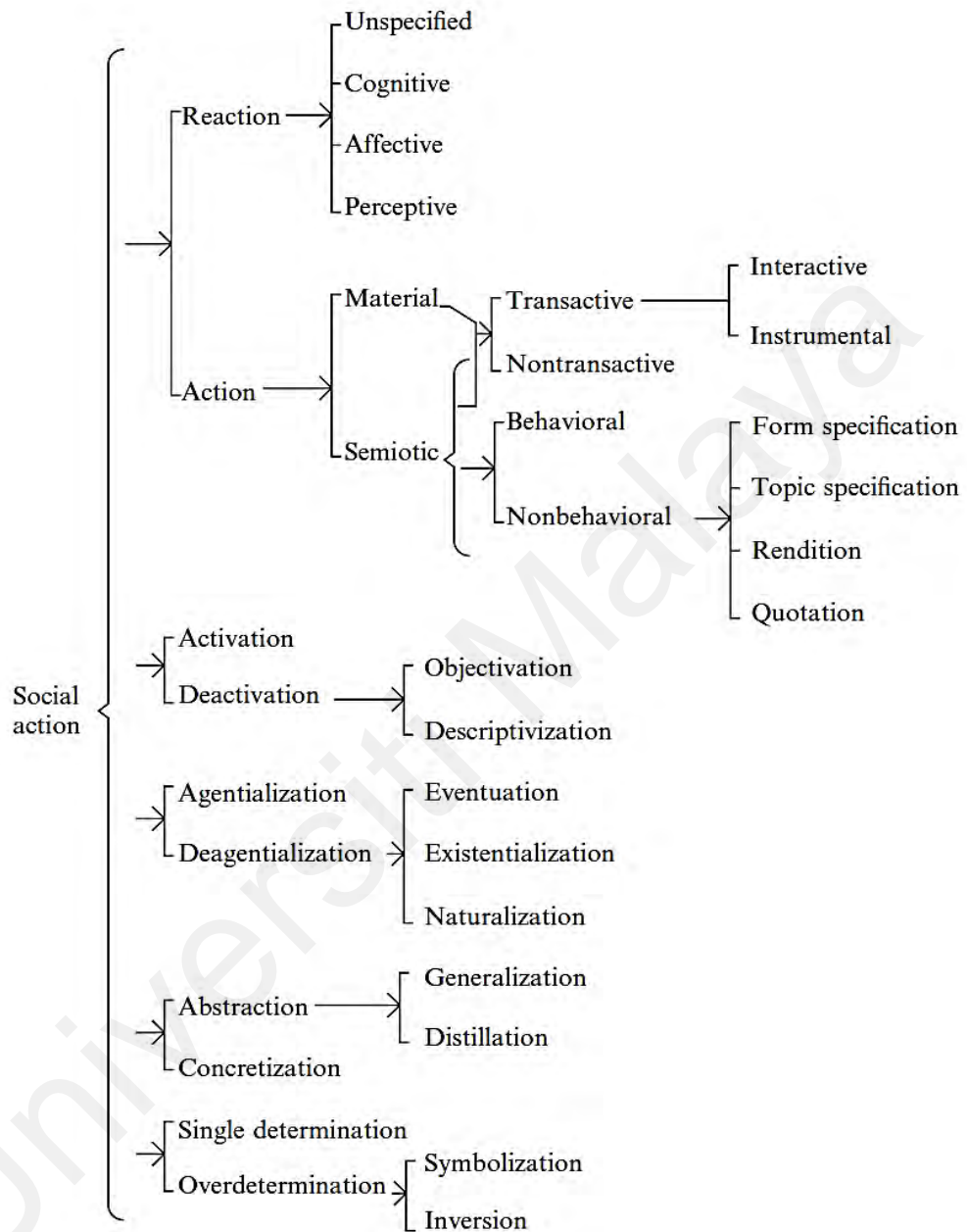


Figure 4.10: Social Action Network

The agency given to material action (doing of action) and semiotic action (convey meaning of action), allowed semiotic representations to be examined and identified towards semantic dimensions to answer RQ1 and RQ2. Simultaneously, *Social Action*

Network contributed towards answering RQ4 in the reflection of ideological assumptions realised via mental processes with norms and values from a Malaysian gendered perspective on masculinity. Hence, the categories of activation and deactivation played a role in analysing the *Other*. The categories considered in this study out of this network are the salient categories identified at the analysis phase (see Table 4.11).

The action processes contributed in identifying the material process that involved both “transactive and non-transactive” processes (van Leeuwen, 2008, p. 73). The transactive action processes allowed in the identification of two or more participants with the deed and goal extended as either interactive (only with human) or instrumental (human or non-human inter-changeable with objects) material actions. On the other hand, the non-transactive action processes made it possible to identify the doing of material actions through one participant who can have an effect on others or phenomena (ibid.).

The semiotic actions also allowed in identifying meaning out of behaviouralised or non-behaviouralised action processes. The behaviouralised actions abled the identifying of meaning not represented, while the non-behaviouralised actions assist in the identification of meaning through embedded representation within representations.

The reaction processes provided ways to identify semiotic implications with agency given to mental processes in order to probe emotions and attitudes towards social actors’ actions (Berger, 1966). Therefore, the reaction categories function in identifying meaning of social actor’s verbal and non-verbal actions coupled with linguistic and

visual realisation. Reaction in this study involved three different mental processes. The three mental processes are affective, perceptive and cognitive (see Figure 4.10).

Reaction also further assisted into probing the perceptive mental processes that lead to progressive version of representations. Cognitive function in identifying the propositions and affective mental processes realised through social actors' wants, needs, and desire. A crucial point in social action of social actor is when power of social actor decreases through their representation, the emotive reaction for such a social actor increases. Such agency to reaction through social actors' actions emotive measures assist further in identifying discourses to reflection of the *Other*.

The category of objectivation in this network was also prominent in this study via the categories of activation and deactivation of actions processes of the negative *Other* crucial to CDA (van Dijk, 1995, 2016). Nevertheless, in this study, the categories of activation and deactivation leading to objectivation are important as they intersect between *Social Action Network* and *Social Actor Network* (both networks have these categories).

Furthermore, the *Social Action Network* (van Leeuwen, 2008) allowed the researcher to identify the distinction of a role not as visible actions alone, but as emotions and attitudes that co-exist with behaviour of depicted social actors. As such, the *Social Action Network* provided choice of categories of the mental processes through the agency given to social actors' performances. Overall, this network contributed to accomplish the realisation of discourses from a socio-semantic dimension.

4.5.2.4 Salient Choice of Categories in Single Component Framework

In this study, not all categories within the single component framework were salient in the analysis of social actors' performances. At times, the categories in the networks overlapped. For example, in the *Social Actor Network* and *Visual Social Actor Network*, the main category of inclusion and backgrounding overlapped. However, both networks brought about realisation of language interpretation of the social actors through the *Social Actor Network* and the *Visual Social Actor Network*. The *Social Actor Network* therefore contributed to the socio-semantic dimension towards the transformation of discourses via the grammatical realisation of speech utterances and sound features. The *Visual Social Actor Network* was on grammatical realisation, visually of images such as gestures, facial expression, and mise-en-scene. Besides, the *Social Action Network* was necessary to analyse the social actions of the language processes through deed and goal extended by the social actors. This network also reflected upon the power of social actors' social actions projected as social practices with real life phenomena that alternatively gave way to various forms of reactions.

Table 4.11 illustrates the choice of salient categories together with the sub-categories for a clearer description related to this study out of the single component framework.

Table 4.11: Salient Choice of Categories in this Study

Network	Salient Categories	Description
<i>Social Actor Network</i>	<i>Backgrounding</i>	Via <i>backgrounding</i> , the social actors are featured somewhere less in the context and at times are not even mentioned to a given action. However, they are mention elsewhere in the text. This process did leave some traces.
	<i>Inclusion</i>	<i>Inclusion</i> signified social actor or actors with a higher and more powerful standing.

Table 4.11, continued

Network	Salient Categories	Description
<i>Social Actor Network</i>	<i>Objectivation</i>	<p><i>Objectivation</i> is realised via metonymical reference and by referring to a thing closely associated with the social actor[s]. Objectivation is also realised with the action in which social actor[s] are represented as being engaged (van Leeuwen, 2008, p. 46).</p> <p><u><i>Sub-division of Objectivation:</i></u></p> <p><i>Utterance Autonomisation</i> Representation of social actors is possible by references to their utterances. In this study, utterances refer to the lexico-grammatical patterns that consisted of words, phrases and sentences.</p> <p><i>Instrumentalisation</i> Represented with the instrument social actor or actors carry out the action in which they are engaged</p>
	<i>Assimilation</i>	Social actors are seen as a group through the realisation of mass noun or a noun denoting plurality or collectively. <i>Assimilation</i> is important aspect in the study of CDA. In this study, assimilation relates with collective performances.
	<i>Classification</i>	Social actors related based on the categories of <i>classification</i> in a given society or as in an institution that differentiates between classes of people in regards to gender. The classification can be historically and culturally variable (van Leeuwen, 2008).
	<i>Over-determination</i>	Social actors represented as participating in two practices at the same time or in more than one social practice through <i>over-determination</i> . <i>Over-determination</i> is observable by the things social actors do although they function as social actors nominated as students or teachers within a classroom context in this study.
		<p><u><i>Sub-categorisation of over-determination</i></u></p> <p><i>Connotation</i> is a unique determination for classification of scattered traits. The traits are of cultural tradition derived via conscious or unconscious knowledge, associated with some form of ideas or myth.</p> <p><i>Deviation</i> relates to social actors who do not conform to the norms. Deviance always serves in the purpose of legitimation via process of transition through norm formation.</p>

Table 4.11, continued

Network	Salient Categories	Description
<i>Visual Social Actor Network</i>	<i>Exclusion</i>	<p>There is always the possibility of a symbolic form of social <i>exclusion</i> through language of images by not acknowledging certain individual[s].</p> <p>The categorisation of <i>exclusion</i> is through visual (image) manipulation technique. In this study, it is <i>backgrounding</i> rather than <i>exclusion</i> that played a role in the depiction of the <i>Other</i>.</p>
	<i>Inclusion</i>	<i>Inclusion</i> is of social actors as <i>agents</i> in some form of action or as <i>doers</i> of the action. In this study, the action relates with gendered notion on masculinity.
	<i>Generic</i>	<p>Generic naturalised the depiction of social actors into a certain social group.</p> <p>Through generic, the individuality of certain social actor[s] disappears. For example, four social actors of individual attributes to stereotypical characteristics that make them up into members of a particular generic group. The group is of homosocial classification of the masses in this study on masculinity.</p> <p><u><i>Sub-categorisation of Generic:</i></u> <u><i>Cultural categorisation</i></u> This categorisation works through connotation of negative or positive values attached of a particular sociocultural group in reference to the place of origin of the group. Cultural categorisation signifies with standard attributes common to certain social groups. The presence of the visual cultural categorisation itself is enough to bring some form of connotation of deviance.</p>
	Individual Group	Social actors represented as an <i>individual</i> or as a member of a <i>group</i> just like in real life situation.
<i>Social Action Network</i>	<i>Action</i>	<p>The coding of social <i>action</i> and <i>reaction</i> carried meanings as to who is acting and reacting based on the type of reaction the social actors are involved.</p> <p>Language processes in a way took position between <i>material</i> and <i>mental</i> processes between actions and reactions.</p> <p>Social action referred to: <i>Material</i> (doing) <i>Semiotic</i> (meaning)</p> <p><u><i>Material action:</i></u> Transactive involved two participants.</p>

Table 4.11, continued

Network	Salient Categories	Description
<i>Social Action Network</i>	<i>Action</i>	<p>The actor is the one carrying out (does) the <i>deed</i> and the <i>goal</i> is to the one the deed extended.</p> <p><i>Non-transactive</i> involved one actor of human behaviour and the action which had effect on others, society or world.</p> <p><u>Semiotic action:</u></p> <p><i>Behaviouralised</i> is the dimension of meaning treated similar to an action. The action is a happening or issue that takes place at that moment of time.</p> <p><i>Non-behaviouralised</i> is the meaning conveyed through the actions represented resulting in embedded representations. The embedded representation takes place within another representation.</p>
	<i>Reaction</i>	<p>Reaction takes the form of literal or metaphorical. Reactions:</p> <p><i>Perceptive</i> <i>Affective</i> <i>Cognitive</i></p> <p>As the power of social actors decreased, the emotive reactions attributed to them increased.</p> <p>Representation through reaction had the tendency to legitimise thoughts and feelings by highlighting the reaction of the action of certain group(s).</p>
	<i>Activation</i>	<p>Social action interpreted as encompassing actions and reactions <i>activated</i> through the representation of social actors via dynamic processes.</p>
	<i>Deactivation</i>	<p>Through <i>deactivation</i>, representation of social actors are realised as distinct (entity) or qualities. The qualities further allow to legitimate particular processes. Deactivation leads to <i>objectivation</i> that occurs in relation to actions and reactions that gave way to negative interpretation.</p>
	<i>Generalisation</i>	<p>Generalisation in this study is in the form of temporal “composition” within the context (Martin et al., 1988, p. 149). Composition is traced out of micro actions (multi-semiotic level), and how the micro actions constitute actions made up action sequences and sequences constitute practices (Barthes, 1977; van Dijk, 1995, 2016). Generalisation is only apparent at the analysis level of semantic relations of various representations of the same actions and reactions within a single context or scene. <i>Generalisation</i> allowed the qualities of actions and reactions to a higher scale of the overall social practices leading into delegitimising or legitimising which is an important aspect in CDA.</p>

These salient categories assisted at all levels of inter-discursive analysis to answer RQ1, RQ2, RQ3 and RQ4. However, the identification in the choice of categories was by examining the social actors' interaction of their verbal and non-verbal processes. Furthermore, the researcher traced the categories based on the underlying interconnectedness of implicit meaning making systems (Gledhill, 2011). As such, van Leeuwen's (2008, p. 5) networks contributed in interpreting social practices from contextual to the "transformation of elements" of reality towards the way ideas and assumption formation takes place via the contextual frames of *Oh My English!*

4.5.3 Analysis of Ideological Assumptions

To answer RQ4, the findings via RQ1, RQ2 and RQ3 further assisted to trace how ideological assumptions reflect through the depiction among the social actors on masculinity. Therefore, the outcome at multi-semiotic and socio-semantic levels made it possible to trace the overall representation on masculinity with norms and value evaluation. Such ordering unfolded the delegitimising or legitimising of social practices from a Malaysian gendered perspective. Moreover, legitimising or delegitimising is an important aspect in this study of CDA. Hence, to answer RQ4, *Authority Legitimation* framework together with norms and value evaluation assisted in the analysis of authorisation among the social actors.

4.5.3.1 Analysis of Authority Legitimation

Authority legitimation framework by van Leeuwen (2008) contributed to the evaluation of discourses through the depiction of other character roles apart from the five main male social actors. The prevalence of authority allowed in identifying the ways social actors' social actions contributed to legitimation and delegitimation of discourses on masculinity from a Malaysian gendered perspective. Hence, with the

adoption of this framework, the researcher was able to identify the types of authorisation and the way legitimisation or delegitimation comes into force through social actors' performances. Besides, not all types of authorisation were salient through reoccurring patterns of authorisation in this study (see Section 3.5).

The salient authorisations in the form of custom related with conformity or tradition. Next, personal authority of status role related to particular institution or family such as parents and teachers. Finally, related to members of a peer group was role model authority. However, there were no traces of impersonal or expert authority legitimisation in this study related to social actors' performances. As none of their actions performed adhered with mandatory rules in accordance to impersonal authority or qualified expertise that related to expert authority.

The researcher further discussed the findings via categories of authority through evaluation of values and beliefs aligned with negative and positive evaluation towards ideological assumptions. These assumptions were identified in reference to the reflection of the *Other*. The next sub-section discusses norms and values through negative evaluation that plays an important role in this study of CDA.

4.5.3.2 Norms and Values Evaluation with Presupposition

The knowledge of norms and values from a Malaysian gendered perspective in *Oh My English!* was prevalent with presupposition of effeminate character role. Such a presupposition (of Mazlee) played a crucial role in the identification of assumptions towards ideas and beliefs in terms of masculinity through the representation of social actors' social action. Therefore, the discourses aligned with Malaysian gendered norms and values reinforced throughout the data assisted the researcher to identify how

masculinity was unchallenged and maintain of its hegemonic notion; whereas, the evaluation of discourses with contrast to hegemonic notion were challenged through assumptions formation. The assumptions were on goal orientation of positive explanation and thus negative implication (van Dijk, 1995, 2016) compared with local cultural gendered meaning and implications. Thus, several questions were adapted that eventually assist in answering RQ4 (van Dijk, 1995, 2016).

The questions were on norm and value description: What is right or wrong and how? (positive / negative values). Next, question is on position and relation description: Who is in conflict and how? (group or *Other*). The final question is on resource description: Who is threatened or marginalised via domination and how? (via ideological structure of knowledge in the form of presupposition, common-sense or taken for granted meanings). These questions arguably relate as to how masculinity is contested and uncontested in order to reflect upon the *Other* through ideological assumptions.

4.6 Summary

This chapter provides insight into the data collection, coding, and the methodological processes. Such an insight is to justify the procedures of data preparation for purpose of analysis and methodological adoption and adaptation. The discussion on the overall framework elaborates on the choice of an inter-discursive analysis evident with application using a multimodal design with CDA stance. The next chapter discusses the in-depth analysis and findings of the three topic compositions based on coded and identified data.

CHAPTER 5: FINDINGS AND DISCUSSION

5.0 Introduction

This chapter consists of three main sections based on the findings and discussion of three topic compositions carried out in this study. The sections are in Section 5.1, male fantasy and gaze, Section 5.2, machismo with competition and Section 5.3, male preserve football. The findings and discussion are carried out in each section; in line with the research questions of the social actors' representation of masculinity (see Section 1.4). Therefore, each section provides the storylines to introduce the setting of the scene events of each extract followed by the findings and discussions based on the verbal and non-verbal analysis to answer RQ1 and RQ2 along with RQ3 at the multi-semiotic level of analysis.

Inter-discursively, the findings and discussions address the five main male social actors' verbal and non-verbal performances from individual stereotypical to collective group performances. The verbal and non-verbal processes of other character roles that reflect on authority legitimation is followed by embedded instruments within the frames of each extract through the five social actors' social actions. In addition, the transformation of discourses from multi-semiotic to socio-semantic dimension are inter-discursively addressed towards ideological assumptions reflected via norms and values evaluation from a Malaysian gendered perspective in regards to RQ4. Crucially, the findings based on problematised discourses via backgrounding (van Leeuwen, 2008) with inclusion of hegemonic discourses with complicit masculinity leading to the reflection of the *Other* is discussed from a CDA standpoint (Connell, 1995, 2005). The following section discusses on the findings of male fantasy and gaze.

5.1 Reflection of the *Other* via Male Fantasy and Gaze

This section analysed the representation of masculinity with agency given to the reflection of the *Other* via interactive individual and group performances. The performances are among the five main social actors, SYS, Jibam, Khai, Zack and Mazlee (see Section 4.1.1) besides the other social actors (see Section 4.1.2) within the scene events. Scene events are on five extracts: E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2 that consist of 23 frames. Extracts are the following:

- i. E1.1.1 Frame [1] [1.1]
- ii. E1.1.2 Frame [2] [3] [4] [5] [6] [7] [8]
- iii. E1.1.3 Frame [9] [11] [12] [13] [14] [15]
- iv. E2.1.1 Frame [7] [8] [9] [12]
- v. E3.1.2 Frame [7] [8] [10] [13]

The next sub-sections provide the findings of the storyline settings of the five extracts.

5.1.1 Storyline Extracts in Male Fantasy and Gaze



This section provides storylines of five extracts (see Section 5.1). The storylines show description of scene event in each extract for analysis. The following sections discuss the extracts.

5.1.1.1 Storyline of E1.1.1

The setting of E1.1.1 is at school where all five social actors, Jibam, SYS, Zack, Khai and Mazlee are present. Table 5.1 shows all five social actors in accordance to their physical seating arrangement in the classroom. A new female student, Putri, arrives at entrance of class. However, she is not in the scene event. Instead, students feel her presence through a bright light that shines onto them accompanied by a magical

sound. All four, Jibam, SYS, Zack and Khai stand up and gaze at entrance where Putri is supposed to be standing.

Table 5.1: Extract E1.1.1

Extract E1.1.1		
F	Shots	Non-verbal performance Setting: Classroom
[1]	LS	<p>Sound of magical bell and bright light shines on all students in class. All students close their eyes with their hands.</p> 
	[1.1]	<p>Jibam, then SYS and Zack followed by Khai stand up from their seats while others are seated. Mazlee is sitting with his classmate, Anusha.</p> 

5.1.1.2 Storyline of E1.1.2



Setting in E1.1.2 focuses on the three social actors, Jibam, SYS and Zack looking towards Putri who is at the entrance of classroom. They imagine her in different attires. Khai joins the group. However, Khai does not imagine Putri in any specific attire. Khai stands silently behind Jibam. Mazlee is present with other students in the classroom. All of them are watching the four male students gazing at Putri. At this moment, Zack and Khai walk forward to join Jibam and SYS to have a closer look at Putri. Table 5.2 shows Extract E1.1.2.

Table 5.2: Extract E1.1.2

Extract E1.1.2		
F	Shots	Non-verbal performance
		Setting: Classroom
[2]	MCU 2 in 1 Jibam and Khai	With eyes wide open and smile, both stand up then close and open their eyes, sigh as new female classmate (Putri) enters class. Khai stands behind Jibam. Jibam imagines.
[3]	MLS Putri	In angel like clothes in white, with wings, smiles and waves.
[4]	MCU SYS	With mouth and eyes wide open, blinks at girl, with a smile and imagines.
[5]	MCU Putri	In stewardess costume gazes happily while holding a tray.
[6]	MCU Zack	With one eye closed, looks at Putri and imagines.



Table 5.2, continued

Extract E1.1.2			
F	Shots	Non-verbal performance	Setting: Classroom
[7]	MLS Putri	Waves and winks at Zack, (bell sound) with tiara on head, dressed like princess, she smiles at him.	
[8]	LS 4 in 1	Zack and Khai walk to join Jibam and SYS. Mazlee is seated.	


5.1.1.3 Storyline of E1.1.3

Zack, Khai, Jibam and SYS come together to have a closer look at Putri. They seem amazed with Putri's look. SYS, Jibam and Zack name her in accordance to their imagination as *Pramugari* (Air stewardess), *Bidadari* (Angel) and *Putri* (Princess) (see E1.1.2). Putri smiles at them hearing the different names given to her. Khai is smiling yet silent behind Zack. Table 5.3 shows Extract E1.1.3.

Table 5.3: Extract E1.1.3

Extract E1.1.3		
F	Shots	<i>Verbal performance and Non-verbal performance</i> Setting: Classroom
[9]	MLS 4 in 1	<p>Jibam and SYS in front with Zack and Khai behind Jibam and SYS with mouth open.</p> 
[11]	MLS 4 in 1	<p>Jibam, SYS, Zack and Khai react to Putri's question.</p> 
[12]	MCU SYS	<p>SYS names Putri as he had imagined her <i>Pramugari (Air stewardess)</i></p> 
[13]	MCU Jibam 2 in 1	<p>Jibam names Putri as he had imagined her <i>Jibam: Bidadari (Angel)</i></p> 
[14]	MCU 2 in 1	<p>Zack with Khai. Khai stands silently behind Zack. Zack names Putri as he had imagined her <i>Zack: Putri (Princess)</i></p> 

Table 5.3, continued

Extract E1.1.3			
F	Shots	<i>Verbal performance and Non-verbal performance</i> Setting: Classroom	
[15]	MCU Putri	<i>Macam mana kau tau name saya? (How do you know my name?)</i>	

5.1.1.4 Storyline of E2.1.1

In E2.1.1, the setting is in the classroom with the presence of Mr Middleton, the teacher and five main social actors. The four male students are waving at Putri while Mr Middleton reminds them of their reactions towards Putri. Mazlee and other students are supposedly present in the classroom, as this scene is a continuation from E1.1. In Table 5.4, provides Extract E2.1.1.

Table 5.4: Extract E2.1.1



Extract E2.1.1			
F	Shots	<i>Verbal Performance and Non-verbal Performance</i> Setting: Classroom	
[7]	MLS 4 in 1	Jibam, SYS and Zack waving while Khai behind the three.	
[8]	MCU Mr Middleton	<i>Boys pick your jaws up from the floor, please.</i>	

Table 5.4, continued

Extract E2.1.1		
F	Shots	Verbal Performance and Non-verbal Performance Setting: Classroom
[9]	MLS 4 in 1	(looking down on floor) <i>Jibam: Hmm....jaws, jaws!</i>
[12]	MCU Mr Middleton	<i>I said, pick your jaws up from the floor means stop staring with your mouth open.</i>



5.1.1.5 Storyline of E3.1.2




In this scene event the four main male social actors, Khai, SYS, Zack and Jibam turn to look at Miss Soo, the new Mathematics teacher. Miss Soo looks at the students while they look at her. Table 5.5 provides Extract E3.1.2. The scene event is continuation of extract E3.1.1. However, through findings, the performances of social actors relate with male fantasy and gaze and not male preserve football (see Appendix B).

Table 5.5: Extract E3.1.2

Extract: E3.1.2		
F	Shots	Non-verbal Performance Setting: Classroom
[7]	LS 4 in 1	Turn to look at sound of footsteps (romantic music and whistle).



Table 5.5, continued

Extract: E3.1.2		
F	Shots	Non-verbal Performance
		Setting: Classroom
[8]	MLS Miss Soo	<p>Flings her hair and turns to look at boys.</p> 
[10]	MCU Miss Soo	<p>Looks at all four boys. Pushes her spectacles down and smiles at them.</p> 
[13]	LS 5 in 1	<p>All four look at Miss Soo while Mazlee returns.</p> 

The discussion on the 23 frames are inter-discursively addressed based on the findings of verbal and non-verbal action processes of social actors involved in accordance to each extract that is E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2. The processes are then related to linguistic and visual realisation to the reflection of the *Other* via action of naming through male fantasy and gaze by four social actors except Mazlee. In the next sub-sections, are the findings and discussion of the individual representation of five main social actors through verbal and non-verbal processes involving their actions of male fantasy and gaze.

5.1.2 The *Other* via Stereotypical Verbal Male Fantasy

The agency given to the character roles of SYS, Jibam, Zack and Khai through their social actions of male fantasy and gaze (see Sections 3.7) is of significance to how Mazlee undergoes backgrounding through verbal language processes. This section elaborates on the findings and provides discussion in terms of language, gender and sexuality.

5.1.2.1 Verbal Male Fantasy via SYS, Jibam and Zack

In Extract E1.1.3, SYS, Jibam and Zack name Putri out of their imagination and fantasy of her (see E1.1.2). Each of them looks at her and verbally utters a word in the form of a noun in accordance to their imagination. They utter,

E1.1.3 [12] SYS: *Pramugari (Air stewardess)*.

E1.1.3 [13] Jibam: *Bidadari (Angel)*

E1.1.3 [14] Zack: *Putri (Princess)*.

SYS literally relates her to an air stewardess. Air stewardess could represent culturally to a woman with pleasant attitude with a smile. Culturally, she provides attention apart from being dutiful and beautiful with her job in the Malaysian Airline industry (Azmi et al., 2016; Wong & Musa, 2011). Jibam verbally utters by naming her *angel*. Culturally, Jibam's choice of noun figuratively reflects upon Putri with some comparable cultural similarity. The similarity is of an angel who is kind, non-aggressive and submits to his fantasy and desire without any form of resistance, the way he chooses her to be (Lim & Ting, 2011). Zack takes a closer look at Putri and he is fascinated over her physical attributes, beauty and charm and verbally utters towards her with a choice of noun that is *Putri (Princess)*. Hence, he relates with culturally connotation of her as a beautiful princess with beautiful dress (Azmi et al., 2016; Lim & Ting, 2011).

In addition, findings also show, the single noun uttered by all three via naming is autonomatised (van Leeuwen, 2008) with meaning making realisation that reflect upon language of sexuality although individually performed through verbal activation (Kulick, 2003). By doing so, they seemingly reflect themselves through their single utterances of a noun as young men who wish to fulfil their sexual fantasy (Eckert & McConnell-Ginet, 2003). Hence, Putri becomes the pursuer of their male desire (Jerome, 2013) as she culturally and symbolically mediates with their fantasy and desire as she smiles without any form of resistance towards all three of them. Moreover, the individual choice of a noun among all three, *Pramugari* (*Air Stewardess*), *Bidadari* (*Angel*) and *Putri* (*Princess*) may presumably reflect upon SYS, Jibam and Zack as men who are heterosexuality normative.

The normativity could be realised through the verbal actions in objectifying Putri as a woman desired from a heterosexual heteronormative perspective (Connell 1995, 2005). Nonetheless, men gain their heterosexual positioning by subordinating women for their own desire (ibid.). Hence, their verbal fantasy is in a way culturally ascribed by all three in representing themselves as heterosexual men who accomplish their gendered role with traditional masculine behaviours. One such behaviour is in having success with women. Besides, from a patriarchal viewpoint Malaysian men do relate success with woman as a male heterosexual norm and accomplishment (Khalaf et al., 2013). Such gendered idea is a popular culture by both men and women in a society that honours the traditional norms among men (Mohd Muzhafar Idrus et al., 2014).

Through verbal performances, SYS, Jibam and Zack represent themselves as subjects of 'maleness' where they exhibit their desire for the opposite sex (Beynon, 2002) (see Section 3.6). The verbal actions are therefore significant from a gendered aspect as it is

in alliance with the dominant gendered cultural values and norms. Further, objectifying a woman is mere common sense among Malaysian men in having success with women. In other words, that is what any men would do, a common accepted practice among men of the norms (Khalaf et al., 2013).

Through naming all three young men may culturally undergo legitimisation of their sexual actions through male desire that is of significant benefit to men who uphold heterosexuality in the name of patriarchy (Sultana Alam, 2015). Individually, their choice of verbal utterance may differ; however, their same verbal actions of naming Putri are on par with each other from a heterosexual viewpoint. Therefore, the three young men may claim and sustain their traditional standard of maleness from a hegemonic positioning through the action of male fantasy via naming.

Unlike Khai, Mazlee is not involved in the verbal processes of naming Putri in comparison to his three male peers who are verbally activating themselves with stereotypical heterosexual fantasy. He is in class yet he undergoes backgrounding (see E1.1.1). On the other hand, Khai is involved but is not in the forefront through his actions towards Putri. The next sub-section provides the findings on Khai who takes a different representation of himself individually through his peer's verbal actions.

5.1.2.2 Verbal Male Fantasy with Complicity via Khai

In E1.1.3 [13], Khai stands silently behind Jibam and Zack (in E1.1.3 [14]) while both Jibam and Zack name Putri.

E1.1.3 [13]



E1.1.3 [14]



Khai does not verbally activate his heterosexual positioning compared to Jibam or Zack via the action of them naming Putri. Instead, it is through Khai's silence that Jibam and Zack are verbally at forefront, making Khai the object of scrutiny of his positioning as he presumably takes a closer look at Putri while they name her (in E1.1.3 [13] [14]). Hence, his silence not only intensifies the foregrounding of Jibam's and Zack's verbal utterances, in a way he also with his silence foregrounds the action of heteronormative traits of his peers who are attracted to Putri.

At the same time, findings show the verbal actions take place through his peers Jibam and Zack alongside with Khai's body language, facial expression and gesture at the background. He objectifies Putri in silence (see Table 5.3). Khai may rather prefer not to subjugate Putri verbally like his peers in the presence of classroom community (see E1.1.1 [1]). However, by being silent and standing along with Jibam and Zack while they are naming Putri, Khai in a way may prefer to gain or "benefit" his hegemonic membership (Connell, 2005, p. 79). He may gain the membership via his uncontested display of desire for Putri through his silence yet by joining his verbally active peers.

At this scene of event, his silence, backgrounds him verbally and reflects on his masculinity to the complicit form (see Section 3.3.2.2). In contrast, through Khai's complicity Jibam and Zack (in E1.1.3 [13] [14]) as well as SYS who also names Putri

(in E1.1.3 [12]) is indirectly, foregrounded as man of hegemonic nature. Besides, through the findings complicity is fluid in its stand within the hegemonic positioning of Khai. Although Khai does not verbally meet up with his verbal actions of normative standards, he benefits from the patriarchal dividend and the subordination of a woman via male fantasy by joining his peers.

Verbally, SYS, Jibam and Zack subjugate Putri and socially gain their hegemonic positioning at the highest of hierarchy in their gendered positioning in masculinity through their stereotypical verbal actions. Thus, all three represent themselves as stereotypically heterosexual men of the norms who reflect upon hegemonic discourses through their similar verbal actions and reaction processes (see Section 4.3.3.4). Hence, stereotypically, they may represent themselves as subjects of the positive *Self* (van Dijk, 1995, 2016) in a classroom community. The *Self* of which the Malaysian men and society honours from a hegemonic viewpoint (Mohd Muzhafar Idrus et al., 2014). Nonetheless, Khai gains his stereotypical heterosexual membership through their verbal activation and his silence via complicity. However, Mazlee is not included in the stereotypical performances of the verbal actions or join with Khai to be backbenchers of the stereotypical group.

There seems to be conflict among men like Khai and Mazlee. Khai's sexuality may be in conflict compared to his heterosexual stereotypical peers in the presence of the opposite sex (in E1.1.3 [13] [14]). Thus, Khai's complicity together with his heterosexual membership with his stereotypical peers provides significant arguments to the backgrounding of Mazlee through the verbal actions. Even with complicity, Khai joins the heterosexual masses to exhibit his sexuality (in E1.1.3 [13]) while Mazlee prefers not to do so, verbally or silently.

5.1.3 The *Other* via Stereotypical Non-Verbal Male Gaze

This section provides findings and discussion on non-verbal processes of the four main social actors, Jibam, SYS, Khai and Zack. It involves E1.1.2 and E1.1.3.

5.1.3.1 Non-Verbal Male Gaze via Jibam, SYS and Zack

The non-verbal images in E1.1.2 [2] and E1.1.3 [13] show Jibam looking at Putri in E.1.1.2 [3] a way any adolescent male of the norms would naturally act in her presence (Eckert & McConnell-Ginet, 2003).

E1.1.2 [2]

E1.1.2 [3]

E1.1.3 [13]



Findings show Jibam non-verbally imagines Putri as an angel in white clothes with wings in E1.1.2 [2] and E1.1.3 [13]. He visualises her gazing at him with a smile in E1.1.3 [13]. In response to her smile, Jibam gazes at Putri with his mouth slightly agape out of his own fantasy and incredulity (in E1.1.2 [2]). The MCU shot of Jibam in E1.1.2 [2] brings him closer, visually of his distance and direct involvement of his depiction of a man with heterosexual attraction for Putri from viewers' perspective. From a frontal angle and direct address via his gesture and facial features, Jibam visually symbolises a young man who performs the male gaze in the presence of a woman of whom presumably he admires (Mulvey, 1995). Though a nerd (see Section 4.1.1), he still shows his desire through his non-verbal actions for a woman.

Next, within E1.1.2 [4] and E1.1.3 [12], SYS looks towards Putri via his male desire. He imagines her in a costume resembling an air stewardess (in E.1.1.2 [5]).

E1.1.2 [4]



E1.1.2 [5]



E1.1.3 [12]



SYS imagines Putri while he stares at her with his mouth open with surprise in E1.1.2 [4]. He is visually in close distance and relation not only non-verbally within the MCU frames, but also with his facial features and gesture as he reacts towards Putri with a smile in E1.1.2 [4] and [12]. Even with playful character (see Section 4.1.1), SYS surprises his viewers with his manly instinct through his desire towards Putri in a subtle way through his gaze. Hence, SYS's non-verbal features, expression and body language brings to the realisation of male gaze performance (Mulvey, 1995) (see Section 3.7).

Zack looks at Putri (in E1.1.2 [6] and E1.1.3 [14]) and imagines her as a princess (in E1.1.2 [7]). He imagines Putri waving at him with a tiara on her head while dressed like a princess (in E1.1.2 [7]).

E1.1.2 [6]



E1.1.3 [14]



E1.1.2 [7]



Zack performs his gaze at Putri (in E1.1.2 [6] and E1.1.3 [14]) with a facial expression and direct eye contact stares at her. Such gaze may suggest Zack captivated by Putri's beauty as he looks towards her and the same instant Putri looks at him (in E1.1.2 [7]). In addition, Putri turns and smiles at Zack as he performs his gaze at her. In E1.1.2 [6], Zack is seemingly seen seriousness from an oblique angle, which indirectly connotes

him as a young man with strong and aggressive body language and gesture, as he gazes at Putri. Zack's non-verbal actions visually bring to the reaction of the male gaze. With his macho like gesture, Zack reveals non-verbally of his passion for Putri.

Furthermore, findings show through their non-verbal actions of male gaze, Jibam, SYS and Zack are visually stereotypical as they are all closer to the viewers as the action of their gaze foregrounds them (in E1.1.2 and E1.1.3). The foregrounding signified through MCU shot of Jibam, SYS and Zack, makes them closer from viewers' angle, rather than far. Thus, all three show patterns of social distance that connotes with viewers' knowledge of men of traditional standards (Mohd Muzhafar Idrus et al., 2014). Hence, visually via the non-verbal actions through their images (in E1.1.2 [2] [4] [6] and E1.1.3 [12] [13] [14]), social relation and social interaction brings into realisation of their representations stereotypically with equal power relations. The equal power relations are firstly through the performance of male gaze and secondly in reflecting as men of heterosexual heteronormative norms.

5.1.3.2 Non-Verbal Male Gaze with Complicity via Khai

Khai joins Jibam in E1.1.2 [2] and E1.1.3 [13] as well as Zack in E1.1.3 [14], assumingly his two heteronormative peers in order to have a closer look at Putri.

E1.1.2 [2]



E1.1.3 [13]



E1.1.3 [14]



Non-verbally, Khai is behind Jibam and Zack. Khai stands far while engaged with his gaze towards Putri as compared to Jibam and Zack who are closer and actively involved

with the male gaze in E1.1.2 [2], E1.1.3 [13] and E1.1.3 [14] via MCU shots. In addition, Khai's expression of male gaze is not intensive compared to Jibam and Zack (in E1.1.2 [2] and E1.1.3 [13]) or Zack (in E1.1.3 [14]) via his images of facial features and gestures as he stands behind them and not in the forefront.

Nevertheless, visually through the male gaze non-verbal processes, Khai could be hegemonic in his representation on masculinity as he joins Jibam, Zack and SYS in the performance of his male gaze. By doing so, Khai may bring to the realisation of his complicit form of masculinity in his positioning from a hegemonic perspective compared to his stereotypical heterosexual peers. In other words, via his social action and positioning within the frames of E1.1.2 [2], E1.1.3 [13] and E1.1.3 [14] he prefers not to take risk so to gain membership with his hegemonic peers (Connell, 1995, 2005). Hence, Khai may preferably benefit of being included as an in-group member within the hegemonic group.

In a way, Khai activates his male gaze as a man of traditional standards by indirect assimilation with his peers (See Section 4.5.2.4). Simultaneously, his hegemonic positioning enters into fluidity with his complicity via him being behind and not foregrounded while performing the male gaze in E1.1.2 [2], E1.1.3 [13] and E1.1.3 [14]. Non-verbally and thereof visually, Khai assimilates himself with visual fluidity and gains power in exercising his hegemonic positioning in the classroom. He visually gains power via direct address with his involvement, without detachment from male gaze action. The hegemonic stereotypical realisation of Khai is evident in E1.1.2 [2], E1.1.3 [13] and E1.1.3 [14]. As such, the male gaze performances are non-verbally significant in the formation of a stereotypical heterosexual group through the images of Jibam, SYS as well as Zack of their gaze performances towards Putri. Their non-verbal

actions connote with gendered cultural norms and values where both men and women in society honour and accept heterosexual practices from patriarchal viewpoint (Mohd Muzhafar Idrus et al., 2014).

Moreover, through the images of Khai through his complicit form together with SYS, Jibam and Zack, all four visually symbolise with power relations in existence within a single group of men objectifying Putri to gain hegemonic positioning. No doubt, Khai, as a perfect gentleman and no risk taker also desires for Putri compared to the nerd, the macho and playful peers. He exemplifies his hegemonic positioning as not fixed character type and thus, brings a process of change to the heterosexual notion through non-verbal male gaze. Beyond that, Khai's non-verbal performances intersect between hegemonic and complicit discourses on masculinity through his three peers. Unlike Khai, Mazlee does not join with the heterosexual acts or settles with complicity.

In sum, the four young men, SYS, Jibam Zack and Khai stereotypically resemble themselves linguistically and visually as subjects of the positive *Self* (van Dijk, 1995, 2016). The *Self* reflects upon the hegemonic discourses related to men of the norms, gained by objectifying Putri, the female classmate. The positive *Self* also resembles a single group of men, honoured, privileged and legitimised by society. At the same time, the four gain their hegemonic positioning within their classroom community without any form of contestation. So does Khai through his complicity he gains membership as men of the traditional norms.

Men like Mazlee, may end up in conflict with the dominance of hegemonic or complicit form of masculinity within the grounds of a school. Such a conflict is evident through Khai and his peers who from individual and Khai complicit heterosexual

desires, linguistically and visually depict as hegemonic stereotypes. The dominance of stereotypical realisations may alternatively give way to class segregation among the five young men. The segregation could be through linguistic and visual disguises via the language process of the televised show on male fantasy and gaze. Segregation based on men's sexuality could be a problem for men like Mazlee. At this point, apart from the conflicting ideas on heterosexuality different forms of verbal authorisation play a significant role towards the backgrounding of Mazlee through male gaze performances.

5.1.4 The *Other* via Verbal Authority of Male Gaze

Hegemonic masculinity is over-determined implicitly via group depiction through various forms of verbal authority of male gaze within the school classroom context in E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2. Authority takes place among different characters interactively performed with presence of the five main male social actors.

5.1.4.1 Male Teacher Personal Verbal Authority via Male Gaze

In E2.1.1 [8] and [12], Mr Middleton utters to Jibam, SYS, Zack and Khai in the presence of classroom community of students as well as Putri and Mazlee. He literally looks at the boys who gaze at Putri and utters,

[8] *Boys pick your jaws up*

[12] *I said pick your jaws up from the floor means stop staring with your mouth open.*

Mr Middleton does not name the four young men individually in E2.1.1 [8] and [12]. Rather, the male teacher prefers to address collectively all the four young male students through the noun *boys*. The choice of noun by Mr Middleton marks the four students as a group of young men involved with the action of male gaze. Mr Middleton exaggerates the male gaze verbally in response to the expression and gesture towards Putri by the

boys with their mouth and eyes opened widely in E2.1.1 [8] and [12]. Thus, with his utterances in E2.1.1 [8] and [12] he allows the classification of a hegemonic group through his choice of a noun.

In addition, Mr Middleton repeatedly (twice) uses phrasal verb *pick your jaws up* (in E2.1.1 [8] [12]) to indicate the performance of male gaze by the four within a single group. Within the same phrasal verb, he uses a possessive determiner *your* that indirectly suggests all four representing a single group. At the same time, Mr Middleton uses phrasal verbs, *stop staring* and *mouth open* (in E2.1.1 [12]) that over-determines and functionalises the male gaze. Hence, Mr Middleton's "utterance autonomisation" (van Leeuwen, 2008, p. 46-47) within cohesion of noun co-present with possessive determiner within two phrases indirectly activates and acknowledges the hegemonic act of male gaze.

Furthermore, through the personal authority of Mr Middleton the teacher, the male gaze becomes symbolically significant in an institution of educational setting within context of a secondary school. Through Mr Middleton's utterance, the male gaze may also privileged and recognised, and arguably not resisted via his authority as he holds a legitimate status at school as a teacher (see Section 3.5.1). Moreover, Mr Middleton's status vested in the school as a teacher in other words, an institution of education has the power to dispute over the act of objectifying Putri. However, he does not dispute over the subjugation of Putri by the four students of his. He too does not invoke any form of justification to the act of gaze via his verbal actions, except by his personal authority when he utters *I said* (in E2.1.1 [12]). *I said*, uttered by him is invested with authority and not with any judgments towards the action of gaze. The phrase *I said*, therefore, brings to the realisation of his authority presumably, as *I (as teacher) say so* (accepted

without questioning) (see Section 3.5.1). Thus, Mr Middleton via his utterances presumably privileges and legitimises hegemonic-homosocial male gaze within classroom context, which could be realised through his verbal actions rather linguistically. The next section discusses non-verbal authority in reflection of the *Other*.

5.1.5 The *Other* via Non-Verbal Authority of Male Gaze

This section discusses two forms of authority. They are authority of tradition and authority of conformity (see Section 3.5.3 & 3.5.4) that occur through non-verbal processes that involves Putri and Miss Soo.

5.1.5.1 Non-Verbal Male Gaze via Female Authority of Tradition

In E1.1.2 [3], [5] and [7], Putri stands smiling as she seemingly appears through Jibam, SYS and Zack's imagination of her. She returns a smile even after imagination comes to a halt in E1.1.3 [15].

E1.1.2 [3]

E1.1.2 [5]

E1.1.2 [7]

E1.1.3 [15]



Putri's facial features, gesture and smile in E1.1.2 [3], [5] and [7], visually reflect the way four social actors imagine her in response towards their rights of desiring her. However, in E1.1.3 [15] MCU shot, Putri's smile and her gesture reflects on her direct authority of her gaze towards the young men without any form of resistance. This is evident in E1.1.3 [15], as she is seen out of Jibam's, SYS's and Zack's imagination.

In E3.1.2 [8] of MLS and [10] MCU frame angle, Miss Soo brings down her spectacles and smiles at the group of young men who stand as a single group and gaze at her (E3.1.2 [7] [13]) (see Table 5.5).

E3.1.2 [8]



E3.1.2 [10]



Miss Soo's facial features and gesture directly show her smiling back to the four. In comparison to Putri, Miss Soo is not in close distance with her gaze from an angle of social involvement with the viewers. Miss Soo presumably is looking down towards the four from oblique angle as she turns to the group directly. Therefore, findings show, Miss Soo's involvement with male gaze through her positioning of her image takes her further from viewers. Despite that, she is in closer distance (in E3.1.2 [8]) with her response towards hegemonic gesture of male gaze. However, unlike Putri, she is not in equal power relation with male desire through her body language and eye contact. Miss Soo owns power over the four young men as she looks down at them. Thus, Miss Soo's gaze and body language in E3.1.2 [8] and [10] suggests her positioning invested as teacher through elevation of her gaze and body angle as she looks down with authority over the four male students. On the other hand, findings also show, Putri through her image is of equal level with the four young men with no power reaction or authority reflected on her (in E 3.1.1 [15]).

The non-verbal images of Putri and Miss Soo suggest their smile and gesture performed with no resistance while both women undergo objectivation via the action of male gaze. Rhetorically, their non-resistance visually brings to the realisation of women

of different social status in society. Putri is the young female teenager while Miss Soo is the teacher with power within school. Both authorise the social action and practices of the four young men who gaze at them while they as women accept without any form of resistance, to be looked by the male students (Berger, 1972).

In such instances, legitimation of social action of male gaze is presumably unchallenged by authority of tradition (see Section 3.9). Via such authority, male gaze is not questioned, but considered as a practice or habit of heterosexual men simply tied with common sense by women. Besides, it does not matter which social status these women hold. Therefore, male gaze is presumably, valued positively by Miss Soo and Putri as mere common sense as this is what men always do (see Section 3.5). In such circumstances, four young men of hegemonic nature apparently may gain legitimacy in society via the opposite sex through traditional form of masculinity culturally favoured specifically by women (Sharifah Fazliyaton Shaik Ismail, 2014). However, such a legitimacy may not be favourable to Mazlee in terms of his sexuality who is in the group but does not partake and in a way omitted, via the legitimisation of the male gaze (see Appendix B, Excerpt E3Sc1).

5.1.5.2 Non-Verbal Male Gaze via Classroom Community Authority of

Conformity

Findings reveal authority of male gaze presumably reflects via classroom community made up of other students apart from five main social actors. In E1.1.1 [1], [1.1] and E1.1.2 [8] they are all visually present and are literally watching the whole scene event of male gaze taking place. The classroom community do not resist Putri being objectivated by Jibam, SYS, Zack and Khai. Therefore, there seems no further argument (see Section 3.5.4) from the classroom community. Hence, by the students in the class

there is no questioning as to why the four are gazing at Putri as is considered that is what all men do. Thus, such an acception relates with authority of conformity (see Section 3.5).

5.1.6 The *Other* via Paralinguistic Features with Male Fantasy and Gaze

Findings reveal patterns of embedded features co-exist with social actors' performance of male gaze. These features in a way intensify ambiance of scene events together with social actor's hegemonic performances. Beyond that, the features are not only romantic but also aggressive linguistic realisations that indirectly activate and add meaning to intensify hegemonic act through fantasy and gaze. Further, meanings may be realised connotatively and emotionally as "additions" (van Leeuwen, 2008, p. 18) in foregrounding the performance of male gaze perceived via social actors' action in the form of instrumental transactions of verbal process of non-human form (in E1.1.2 [2] to [8]) (see Section 4.5.1.1).

5.1.6.1 Light and Sound with Male Fantasy and Gaze

In E1.1.1 [1] and [1.1], as Putri enters, a ray of magical light flashes upon students. The bright light connotatively addresses a magical moment of Putri's arrival and provocation of four young men's heterosexual desires. In E1.1.1 [1], embedded within the same event is the sound of a bell that after the ray of light dims off. The magical sound of bell signifies arrival of Putri. Rhetorically, the sound of the bell signifies her presence to Jibam, SYS, Zack and Khai, presumably as a magical touch to their heterosexual positioning. It is only after the magical sound that Jibam, SYS, Zack and Khai start to rise from their seats (in E1.1.1 [1.1]). It is as though their charmed by Putri's beauty and presence bringing magic to their transformation. The male fantasy and gaze aligned with light and sound transforms the four male students from their

sexual biological status to heterosexual normative positioning (see Section 2.2). Thus, through the findings it is evident the elements of sound and light assumingly intensify and naturally signify performance of male fantasy and gaze as mere popular culture (Jerome, 2013; Mohd Muzhafar Idrus et al., 2014).

5.1.6.2 Wolf-Whistle with Male Gaze

In E3.1.2 [7], [8], [10] and [13], Miss Soo enters the school lobby. Findings reveal the agency to her entrance is through embedded romantic music followed by the sound of whistle from the four male students (E3.1.2 [7]). The music co-exists with gaze as four social actors standing in a single group turn towards her. However, in this particular event, romantic music with cultural gendered implications (Jerome, 2013) co-existing with sound of whistle brings another embedded representation of male gaze of the hegemonic performance. Unlike music, the whistle however, is symbolic both universally and commonly to wolf-whistle performed by men in the presence of women (Fairchild & Rudman, 2008). Moreover, wolf-whistle decodes sound of men who objectifies women out of their own sexual desire (ibid.). Hence, whistle seemingly does not symbolise romantic ambience, but rather aggressive move of heterosexual men of their dominance over women with power to act even in an institution such as school.

5.1.6.3 Attire with Male Gaze

The three attires worn by Putri in E1.1.2 are non-human form of instruments in the depiction of heteronormative acts leading to hegemonic discourses. The substitution, of non-verbal images of Putri's attire brought meaning to performance of masculinity. Visually, through her attire the hegemonic discourses are intensified. For example, in *mise-en-scene* processes, Jibam depicts Putri as an angel with an aureole above her head and wings in E1.1.2 [3]. Next, in E1.1.2 [5], she is depicted as an air stewardess wearing

a national airlines costume, *kebaya* (Wong & Musa, 2011). *Kebaya* is culturally symbolic of Malay costume. Moreover, SYS's imagination may also suggest his desire for Putri as a woman he imagines with a tray and in her *kebaya* outfit that reflects upon the service, she render as an air stewardess. Hence, her cultural costume presumably intensifies the patriarchal instinct along with hegemonic discourses in regards to masculinity. Finally, in E1.1.2 [7], Zack imagines Putri with a tiara on her head and in a beautiful attire. Such an image of her connotes culturally to a princess (Azmi et al., 2016; Lim & Ting, 2011).

The three paralinguistic features are evident in E1.1.2 [3], [5] and [7], in the form of embedded representations through male fantasy and gaze. As such, they are significant to linguistic and visual realisations with heterosexual heteronormative discourses via light and sound, wolf-whistle and attire. Moreover, as embedded representations they may reflect indirectly upon men's sexuality as non-behavioural action processes (See Section 4.5.2.3). Nonetheless, these features through male fantasy and gaze are not limited to the notion of masculinity alone. They also contribute to conflict in the depiction of masculinity among the five social actors.

Mazlee is not present with his peers and omitted from the action of sexual fantasy and gaze although he is in the classroom (in E1.1.1 [1] [1.1] and E1.1.2 [8]). Thus, he is omitted from the heterosexual actions as the the three forms of paralinguistic features does not include him. Instead, the indirect involvement with the non-behavioural embedded representations is with his three peers (in E1.1.2 [3] [5] [7]). Furthermore, he is not included and therefore, indirectly omitted from the embedded non-behaviouralised hegemonic actions compared to SYS, Jibam and Zack. However, Khai does take a complicit heterosexual position with his three peers and gains his sexuality

rather implicitly via embedded representations. Overall, the paralinguistic features through male fantasy and gaze connotes to the classification of men based on their different hierarchical positioning. The next section provides discussion in the transformation of discourses via male fantasy and gaze, based on the socio-semantic level of analysis towards the reflection of the *Other*.

5.1.7 The *Other* via Transformation of Discourses in Male Fantasy and Gaze

This section discusses the transformation of discourses on masculinity via the verbal and non-verbal processes of male fantasy and gaze. The transformation is based on the overall findings of re-contextualised discourses (see Section 2.4.1) individual performances, authorisation and paralinguistic features at the semiotic phase. Hence, transformation relates to the socio-semantic dimensions of discourses through re-contextualised elements in the form of substitution, additions and at times rearrangements. Via transformation, new meaning formation of discourses takes place that further contributes to another level of linguistic and visual outcomes.

5.1.7.1 Heterosexual Dimension

In E1.1.1 [1], all five main male students are in their classroom together with other students.

E1.1.1 [1]



All students are literally distant in the long shot (LS) with them being far in a classroom consisting of male and female students. The image in E1.1.1 [1] indirectly represents

the social relations to the sexual biological division in real life school practices in Malaysian classroom.

In Malaysia, male and female students wear different uniforms in accordance to their biological sexual orientation. Nonetheless, visually, a transformation takes place within two sexes in a single classroom context when Putri arrives. The moment Putri presumably stands at entrance of classroom, Jibam, SYS, Zack and Khai through seated positioning rise from their chair (in E1.1.1 [1.1]) while engaging their gaze towards Putri. At this very moment, the four out of the five social actors enter into another dimension of gendered division in the depiction of masculinity within the classroom.

The division is of individual sexual orientation to a generalised single group of male heterosexual men realised via their social practices of fantasy and gaze. What is interesting in E1.1.1 [1], [1.1] and E1.1.2 [8] is only four social actors in the classroom undergo transformation via arrangements of their biological positioning to collective heterosexual connotation through their actions towards Putri.

E1.1.1 [1]

E1.1.1 [1.1]

E1.1.2 [8]



On the other hand, Mazlee as a member of the same group presumably does not include himself with his peers SYS, Jibam, Zack and Khai who partake in the heterosexual rituals (in E1.1.1 [1] [1.1] and E1.1.2 [8]). The four carry out the rituals by standing up one after another, as a form of repeated turn-taking actions towards Putri (van Leeuwen,

2008). The rituals further pre-modify another action that is the objectivation of Putri via the male gaze performance (in E1.1.1 [1.1] and E1.1.2 [8]).

Besides Mazlee, there are other male students as well as female students within the classroom. However, the male students are not members in the same group made up of Jibam, SYS, Khai, Zack and Mazlee. The other students sitting and watching the four peers and present in the classroom could bring to the realisation of a community in an institutional social setting within a school. However, Mazlee or the classroom community are not actively participating in the action of gaze unlike SYS, Jibam, Zack and Khai are with Putri. Hence, Mazlee is not included through the visual transition of discourses relating to heterosexual dimension via the classroom (in E1.1.1 [1] [1.1] and E1.1.2 [8]) as Putri arrives on her first day at school. In a classroom consisting of several individual male students only four, bring to the realisation of stereotypical heterosexual discourses via male desire. Such a finding allows for argument to the sexuality of the other male students as well as Mazlee who do not partake visually in the heterosexual rituals.

5.1.7.2 Hegemonic Dimension

SYS, Jibam, and Zack (in E1.1.3 [12] [13] and [14]) all utter a name for Putri and at the same time gaze at her.

E1.1.3 [12]
Pramugari
(Air Stewardess)

E1.1.3 [13]
Bidadari
(Angel)

E1.1.3 [14]
Putri
(Princess)



Nonetheless, their individual verbal processes of naming and non-verbal processes of gaze undergo repetition and turn-taking. Repetition is through the foregrounding via repeated acts of individual naming and gaze. On the other hand, turn taking is through interactive turns taken in the performance of one individual after another of within the same set of social practices. Thus, all three rhetorically undergoes foregrounding via strategies of repeated turn-taking acts of naming. Hence, via foregrounding SYS, Jibam, and Zack assumingly bring to the realisation of young men with stereotypical heteronormative characteristics (Kiesling, 2007).

However, Khai who stands along with his three peers does not utter a name at Putri (E1.1.2 [2] and E1.1.3 [13] [14]). Although Khai does not activate verbally, he does activate non-verbally via his gaze with his three peers. Khai initiates his stereotypical characteristic by socially occupying his heterosexual heteronormative positioning, by being visually complacent with his three peers. Thus, Khai gains membership with equal social involvement and distance from the angle of his positioning stereotypically via male gaze. In such instances, the four can be generalised as stereotypical men of traditional standards perceived as popular culture and that of common sense (Yoong, 2017). Such a generalisation allows men of norms to have privilege in exercising their rights over woman.

Despite that, men of traditional standards may internally divided such as Khai who is complacent among his stereotypical heterosexual peers. Nonetheless, the very formation of alliances via stereotypical elements of social practices in regards to masculinity from a heteronormative aspect can reflect on other men (Connell, 2005, p. 110). The *Other* may reflect upon those men who do not gain membership with culturally established stereotypical traits of hegemonic masculinity by having success with women.

Nevertheless, men relate success with women from a Malaysian gendered standpoint of their sexuality in terms of heteronormativity in reference to patriarchy (Khalaf et al., 2013). At this juncture, Mazlee may end up in conflict with hegemonic discourses compared to the stereotypical actions of his four peers both linguistically and visually. With already acknowledged effeminacy, he could reflect with subversive gendered discourses, as he is present yet not included and thus omitted or may omit himself from the hegemonic dimension.

5.1.7.3 Homosocial Dimension

Findings show Jibam, SYS, Zack and Khai are all seemingly activated via their hegemonic performances through visual frames (in E1.1.1 [1.1], E1.1.2 [8], E1.1.3 [9] [11], E2.1.1 [7] [9] and E3.1.2 [7] [13]).

E1.1.1 [1.1]



E1.1.2 [8]



E1.1.3 [9]



E1.1.3 [11]



E2.1.1 [7]



E2.1.1 [9]



E3.1.2 [7]



E3.1.2 [13]



Their group performances are over-determined through the collective images of their hegemonic performance of gaze at Putri (in E1.1.1 [1.1], E1.1.2 [8] and E2.1.1 [7] [9]) and Miss Soo (in E3.1.2 [7] [13]). Symbolically, the exaggeration via foregrounding of hegemonic collective group throughout extracts E1.1.1, E1.1.2, E1.1.3, E2.1.1 and

E3.1.2 visually brings to the realisation of another dimension. Jibam, SYS, Zack and Khai undergo transformation from hegemonic to homosocial group depiction (Bird, 1996). Findings also reveal transformation takes place seemingly via repeated images of visual assimilation (see Section 4.5.2.4).

Moreover, the closer the inclusion of homosocial practices via male gaze is reinforced and exaggerated, the more power is given to such a group which again is reflected through dominance of their actions. Hence, the actions of this single group of men need not be scrutinised or questioned (see Section 3.5). Furthermore, via affective reaction a homosocial group may emotionally perceived as a positive group without any form of contestation (van Dijk, 2016). Transformation from hegemonic to homosocial group may also allow men to be culturally exalted and thereby acknowledged as legitimate masses in society (Connell, 2005). Nevertheless, in this study homosociality via male fantasy and gaze is gain through the marginalisation of women such as Putri a teenage classmate and Miss Soo a teacher (in E1.1.3 and E3.1.2). These two women's acceptance to their subjugation by a group of four young men may not only legitimise homosocial practices but also marginalise men like Mazlee from homosocial discourses.

Through processes of visual transformation, Mazlee is distant and is not included in hegemonic gaze of homosocial practices. He may end up as an object of scrutiny in comparison to his four peers' gaze that provides a subtle implication of the acceptance of patriarchy. Through the teachers, students and peers patriarchy is positively exalt and legitimised within the classroom community of a school. Mazlee may also not be included with the hegemonic discourses of homosocial practices as he may bring to the realisation of his subversive positioning due to his own presupposed effeminacy.

In addition, the various archetypes such as Jibam, the nerd, Zack with his intentions to get the girls, SYS with surprises of new ideas, and Khai the perfect clean gentlemen could alternatively reflect on Mazlee. These four social actors may give way to subversive discourses as they portray heterosexuality subtly through surprises that suppose to bring laughter in a show broadcast as a sitcom (Alden et al., 2000). In such instances, transformation from stereotypical to homosocial representations in alignment with Mazlee's presupposed effeminacy in a way could be labelled and marked without much seriousness. Nevertheless, in the name of entertainment it is a popular culture among Malaysians or media to add humour to avoid sensitivity when it comes to gender or sexuality (Hui, 2012; Yoong, 2017).

In this study, there seems to be conflict with the homosocial transformation based on male fantasy and gaze for only four out of five in-group members transform into the homosocial hegemonic "masses" (Bird, 1996). Interesting is that, it is an in-group member with effeminate traits who does not gain membership with the masses. Presumably, his non-inclusion is due to his unexhibited desire towards women. Such disaffiliation from desire may end up with dispute when compared with hegemonic or complicit notions that reflect upon the masses in and beyond the school in terms of masculinity.

5.1.7.4 Dimension in Legitimation

Findings show authorisation of various dimensions in the realisation of power relations between men. Findings unveil, power relations in male fantasy and gaze relate to the dominance gain via gendered practices of a single group of young men within a school setting. Hence, through dominance the group may gain their rights legitimately of their hegemonic positioning as voices of the masses (Duggan, 2002). On the other

hand, the voices of the masses bring to the realisation of other men who oppose the traditional norms. Legitimation of the masses may end up with a society privileging one type of masculinity over another although there are various forms of masculinity of its notion from hierarchical positioning (Connell, 1995, 2005).

Further, dominance is gain by the group without any form of resistance from women, classroom community and a male teacher at an educational institution of their heterosexual actions. Beyond that, findings also show the group is privileged and honoured through the act of male gaze that objectifies women. Thus, the group undergoes legitimisation at an educational institution where hegemonic masculinity is naturalised as common sense or popular culture and thereby not challenged even if it subordinates women.

Khai though complacent with his hegemonic peers (SYS, Jibam and Zack) yet who adheres with the legitimised heterosexual acts can be valued positively (van Dijk, 1995, 2016). Compared to Khai, Mazlee is not included in the legitimisation of hegemonic act of male fantasy and gaze. Interesting in this study, is his presupposition of effeminacy that allows for dispute compared to Khai, SYS, Jibam and Zack. Hence, various discourses through the transformation via legitimisation could reflect upon Mazlee with subversive discourses. As a result, Mazlee's sexuality from masculine perspective could be in conflict with the legitimised gendered norms and the dominance of the masses.

5.1.7.5 Paralinguistic Dimension

The agency given to paralinguistic sound features as embedded representations such as sound, light, romantic music and wolf-whistle (in E1.1.1 [1] and E3.1.2 [7]) shows that they are in alignment with hegemonic representations. Overall, findings show they

contribute to intensify in the foregrounding of four social actors. No doubt, the paralinguistic intervention in the form of verbal processes provides intensified interplay of emotive, perceptive and connotative reactions. These reactions are in alignment with hegemonic representations that “enhance” subjects of heterosexual desire to proclaim their hegemonic embodiment (Butler, 1999, p. 25). Hence, the intensification through paralinguistic implications assist in the transformation of re-contextualised hegemonic discourses in the form of embedded representations towards the processes of various form of masculinities. The intensity of various transformation allows the emotive reaction attributed to Mazlee via viewers reaction subtly increased for he is not included in the hegemonic discourses (see Section 4.5.2.4).

At this stage, the findings are not limited to the transformation of discourses in exposing complex arrangements through criss-crosses within intersections. Instead, this study extends further by providing chains of intersections with criss-crosses. Thus, the transformation of heterosexual discourses criss-crosses with language processes between SYS, Jibam, Zack and Khai from a heterosexual dimension. This intersection then chains with the transformation of hegemonic discourses that criss-cross between individual to collective and sexuality with desire. The next chain is on homosocial discourses that criss-crosses between hegemonic with complicit and subordinate towards marginalise masculinity.

In this study, the discourses on masculinity further extend via the chain of intersections of criss-crosses between female students and teacher with a male teacher and classroom community towards legitimisation. Legitimisation, as another chain, criss-crosses with cultural connotation of tradition and conformity together with personal and paralinguistic gendered customs.

Furthermore, the chain reactions criss-crosses between gender, sexuality, masculinity and legitimisation towards assumptions which culturally may bring conflict when compared to the non-inclusion of Mazlee. Besides, this section also provides insight in the build up of conflict of not only other men like Mazlee but also other men who are heterosexually hegemonic or complicit and present in the classroom. Therefore, this section extends beyond intersections and criss-crosses towards embedded and chained reactive multi-micro language structures. Such an extension provides a wider knowledge how Mazlee can be in conflict via the transformation of discourses at the semantic phase. Thus, Mazlee undergoes backgrounding that leads to his subordination and marginalisation through the linguistic and visual guises out of language processes of his four peers' action in male fantasy and gaze.

5.1.8 Backgrounding of Mazlee via Male Fantasy and Gaze

In E1.1.1 [1], [1.1] and E1.1.2 [8], findings reveal Mazlee is in the classroom along with other students and his four male peers. He is in his school uniform meant for male student in far social distance in the classroom setting. The other male students are also in similar uniform as worn by students in real Malaysian classroom setting (in E1.1.1 [1]). Literally, in E1.1.1 [1], Mazlee is sitting next to his female classmate, Anusha. Further, in E1.1.1 [1.1] and E1.1.2 [8], he is directly not joining his heteronormative peers who are reacting to Putri's arrival (in E1.1.2 [2] to [8]). With Putri's arrival, Mazlee's positioning in terms of masculinity may take a different turn when compared to the hegemonic action and reaction processes of his four peers who are dominant compared to Mazlee. The following sub-section discusses the verbal and non-verbal processes involving social actions together with the transformation of discourses that reflect upon Mazlee's backgrounding.

5.1.8.1 Backgrounding via Hegemonic Dominance of Verbal Fantasy

There are traces of Mazlee being present within the classroom as verbal processes of naming take place in E1.1.1 [1], [1.1] and E1.1.2 [8]. The traces of his presence may seemingly come into realisation while thier fantasy activates verbally among his heteronormative peers (in E1.1.2 [2] to [8]). Although Mazlee is present, he leaves no traces in comparison to agency given to heteronormative performances of his peers. With such a realisation, Mazlee's depiction suggests not exclusion but rather backgrounding of him from the act of fantasy. In such a scenario, he may undergo deactivation from hegemonic discourses through dominance of men with heterosexual fantasy for the opposite sex.

5.1.8.2 Backgrounding via Deactivation from Hegemonic Verbal Fantasy

Verbally, Mazlee does not utter a word compared to his three peers, Jibam, SYS and Zack who out of fantasy name Putri (in E1.1.3 [12] [13] and [14]). Findings show Mazlee may indirectly deactivate himself from verbal action of naming Putri. However, Mazlee's silence with his already presupposed effeminacy linguistically takes to another level of grammatical realisation of his deactivation through his action of not naming Putri through embedded realisations. Firstly, Mazlee may presumably deactivate from heteronormative performances of fantasy compared to his four peers by not naming and being silent. Secondly, Mazlee's silence alternatively may activate and foreground his four peers stereotypically and indirectly of their heteronormative performances of desiring the opposite sex. Thirdly, Mazlee may undergo backgrounding through connotative reactions via stereotypical turn-taking of naming (see Section 5.1.1). Hence, his silence connotatively in a way may disaffiliate his membership as an in-group member among stereotypical hegemonic men exercising their heteronormative fantasy (van Dijk, 1995, 2016).

On the other hand, Khai who is verbally silent deactivates himself from the continuous act of verbally naming via turn-taking towards Putri compared to his peers. However, in E1.1.3 [13] and [14]), Khai joins his the three heterosexual peers in a complacent manner through silence of his fantasy for Putri. In such a context, masculinities of different hierarchy generated in particular situations within a changing structure of relationships through deactivation via Khai and Mazlee foregrounds the stereotypical hegemonic discourses. Nevertheless, this study provides insight into how the nature of gender class segregation may reflect via subtle implications on latent homophobic discourses via deactivation of men like Mazlee compared to Khai with complicity.

5.1.8.3 Backgrounding via Presupposition

Mazlee's already presupposed effeminacy co-present with his deactivation from fantasy of naming (in E1.1.3 [12] [14]) or male gaze (E1.1.2 [2] to [7]) may connote him to be distant from heterosexual performances. In addition, Mazlee's non-involvement co-existing with presupposition may also presumably assists in his backgrounding from the act of objectifying and subordination of Putri. Through his own actions of silence, he may prefer or choose not to be involved with hegemonic actions. Hence, he may out of his effeminate character role, connote with having no interest for the opposite sex. Thus, Mazlee may symbolically expel himself from hegemonic discourses verbally and non-verbally. In such a context, the sensibility via humour of gendered roles of various hierarchical positioning may further progress with tensions that brings about subvert messages to men like Mazlee. In such a scenario, men such as Mazlee may be a mark of comparison while underpinned by the dominance of stereotypical hegemonic discourses on masculinity. Such discourses subtly may give way to his subordination via the act of male fantasy and gaze.

5.1.8.4 Backgrounding within Classroom Community

Through the findings, Mazlee is only visible through classroom environment and community (in E1.1.1 [1] [1.1] and E1.1.2 [8]). His social presence is closer with community rather than his heterosexual peers of whom he is a member. In a way, Mazlee signifies his existence with classroom community (in E1.1.1 [1] [1.1] and E1.1.2 [8]) compared to his own male group members. However, his social positioning in terms of hierarchical status from a gendered masculine viewpoint may distance him from those exercising hegemonic traits. Such hegemonic traits may also allow Mazlee to undergo backgrounding.

5.1.8.5 Backgrounding via Homosocial Practices of Male Gaze

Mazlee is not visually foregrounded or assimilated into the homosocial group via act of gaze towards Putri (in E1.1.1 [1.1], E1.1.2 [8] and E2.2.1 [7]) or Miss Soo (in E1.1.3 [9] [11]). Neither is he foregrounded through turn-taking interactively performed by his four peers as they establish dominance over Putri (in E1.1.1 [1.1] E1.1.2 [8]). In such a case, Mazlee is subject to backgrounding either by the dominance of the homosocial group or he backgrounds himself from the homosocial situation and membership. Either way, the homosocial hegemonic inclusions may bring to the realisation of his backgrounding.

5.1.8.6 Backgrounding via Male Gaze Personal Verbal Authority

Mr Middleton with personal authority (see Section 3.5.1) does not lexically include Mazlee or authorise Mazlee with male gaze performance. Hence, he may verbally bring to the realisation of Mazlee verbally out of the *boys club* (Kiesling, 2007). In other words, the male teacher assimilates the four peers of Mazlee into hegemonic membership through his utterance. The *boys*, whom he acknowledges that is the four

peers of Mazlee, are dynamically activating their hegemonic desire and fantasy towards Putri while they subordinate her. Furthermore, Mr Middleton's collective noun rendition with verbal use of *boys* may further suggest Mazlee out of the circle of legitimation of men of hegemonic nature. On the other hand, the legitimation invested via Mr Middleton as an institutional figure comes along with personal authority. Thus, Mazlee once again becomes an object of scrutiny of his social positioning compared to his four group members. Despite that, Mazlee is not alone in the classroom as there are other male students besides his four peers. These male students may also be objectivated for they too do not partake in the heteronormative acts like Mazlee (in E1.1.1 [1] [1.1] and E1.1.2 [8]). However, when compared with Mazlee these students are not presupposed with effeminacy. Apart from that, they are not members of a single male group of peers within the classroom.

5.1.8.7 Backgrounding via Male Gaze Traditional Authority

Both Putri and Miss Soo seemingly authorise the performance of male gaze without questioning and challenging. Hence, they presumably endorse the male gaze with "legitimacy of patriarchy" from a traditional viewpoint (Connell, 2005, p. 77) (see Section 3.5.3). However, their authorisation may indirectly reflect upon Mazlee's backgrounding in comparison to his four group members and his non-inclusion in performances of male gaze accepted as traditional common sense. Miss Soo and Putri may accept the action of the four young men, as that is what all men do. Nonetheless, endorsement of male gaze via traditional authority by both female social actors may indirectly reflect on Mazlee far from legitimacy of being heterosexually normative. Moreover, hegemony is likely to establish only when there is some correspondence with cultural ideal and institutional power (Connell, 2005). Thus, with hegemony established

via traditional authorisation, women may allow Mazlee to undergo cultural exclusion via the social practices of male gaze.

5.1.8.8 Backgrounding via Negative Cultural Connotation

On the whole, via fantasy and gaze, Mazlee's non-participation, non-inclusion, deactivation and passivation in the transition process from heterosexual to homosocial formation indirectly benefits his four peers (in E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2). Having said that, from viewers' angle, Jibam, SYS, Khai and Zack may connotatively and emotionally, be subjects rather than objects of scrutiny as they adhere with the gendered norms. Thereby, the four may reflect upon the positive *Self* (van Dijk, 1995, 2016). In addition, through emotional perception of the four social actors, they may relate as subjects who are "naturally normative" (van Leeuwen, 2008, p. 24) compared to Mazlee from a gendered perspective.

On the other hand, Mazlee's non-inclusion and backgrounding via the performance of male fantasy and gaze individually, stereotypically and collectively may bring to the realisation of his sexuality in disagreement with norms and values held by society from a gendered viewpoint. He may therefore reflect himself culturally in opposition to norms and values that honours, and privileges hegemonic masculinity. As such, via mere common sense, Mazlee may undergo negative evaluation based on gendered social practices compared to Jibam, SYS, Khai and Zack who all act as a man does in a classroom or school. The four may positively undergo as honoured and privileged men in society unlike Mazlee as he is genuinely distant from hegemonic masculinity. However, Mazlee's depiction of masculinity is formed with inclusion of heterosexual sensitivity without homophobia of his backgrounding as the *Other* via male fantasy and gaze. At this point of investigation, his non-inclusion in the hegemonic act might not be

in direct conflict with his existence in the classroom. Instead, the interwoven discourses may allow for comparison of him with his four peers with hegemonic sexual desire authorised and legitimised by the members of the school. Thus, he may undergo backgrounding with deviance.

5.1.8.9 Backgrounding with Deviance

Through evaluation, Mazlee may supposedly undergo disaffiliation (van Dijk, 1995, 2016) via his distant positioning from the heterosexual, hegemonic and homosocial members or discourses. Further, disaffiliation may take place through non-compliance with traditional norms favoured by society and men themselves. This may further lead with negative cultural evaluation where he could be mark of deviance. The presence of hegemonic categorisation or classification based on gendered norm itself is enough to connote with deviance (see Section 4.5.2.4). As a result, his own male peers themselves could mark him with deviance. Other young men in the classroom not presupposed with effeminate traits may not be mark of deviance when compared to Mazlee in the classroom. Mazlee may be in conflict with the hegemonic discourses via male fantasy and gaze that further allows his subordination within the frames of an educational televised context.

5.1.9 Subordination of Mazlee via Male Fantasy and Gaze

Traces of subordination of the *Other* from a Malaysian gendered traditional perspective via transformation of hegemonic performances among the five main male social actors and other character roles are salient in E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2. These discourses subordinate Mazlee as the *Other* via heterosexual-hegemonic male fantasy and gaze either verbally in the form of utterances or non-verbally through images and embedded elements. As such, subordination via human and non-human

forms is dominant consecutively within E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2. The next sections discuss on various forms of subordination through backgrounding of Mazlee via male fantasy and gaze.

5.1.9.1 Subordination via Hegemonic Legitimation

Mazlee could seemingly be seen as naturally deactivated and arguably “expelled from the circle of legitimacy” (Connell, 2005, p. 79) through the dominance of hegemonic discourses. Furthermore, legitimacy is also significant with the salience of authority of both personal and traditional forms apart from the classroom community. The legitimation is in the form of acceptance without resistance of the hegemonic acts that may in turn reflect upon Mazlee. Through male fantasy and gaze, Mazlee is positioned outside the legitimate form of maleness (Connell, 2005), especially when he represents a member of the same group of men exercising their hegemonic dominance within an institutional ground (in E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2).

5.1.9.2 Subordination via Presupposition

Mazlee could be a victim of presupposition of his own effeminacy (in E1.1.1, E1.1.2, E1.1.3, E2.1.1 and E3.1.2). He may assumingly seen by his viewers to oppose the masculine traits of the norms due to his soft-traits. Therefore, he cannot possibly be considered interested in girls. Thus, once more Mazlee automatically undergoes subordination assumingly by the virtue of his own effeminacy, as he is distant from the act of objectifying Putri. In such a realisation, re-contextualised deactivation of Mazlee via male fantasy and gaze from hegemonic discourses reaffirms his subordination. Thus, his presupposition may reflect as to why he is not clean of all femininity and not a sissy when compared to his four hegemonic peers (Kian, Mondello, & Vincent, 2009). At this point of the study, Mazlee leaves no space for argument not to undergo subordination as

the discourses on masculinity acclaim through hegemonic actions and his backgrounding may stand unchallenged of his presupposition.

5.1.9.3 Subordination via De-legitimisation

Mazlee in a way could represent those who naturally prefer to be isolated or distant from group of men of traditional norms. In such a scenario, Mazlee could also be seen as a victim automatically pushed aside by virtue of his own isolation due to cultural norms and social practices that honour and privilege hegemonic masculinity and resist any men who are against the heterosexual norms. Men like Mazlee who oppose hegemonic positioning in a community or society presumably on their own may prefer to undergo self-deactivation from legitimate gendered practices. In doing so, men who oppose the norms may try to delegitimise their existence pursued by a school community, society or even institutions to undergo subordination. Moreover, men who try to separate from project of masculinisation like Mazlee may transcend in direction of political mobilisation, a process where the patriarchal social order can undergo contestation by a society that promotes hegemonic masculinity (Connell, 1995, 2005). However, via male fantasy and gaze, his subordination may not be contested or unchallenged due to his backgrounding from the heterosexual, hegemonic and homosocial discourses. As a result, of his subordination out of backgrounding he may further undergo marginalisation.

5.1.10 Marginalisation of Mazlee via Male Fantasy and Gaze

Mazlee's non-inclusion via social action of male fantasy and gaze could be assumed to be a mark of control as well as oppression, and at the same time subjugation (Swain, 2006). Subjugation may be of dominant group of males exercising their hegemonic dominance in classroom community (E1.1.3 [12] [13] [14]). Their dominance may

marginalise Mazlee through class relation among men themselves. As such, men who gain dividend from patriarchy have the right to demand such as the four peers of Mazlee. Such men may exercise power over Mazlee through honour and prestige upheld by society (Connell, 2005). In addition, supremacy could also be in existence exercised by collective patriarchal dividend in sustaining dominance. In other words, SYS, Jibam, Zack and presumably Khai rather sustain their privileges as heterosexual men in the presence of Putri, while Mazlee is distant. In such an event, Mazlee's position could suggest him as a victim undergoing marginalisation authorised by an ideology of supremacy though dominance of hegemonic fantasy and gaze.

Mazlee may also undergo marginalisation via the authorisation of the dominant group honoured by the institutional voices. Moreover, marginalisation of him can take place via the institutional members who do not challenge the hegemonic practices over women. Beyond that, Mazlee does not exercise his right over Putri, as any traditional men would do. The classroom community too does not challenge or resist the hegemonic practices. As a result, through authority legitimisation of various forms he could be a target of a society that honours heterosexuality and the patriarchal dividend (see Section 3.5).

5.1.11 Overall Problematic Discourses in Male Fantasy and Gaze

The findings from a CDA perspective in the representation of masculinity among the social actors via male fantasy and gaze highlight on hegemonic discourses of various dimensions. Arguably, agency is firstly, given to dominance of individual to stereotypical heterosexual, hegemonic and homosocial discourses of social practice in regards to male fantasy and gaze. These discourses are reinforced and exaggerated representations of the four main male social actors who grammatically bring to the

realisation of the positive hegemonic *Self*. Positive group who conform to the traditional norms may be problematic especially for young men with soft traits at school or in society who do not meet up with stereotypical hegemonic practices. In other words, how man should act in society.

Such practices or discourses are even problematic when both sexes in the Malaysian society honour the traditional norms (Yoong, 2017). Further, when society accepts the hegemonic notion, as the only legitimised way to be a man, the notion may end up in conflict with effeminate men. Therefore, the hegemonic notion adhered and unchallenged by society may undermine men like Mazlee. Due to non-hegemonic compliance, marginalised men may undergo discrimination and suppression through individual men and homosocial masses, besides society.

Secondly, the actions of fantasy and gaze reflect on men's desire in fulfilling or maintaining the *Self* (Kiesling, 2007). The assumption of the *Self* is also problematic to men who do not meet up with the hegemonic desires. Moreover, dominance through effect of hegemonic stereotyping reflects on different hierarchical masculinities among men themselves such as complicit and subordinate masculinity allowing with classification among men (Connell, 2005; Kiesling, 2007).

Thirdly, within the classroom context agency is to the inclusion of stereotypical hegemonic discourses via the endorsement of students and men among men. The authorisation of hegemonic masculinity within an educational institution besides privileging only one type of masculinity may end up problematic to men who oppose the norms. Problematic ideas based on traditional values could lead to conflict with tension within a school between hegemonic, complicit and subordinate men. The school

as an institution with its adherence to the hegemonic notion may undermine effeminate students compared to the hegemonic or complicit men. Moreover, the voices invested in an educational institution may not support men like Mazlee when in conflict with other men or the school community who undermines his sexuality.

The honouring of the hegemonic notion alone in an educational institution could lead to conflict with tensions between hegemonic, complicit and subordinate men confined to a classroom or school. Therefore, the institution may end up an ideal ground against feminism, as it allows men to subordinate women via the actions of male fantasy and gaze. In addition, the institution presumably does not go along with queerness as the teachers establish norms of sexuality and gender in terms of heterosexuality. Hence, the act of authorisation that compromises with the hegemonic notion may allow gender segregation among male students or men in society from the grounds of an educational institution.

In sum, through verbal or non-verbal processes, a young school going teenage male who does not socialise interactively with other men through heterosexual action of male fantasy and gaze may end up problematic. Problem may occur at different levels via transformation of authorisation at various institutional and societal settings where men similar to Mazlee could be reflected as the negative *Other*. It does not matter to be a man with hegemonic positioning, for a woman to be objectivated or oppressed. It also does not matter the hegemonic positioning reflects on young men as the oppositional *Other* at school via media's representation.

In these sections, verbally and non-verbally with the actions involved, the findings continue to draw on patriarchy as culturally dominant with interest to women where

hegemonic masculinity is the norm. The norm aligns with common sense and turns authoritative with its dominance especially at school and its community. From a media perspective, this sitcom subtly transforms the language on sexuality and desire into subversive discourses with the act of four playful character roles. The playfulness could naturalise female objectivation and continue to uphold hegemonic masculinity. At the same time, men like Mazlee are indirectly scrutinised of their sexuality through the performance of male fantasy and gaze. The next section provides the extracts and discussion of findings via machismo with competition.

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5.2 Reflection of the *Other* via Machismo with Competition

The three extracts in this section consist of E2.2.1, E2.2.2 and E2.2.3. The frames in each extract contribute in answering RQ1, RQ2, RQ3 and RQ4 (see Section 1.4) in the representation of masculinity among the social actors in regards to hegemonic discourses towards reflection of the *Other*. The frames of each extract are:

- i. E2.2.1 Frames [4] [5] [6] [7] [8]
- ii. E2.2.2 Frames [9] [10] [11] [12] [13] [14] [15]
- iii. E2.2.3 Frames [21] [22] [23] [24] [27]

These seventeen frames are on interactive events specifically on the topic composition of male machismo with competition. All five social actors are in class in all three extracts. The inclusion of hegemonic representations is over-determined in the reflection of the *Other* through Mazlee's four peers who are SYS, Jibam, Khai and Zack. Therefore, first the findings are discussed based on the inclusion of the four social actors together with authorisation that reflects on the backgrounding of Mazlee. The four actors via their verbal and non-verbal performances play an important role in the reflection of ideological assumptions via machismo with competition.

Firstly, the discussion is on the findings of the verbal processes based on the four out of five social actors' social actions. Secondly, the discussion is on the findings of the non-verbal processes in reference to the inclusion of four social actors' social actions. Next, is the findings and discussion of verbal and non-verbal authorisation related to other character roles followed by backgrounding and subordination of Mazlee as the *Other*. Overall, all three extracts consist of both verbal and non-verbal performances that were analysed.

5.2.1 Storyline of Extracts in Machismo with Competition






The next sub-sections provide the three extracts of storyline events with all five male main social actors.

5.2.1.1 Storyline of E2.2.1

In E2.2.1, SYS, Jibam, Khai and Zack initiate themselves verbally to get a chair for Putri to sit in the classroom. All students, including Mazlee, are present in the classroom. When the English teacher, Mr Middleton, suggests Putri to take a seat, some of the students rush to get a chair for her. They run one after another out of the classroom to get the chair for her. Table 5.6 shows Extract E2.2.1.

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Table 5.6: Extract E2.2.1

Extract: E2.2.1			
F	Shots	<i>Verbal performance and Non-verbal performance</i>	<i>Setting: Classroom</i>
[4]	LS class	SYS stands and raises his hands.	
[5]	MCU SYS	<i>I'll get it for you.</i>	
[6]	MLS 3 in 1	Jibam gets up and says <i>I'll get it for you.</i> Khai raises his hand.	
[7]	LS 5 in 1	Khai: <i>I'll get it first.</i> Zack: <i>No, no, I'll get it.</i>	
[8]	LS 5 in 1	Jibam, SYS, Khai and Zack run out of the classroom to get chair.	

5.2.1.2 Storyline of E2.2.2

In E2.2.2, SYS, Jibam, Khai and Zack respectively bring a chair for Putri and try to convince her to accept their chair while Mr Middleton, Mazlee and other students are all in the classroom. Table 5.7 shows Extract E2.2.2.

Table 5.7: Extract E2.2.2








Extract: E2.2.2		
F	Shots	<i>Verbal performance and Non-verbal performance</i> Setting: Classroom
[9]	MCU SYS	<p><i>Here is your chair. I got it for you already, first.</i></p> 
[10]	MLS	<p>Jibam pushes aside SYS.</p> 
[11]	MCU 2 in 1	<p>Jibam: <i>No, no, no, no, this is my chair Putri.</i> Jibam: <i>This chair is more better.</i> (SYS in background)</p> 
[12]	MLS 3 in 1	<p>Khai pushes Jibam aside with SYS watching. Khai: <i>Excuse me, no, no, no, no, this chair is very more better.</i></p> 
[13]	MCU Khai	<p><i>I already clean for you.</i></p> 

Table 5.7, continued

Extract: E2.2.2		
F	Shots	<i>Verbal performance and Non-verbal performance</i> Setting: Classroom
[14]	MLS 3 in 1	<p>Zack pushes aside Khai and says to Putri and SYS watches.</p> 
[15]	MCU 3 in 1 Zack	<p>Zack: <i>Is your name Google? Cos you have everything I'm searching for.</i></p> 

5.2.1.3 Storyline of E2.2.3

E2.2.3 consists of five frames that were analysed. The storyline is on Putri's father, Mr Bujang, who suddenly enters the classroom to protect his daughter, as Jibam, SYS, Khai and Zack are busy questioning her (see Appendix B). Upon seeing Mr Bujang, the four run to hide behind Mr Middleton who is in front of the classroom. Mr Bujang points at Mazlee and demands him to empty his chair for Putri. Then, Mazlee changes his seat while the other students watch the whole event. Table 5.8 shows Extract E2.2.3.

Table 5.8: Extract E2.2.3

Extract: E2.2.3		
F	Shots	<i>Verbal performance and Non-verbal performance</i> Setting: Classroom
[21]	MCU Bujang and Putri	<p>Putri's father shows up suddenly behind Putri.</p> 
[22]	MLS 4 in 1 Mr Middleton	<p>Mr Middleton runs to protect the boys. All four run behind their teacher.</p> 
[23]	MLS Mazlee	<p>Mr Bujang points at Mazlee and says <i>Kamu pergi ke belakang</i> (You go behind)</p> 
[24]	LS Class	<p>Mazlee quickly changes seat while four are behind their teacher.</p> 
[27]	MLS 4 in 1 Mr Middleton	<p><i>Boys, settle down, now. Back to your seats.</i></p> 

5.2.2 The *Other* via Verbal Machismo with Competition

This section discusses the findings on individual characters with stereotypical performances that are SYS, Jibam, Khai and Zack. The analysis is on the findings of E2.2.1, E2.2.2 and E2.2.3. The discussion is also on the overall findings on multi-semiotic interpretations and socio-semantic dimensions on masculinity via the performance of machismo with competition among the five main male social actors and other character roles (see Section 3.2). The next-section discusses the findings of the verbal performances.

5.2.2.1 Verbal Stereotypical Machismo with Competition

In E2.2.1, Putri is eagerly waiting to take a seat in the classroom as requested by Mr Middleton. SYS rises from his seat (in E2.2.1 [4]) and utters to Putri,

E2.2.1 [5] SYS: *I'll get it for you.*

Upon hearing SYS, Jibam repeats the same lexical pattern after SYS.

E2.2.1 [6] Jibam: *I'll get it for you.*

Immediately, after SYS and Jibam, Khai verbally initiates himself to get a chair for Putri by uttering,

E2.2.1 [7] Khai: *I'll get it first.*

Finally, Zack utters after Khai.

E2.2.1 [7] Zack: *No, no, I'll get it.*

Findings show, SYS's lexical implications may literally indicate he wants to get a chair as Mr Middleton had requested Putri to take a seat in the classroom (see Appendix B). The lexical utterance by SYS of the verbal phrase *I'll get*, in E2.2.1 [5] in the form of transactive action suggests his deed and his goal to please Putri (see Section 4.5.2.3). Transactive action combined with pronoun *it*, marks the chair with non-human

instrumental material action to fulfil his deed. SYS's utterance in the form of phrase, *for you*, seemingly extends his goal in the process of wanting to show his care for Putri. Nevertheless, SYS's verbal action in a way signifies his manhood as an ideal man with caring power through the first person singular *I*, that indirectly reflect upon his machismo traits.

In addition, in E2.2.1 [6], Jibam's verbal action is also similar with SYS's utterance (in E2.2.1 [5]) with caring power of his gentleness and consideration in order to fulfil his deed towards Putri. Via verbal actions [6], Jibam indirectly signifies himself as the ideal man culturally perceived with traditional standards from a heterosexual gendered perspective (Mohd Muzhafar Idrus et al., 2014). Hence, his actions are culturally on par with SYS from heterosexual heteronormative positioning. However, Jibam's utterance (in E2.2.1 [6]) of transactive material behavioural action (see Section 4.5.2.3) may have an effect on other men like SYS (in E2.2.1 [5]), who is similar in his 'manly' behaviour, verbally towards Putri. The similarity lies in the deed and goal extended towards Putri by caring for her (see Section 3.8). The accomplishment of the goal by Jibam and SYS may bring to the realisation of stereotypical grammatical similarities. Similarities may relate with implicit power process of heterosexual men with virility and chivalry of male standard hegemonic discourses via the act of machismo (Stobbe, 2005).

In E2.2.1 [7], Khai directly repeats part of the same lexical pattern as SYS and Jibam that is *I'll get it*, out of his deed and goal to satisfy Putri. The repeated lexical pattern via Khai *I'll get it*, undergoes repetition for the third time in E2.2.1. Grammatically, the repetition of the same lexical pattern of *I'll get it*, as in E2.2.1 [5], [6] and [7], suggests all three young men, SYS, Jibam and Khai, with the same stereotypical attributes and behaviours of wanting to satisfy Putri. Nonetheless, Khai together with his two peers,

SYS and Jibam may reflect as men of the traditional standards in terms of masculinity signified through the choice of their stereotypical utterances of lexical patterns (see Section 4.5.1.1).

E2.2.1 [5] SYS: *I'll get it for you.*

E2.2.1 [6] Jibam: *I'll get it for you.*

E2.2.1 [7] Khai: *I'll get it first.*

Zack: *No, no, I'll get it.*

Besides the stereotypically repeated lexical pattern *I'll get it*, Khai adds a new meaning to the word *first* instead of *for you* (in E2.2.1 [7]). Khai's addition of a cardinal positioning in reference to himself semantically signifies he would be the first to get a chair for Putri compared to his other two male peers. By doing so, Khai indirectly and individually adds meaning to the notion of stereotypical hegemonic elements in the depiction of masculinity. Not only does Khai identify himself as stereotypical member of a collective group of men who exercise their power of male standard, he may also trigger competition verbally with his two male peers. The competition could be through the signification of his chronological order in bringing the chair for Putri *first*, before his two peers, who are SYS and Jibam (see Section 3.8).

Furthermore, Zack uses the pronoun *it*, to signify the chair as an instrument to carry out his deed and achieve his goal to satisfy Putri. He verbally initiates with repeated and reinforced determiners *no, no*, before the lexical pattern *I'll get it*, before he gets the chair. In a way, Zack grammatically brings to the realisation of competition between him and not only Khai [7] alone but also Jibam [6] and SYS [5]. In such an instance, Zack gains membership individually and collectively with his hegemonic peers through similar verbal actions via stereotypical utterances.

Rhetorically, in E2.2.1 [5], SYS takes the lead in signifying himself with heterosexual traits within the classroom context. SYS initiates himself before any of his male peers in achieving his goal to impress Putri of his ideal stand as a heterosexual man. From a cultural sense, individually, SYS symbolises the implicit power of male standard in reference to machismo (Stobbe, 2005). In other words, he may implicitly compete with other men in satisfying Putri. Nevertheless, young men and women from a Malaysian gendered perspective honour implicit power of machismo (Yoong, 2017).

Jibam verbally represents himself as a stereotype of SYS's heterosexual characteristics with similarity to SYS's utterance in E2.2.1 [5] and [6]. His character traits, as a nerd follows SYS with the same utterance without any lexical addition to his utterance. However, Jibam may subtly represent himself as a man of heterosexual traits without sparking competition with his peer SYS, thus bringing laughter that indirectly connotes with hegemonic implications. Nonetheless, even a nerd like Jibam may go forward with the initiative to care for a woman out of the heteronormative trait in him.

Khai and Zack also represent themselves as the heterosexual men who initiate to care for Putri. However, both Khai and Zack rhetorically spark competition not only between each other, but also with SYS and Jibam. Hence, in such interactively interwoven verbal heterosexual rhetorical turn-taking, the act of machismo of a collective group may come into realisation via perceptive and emotive reactions. Thus, it is the agency given to the male standard mutual caring power of the four young men that the implicit power processes of machismo with competition is realised. Collectively as a group, the four men via their verbal utterances may reflect stereotypically, as men with hegemonic implications (Kiesling, 2007).

In E2.2.2, the four peers of Mazlee, run out (in E2.2.1 [8]) to get a chair for Putri. They return with a chair each for her to take a seat in the classroom. SYS comes forward verbally to give the chair to Putri. In E2.2.2, SYS brings a chair and utters to Putri.

E2.2.2 [9] SYS: *Here is your chair. I got it for you already, first.*

Next, Jibam returns to the classroom with a chair for Putri. In this event, SYS utters and then only Jibam proceeds with his utterance after SYS.

E2.2.2 [11] Jibam: *No, no, no, no, this is my chair Putri. This chair is more better.*

Khai utters to Putri who is waiting to take a seat. Khai utters after Jibam.

E2.2.2 [12] Khai: *Excuse me, no, no, no, no this chair is very more better.*

E2.2.2 [13] Khai: *I already clean for you*

Lastly, Zack utters to Putri in the presence of his three other peers and Putri.

E2.2.2 [15] *Is your name Google? Cos you have everything I'm searching for.*

Once again, findings reveal, with the choice of first person singular pronoun *I*, SYS represents himself verbally as the one who carries out the deed among his peers with a male standard to satisfy Putri (see Section 3.8). He also verbally presents himself before any of his male peers utters a word to Putri. In addition, he adds to pronoun *I*, lexicographically with *got it for you already, first*. Hence, with the adverb *already first*, SYS presumably represents himself as the foremost competitor compared to any other men in the classroom. SYS's verbal actions of non-transactive nature with behavioural intention (see Section 4.5.2.3) may automatically affect his three male peers of their actions who equally ran out with him to get a chair for Putri. Once again, in E2.2.2 [9], SYS indirectly reinforces his individual heterosexual positioning reconstitute with patriarchal order that comes with competition (Connell, 2005). Thereby, SYS

establishes competition by declaring the accomplishment of his deed as the first person to satisfy Putri with a chair before Jibam, Khai or Zack.

SYS may represent himself (in E2.2.2 [9]) as the bearer of hegemonic masculinity in correspondence with cultural ideal related to a man of traditional norms within the classroom community in the presence of other men. He foregrounds himself in exercising his rights as being exclusively heterosexual besides being symbolically hegemonic (Connell, 2005). At the same time, SYS could culturally perceived as a real man with macho traits in accordance to traditional gendered norms (Khalaf et al., 2013).

Jibam in E2.2.2, [11], verbally utters only after SYS [9] has taken the first step to fulfil his deed with the act of machismo. Thereby, after witnessing SYS, Jibam reinforces and exaggerates by uttering the exclamation, *no* (in E2.2.2 [11]). The utterance of negative *no*, repeated four times by Jibam may grammatically and rhetorically suggests his intense disagreement with SYS. The disagreement may signify SYS, as not the first to arrive to satisfy Putri with a chair. Apart from that, Jibam uses a possessive determiner within an adverbial clause, *my chair*, apparently to inform Putri that she should accept his chair instead of SYS's. Therefore, Jibam seemingly uses his chair as an instrument in fulfilling his deed to satisfy Putri via his individual goal oriented material actions (see Section 4.5.2.3).

Nonetheless, with the use of phrasal form, *more better* (in E2.2.2 [11]), Jibam seemingly asserts his competition with SYS. In doing so, Jibam's utterance in E2.2.2 [11] may bring to the realisation of him as a man of "male standard" positioning with SYS in reproducing and reinforcing the "cultural sense of machismo" with competition (Stobbe, 2005, p. 106). As an alternative, Jibam's act of machismo linguistically takes

to another discourse dimension of implicit power processes proclaimed via competition in achieving his goal with Putri. Jibam presumably may be seen, as a powerful reinforcer and legitimator in terms of hierarchical arrangements (West & Zimmerman, 1987) of hegemonic masculinity in conflict. The conflict may be established with the negative utterance of *no*, repeated four times after SYS. Individually and verbally, Jibam represents himself a man of male standard with the power to exercise his heteronormative acts within the classroom community (in E2.2.2 [11]). Indirectly, his representation may signify him as a young man with chivalry and virility in doing machismo, compared to SYS (see Section 3.8). In such a scene event, the doing of machismo through Jibam comes with reaction of surprises through the pun of words that adds up with humour. Jibam is the nerd among the group, always clumsy but at this moment, he is determined to win Putri as man of the norms (Alden et al., 2000).

Beyond that, Khai chooses to repeat the similar semantic choices that is, *no, no, no, no, chair* and comparatives in phrasal form, *more better* [12]. His repeated utterances are similar to Jibam. However, Khai intensifies his competition with Jibam as he adds the adverb *very*, to the phrase *more better*. Further, Khai intensifies his machismo instinct with his deed and action to a higher degree than Jibam or even SYS in E2.2.2 [9], in order to achieve his goal to satisfy Putri. He goes a little further with his verbal surprises as he utters *I already clean for you*, as he may indirectly inform Putri that he is the clean gentlemen compared to the nerd, Jibam and playful SYS (in E2.2.2 [13]). Khai's actions may either suggest him as a clean man of patriarchal instinct or of his caring attitude in offering Putri a clean chair to sit. Either way, Khai's verbal aggression assumingly reflects upon dominance of his implicit power among his male peers with his machismo traits. In such competitive aggression, Khai seemingly reinforces his hegemonic positioning as a man of heterosexual heteronormative traits. In a way, Khai

establishes the cultural ideal to sustain his dominance of being a man from a hegemonic viewpoint in competition with his peers.

Thereby, findings further reveal Khai's verbal actions open the door for further competition between his two heterosexual heteronormative peers. Moreover, his verbal action connotes of him perceived as a man of male standard from two different dimensions. Firstly, Khai's verbal performance may bring to the perception of a man who is in conflict with his male heterosexual peers to upkeep and maintain his hegemonic positioning. Secondly, the verbal establishment of his manhood exercised in the presence of Putri and his peers comes along with verbal competitive machismo. Besides, competition facilitates hierarchy in relationships and allows hegemonic masculinity to retain its power (Bird, 1996).

On the other hand, Zack does not offer his chair to Putri nor does he mention his chair as an instrument of his deed to satisfy her in rendering his goal as a man of hegemonic positioning. In fact, he chooses different lexical choices to impress Putri of his existence compared to his male peers. He interrogates Putri directly and chooses the normal lexical pattern of inquiry through his interrogative utterance, *Is your name* (in E2.2.2 [15]). When Zack does suggest her name at the end of his interrogation, he verbally makes a choice of pronoun *Google*. Culturally, 'macho men' like Zack are seemingly portrayed with machismo traits full of surprises, presumably to provide laughter and humour that comes with expression with dominance with authority (Khalaf et al., 2013) (see Section 3.8). However, the realisation behind the surprises may allow young men like Zack perceived with cultural common sense to traditional norms honoured via macho traits and commonly shared through humour (Yoong, 2017).

In a sitcom full of humour, the four young men are subtly involved in congruous situation. In other words, all four that is Jibam, SYS, Khai and Zack are in agreement to satisfy Putri by competing with each other although they are of different archetypes that come with laughter, they compete in a serious manner. However, it is the congruity that comes in the form of stereotypical actions that connotes with hegemonic masculinity is rather interesting compared to Mazlee. Although there are other male students present in the classroom, they are not, presupposed with effeminate characteristics unlike Mazlee or are they verbally competing for Putri.

At this point of the findings, the notion of machismo extends beyond chivalry, rivalry and implicit power processes and takes shape through individual and stereotypical verbal performances. Beyond that, the stereotypical verbal actions along with Mazlee's presence in the classroom are in conflict in terms of his gender and sexuality in regards to masculinity. The next sub-section discusses the reflection of the *Other* via the inclusion of non-verbal processes of the four main male social actors.

5.2.3 The *Other* via Non-Verbal Machismo with Competition

This section, discusses the findings on non-verbal images throughout E2.2.1, E2.2.2 and E2.2.3. In these three extracts, Mazlee is in class with his four peers and other classmates. Non-verbally, his four peers dynamically activate the action of machismo with competition throughout E2.2.1, E2.2.1 and E2.2.3. This section provides the findings of Mazlee's images in the classroom. Then, discusses the findings related to stereotypical images of SYS, Jibam, Khai and Zack of their individual and collective representations.

E2.2.1 [4]



E2.2.1 [7]



E2.2.1 [8]

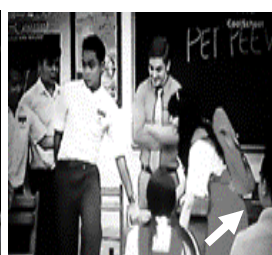


The arrows in frames E2.2.1 [4] [7] and [8] indicate Mazlee together with SYS, Jibam, Zack and Khai. He is also present in E2.2.2 [10] [14] and E2.2.3 [23] [24].

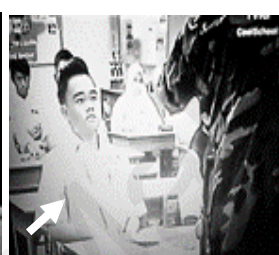
E2.2.2 [10]



E2.2.2 [14]



E2.2.3 [23]



E2.2.3 [24]

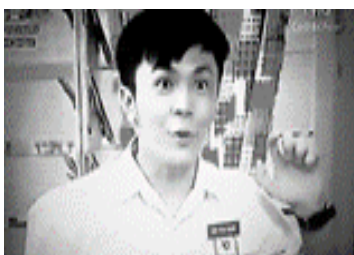


Mazlee's presence in the depiction of masculinity takes another turn via the visual representation of the non-verbal processes throughout the three extracts scene events. The following sub-sections, discusses the images of the main social actors together with other characters roles based on the findings at multi-semiotic level.

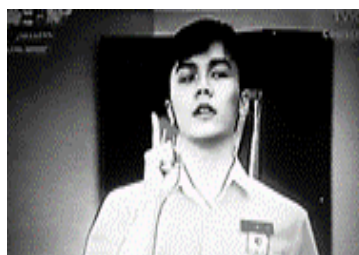
5.2.3.1 Non-Verbal Individual Stereotypical Machismo with Competition

In E2.2.1 [5] and E2.2.2 [9], the MCU frames foregrounds, SYS. He is visually closer via his individual social distance from viewers' angle (see Section 4.5.2.2).

E2.2.1 [5] SYS



E2.2.2 [9] SYS



In E2.2.2 [11], SYS is also visually, made closer with Jibam. He holds dominance over his depiction individually through foregrounding of his facial expression and gesture with eyes wide open and his gesture as he frowns at Jibam (in E2.2.2 [11]).

E2.2.2 [11] SYS



Compared to SYS, Jibam is visually closer in the MCU shot (in E2.2.2 [11]). Although they are both in a single frame, SYS undergoes backgrounding while Jibam's image foregrounds and becomes closer to the viewers. However, in E2.2.2 [11], the visual agency is to the activated competition and facial expressions aggravated between Jibam and SYS. Hence, the facial aggravation between SYS and Jibam visually brings to the realisation of their machismo traits with competition (see Section 3.8).

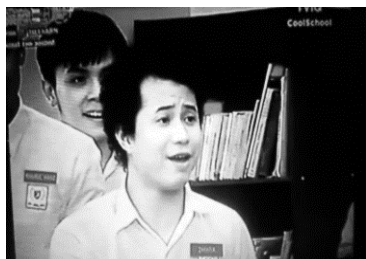
In E2.2.2 [13], SYS again undergoes backgrounding, as he playfully laughs at Jibam while pointing at him. Khai, on the other hand, undergoes foregrounding via his attention and actions towards Putri along with his gesture and facial features in MCU shot. Non-verbally, the nerd, the playful SYS and Khai the clean gentlemen are all competing over Putri, directly through their gesture, body language and facial expressions.

E2.2.2 [13]



In E2.2.2 [15], Zack undergoes foregrounding with SYS, while Jibam is in the background within a single frame of a MCU shot.

E2.2.2 [15]



Hence, all four social actors through their images in frames E2.2.1 and E2.2.2 are in close distance in competing visually via their social actions to satisfy Putri. SYS is of equal address from viewers' angle in E 2.2.1 while Jibam, Khai and Zack are at oblique angle in E 2.2.2. Together, the four visually may represent men of heterosexual traits via their individual compositional foregrounding while they compete to satisfy Putri. Therefore, their foregrounding establishes their social distance, social relation, and social interaction (see Section 4.5.2.2). Thus, visually and grammatically the four men hold power over their representation as men of male standard with macho characteristics aligned with competition. Besides, such representation is common or similar to a certain degree via their individual actions that relates with the notion of machismo (Connell, 2005).

Nonetheless, Mazlee is not included visually in the foregrounding of machismo. He is not included either individually or as a member with any of his peers in partaking with the heterosexual machismo traits. Neither is he included individually in competition with his four peers. In such a context, Mazlee may undergo cultural negative connotations in the representation of masculinity from a hegemonic positioning via the foregrounding of his four peers (see Section 3.2.2). He is also not included in the heterosexual unresolved actions of aggravation that suppose to align

with laughter via competitive machismo. In sum, Mazlee's non-inclusion may give way to the perception of subversive discourses. Thus, he may be perceived as oppositional to hegemonic masculinity that takes place indirectly via his four peers and their direct address with competition via stereotypical machismo traits.

5.2.3.2 Non-Verbal Collective Stereotypical Machismo with Competition

In E2.2.1 [4], via LS frame, Mazlee is sitting next to Anusha in front of the classroom yet seemingly far away from his social distance with his peers.

E2.2.1 [4]



E2.2.1 [7]



E2.2.1 [8]



Findings in E2.2.1 [7] and [8] show the juxtaposition of images that takes a different turn via the foregrounding of the four peers of Mazlee. All four run out to get a chair for Putri through their actions. Although their running is performed individually yet the foregrounding of their interactive actions competing one after another brings to the realisation of a group of men with male standard competition (Stobbe, 2005). The competition is among young men of standard attributes, stereotypically and culturally resembling the traditional macho men (Yoong, 2017). However, through the images of E2.2.1 [4], [7] and [8], findings show, Mazlee is again visually distant in partaking in the race with his peers who are all competing to fulfil their heterosexual caring goal and deed for Putri.

Furthermore, findings also reveal, the composition of the four peers' image in standing position in comparison to Mazlee's sitting position by connotation may suggest

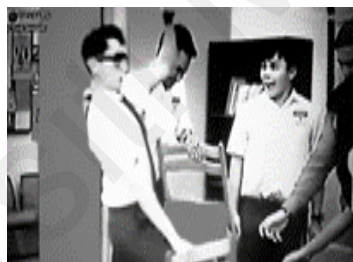
their social elevation (in E2.2.1 [7] [8] and E2.2.2 [10] [14]). The elevation may give way to collective depiction of a group through action and reaction processes. At the same time, the individuals within the group with having the same degree of heterosexual actions may trigger competition among each other. Hence, the four social actors may visually gain power through their dominance as a single collective group of men compared to Mazlee from a hegemonic viewpoint. At this point of investigation, he could be an object of negative rather than a subject of positive evaluation when compared to the collective hegemonic images of his peers via E2.2.1 [4], [7] and [8].

In E2.2.2, Jibam [10], Khai [12] and Zack (though partially in [14]) undergo foregrounding through their act of aggression of machismo with competition.

E2.2.2 [10]



E2.2.2 [12]



E2.2.2 [14]



Jibam pulls SYS aside to foreground himself [10]. Next, Khai forces in and pushes Jibam aside [12], while SYS laughs at Jibam to signify Jibam's backgrounding via Khai's physical aggression [12]. Nevertheless, Zack in E2.2.2 [14] comes forward as he pushes Khai aside. Thus, the foregrounding of competition directly via the images, the four once again bring to the realisation of their interactive aggression competing to satisfy Putri with a chair. Connotatively, via common sense, the four interactively may depict as men of the masses with virility and chivalry, as they challenge each other (see Section 3.8). Visually, the four reproduce the male standard aggression by intertwining machismo and their implicit power processes signified via the symbolic demands of their gesture, facial features and body movements. In addition, the four archetypes, try

to accomplish their manly macho deeds directly and not in a subtle way (see Section 3.8). Nonetheless, agency given to the activation and inclusion of interactive machismo indirectly may reflect upon Mazlee as the *Other* in E2.2.2. [10], [12] and [14].

At this point, the verbal and non-verbal individual competitive desires of the four social actors via machismo conceptualise heterosexuality in line with heteronormativity. The four male social actors' act of desire also turns into collective representations. Khai is no more complicit via the act of machismo compared to male fantasy and gaze. That leaves Mazlee's non-inclusion with his peers and non-participation to satisfy Putri as basis for arguments of his sexuality in regards to masculinity. Hence, Mazlee may end up in conflict not only through linguistic and visual inclusions but also his sexuality in question when align with his effeminancy. The next section, discusses on authority based on the three extracts in Section 5.2.4.

5.2.4 The *Other* via Verbal Authority in Machismo with Competition

Findings show, traces of authority via verbal implications in E2.2.3. The traces are in two frames of E2.2.3 [23] and [27]. These two verbal frames relate to Mr Bujang followed by Mr Middleton's utterance. Although these two frames provide small data, they are sufficient details for broader interpretation that have an impact on authority legitimation towards the reflection of the *Other* (Sriwimon & Zilli, 2017; Wodak & Meyer, 2009).

5.2.4.1 Verbal Personal Traditional Authority via Parent

In E2.2.3 [21], Mr Bujang, the over protective father of Putri, arrives at the classroom. Literally, upon his arrival, Mr Bujang does not turn his attention to SYS, Jibam, Khai and Zack. Instead, he turns to Mazlee (E2.2.3 [23]) and utters to him.

E2.2.3 [23] Mr Bujang: *Kamu pergi ke belakang.*

(You go behind.)

Via his utterance autonomisation, Mr Bujang uses the second person singular pronoun *you* to address Mazlee (E2.2.3 [23]). He then adds on with the phrasal verb *go behind*, requesting him to empty his seat for his daughter. However, Mr Bujang's verbal implication is of non-transactive action of embedded representation with indirect effect on Mazlee and his four peers (see Section 4.5.2.3). Despite, Mr Bujang's verbal actions to ensure his daughter gets a seat via Mazlee he indirectly brings to the realisation of his actions with authority as a parent. He may also bring to the perception of a father who intends to protect his daughter from advances of SYS, Jibam, Khai and Zack in E2.2.3 [23].

Mr Bujang does not target the four young men who are making advances at his daughter before his arrival. He too does not pick on other young men in the classroom besides the four. Surprisingly, Mr Bujang targets Mazlee (in E2.2.3 [23]) via his verbal lexico-grammatical implication, *Kamu pergi ke belakang (You go behind)*. At the same time, he does not mark the four young men individually as he does with Mazlee through the verbal use of the pronoun, *you*. Besides, he could also mark them collectively as the four young men are together hiding behind their teacher but Mr Bujang does not do so. Instead, he turns to Mazlee and in a way verbally ignores the four.

Mr Bujang's action may also connotatively associate with personal authorisation invest through agency given to a family member (van Leeuwen, 2008). The personal authority is in Mr Bujang, with a status role as a father figure who holds the legitimate authority over his daughter (see Section 3.5.1). The authority established via Mr Bujang's verbal utterance indirectly gives agency to hegemonic discourses, as he does

not target the four in subjugating his daughter through their machismo act. Hence, he in a way may disregard the four 'macho' men and their advances towards his daughter as mere popular culture among heterosexual men.

On the other hand, Mr Bujang's verbal demand indirectly may reflect the four peers together with Mazlee as objects of laughter. The four, who escape from being a target of Putri's father, could be mark of laughter, as their actions do not align with their macho traits. Apart from that, Mazlee too may equally become mark of laughter for he becomes the victim of Mr Bujang's verbal demand out of a sudden when he did not compete for Putri. Besides, the sudden appearance of Putri's father may initiate laughter with humour in this show in the form of a sitcom (Billig, 2005). Moreover, power relations from a hegemonic viewpoint may decrease for Mazlee as he ends up powerless to the verbal demand of Putri's father. In such an unexpected situation, as the emotive reactions to Mazlee increases he may end up a "senser" with no heterosexual machismo implication (van Leeuwen, 2008, p. 56). Thus, Mazlee's position allows for further argument from a heterosexual viewpoint compared to his four peers via Mr Bujang's verbal implication.

In such moments of laughter, due to Mazlee's own effeminacy, without further argument, may also bring to the realisation of him being oppositional compared to his heterosexual peers. Hence, Mazlee could be the target of subjugation via verbal authority under another men's authority status marked with family tradition. Arguably, the representation embedded with surprises in E2.2.3 [23], through Mr Bujang may encounter Mazlee with oppositional discourses in terms of masculinity. Implicitly, the verbal implication of Mr Bujang allows the heterosexual actions of man with machismo traits to be honoured and those who opposes to be the target of a parent.

5.2.4.2 Verbal Personal Authority via Teacher

In E2.2.3 [27], Mr Middleton, the English teacher protects SYS, Jibam, Khai and Zack from Putri's father (E2.2.3 [23]). He utters to the four students.

E2.2.3 [27] Mr Middleton: *Boys settle down now. Back to your seats.*

With the use of plural noun *boys*, Mr Middleton via his utterance of lexical choice indirectly allows the foregrounding of SYS, Jibam, Khai and Zack as a collective group of heterosexual young men. His request via the choice of utterance *settle down now*, to the four students and then asking them to return to their *seats*, directly reflect on his authority. His authority is in the form of a demand that comes invested as a teacher within the classroom context. Therefore, Mr Middleton's utterance automatically connotes with personal authority (see Section 3.5.1). However, his demand with authority further leads into various dimensions of gendered representations on masculinity.

Firstly, Mr Middleton connotes authority via his social standing, verbally through his utterance in E2.2.3 [27]. Thus, with his choice of utterance, naturally he may be perceived to legitimate the hegemonic collective group of young men via his choice of noun, *boys*. Secondly, Mr Middleton authorises and thereby endorses legitimacy by him favouring and honouring the hegemonic actions of the four young men via his verbal support as he utters the phrasal verbs, *settle down*. By doing so, Mr Middleton may naturally endorse the machismo acts of the four young men in the classroom environment. As a result, his choice of collective noun *boys* and *settle down* may indirectly connote with Mazlee's backgrounding, as he is not in the group where Mr Middleton acknowledges as *boys*.

Furthermore, via the single lexico-grammatical utterance of Mr Middleton, he may legitimatise the heterosexual acts of young men who objectify women. Thus, he endorses the hegemonic discourses indirectly that subjugate women. Moreover, his verbal authorisation may acknowledge sexuality and thereby allow Mr Middleton arguably be perceived as bearer to legitimise hegemonic machismo acts. Nevertheless, Mr Middleton's verbal implications may reflect on Mazlee as a subject of subversive discourses through personal authority invested as the male teacher in school.

Moreover, the teacher's verbal endorsement of the heterosexual act may increase the power of the four men that alternatively allows the emotive reactions for them to decrease. As a result, the power for Mazlee as an in-group member yet out of the group decreases while the emotive reactions attributed to him increases (van Leeuwen, 2008). As such, the teacher may allow Mazlee to be an object of argument via his verbal implications that may encounter Mazlee's sexuality compared to the four men from a heterosexual heteronormative aspect. In the next sections, the non-verbal processes in representation of masculinity that reflect on the *Other* based on different forms of authority are discussed.

5.2.5 The *Other* via Non-verbal Authority in Machismo with Competition

The findings on the reflection of *Other* via non-verbal processes throughout E2.2.1, E2.2.2 and E2.2.3 mainly derive from frames of only two out of the three extracts. The authority comes into realisation via images of Mr Middleton, Mr Bujang, Putri as well as the classroom community within the context of the classroom. The next section, discusses the frames that represent images of different dimension of authority of the visual implications through interactive performances of machismo with competition.

5.2.5.1 Non-Verbal Traditional Authority Conformation via Classroom

Community

In E2.2.1 [4], [7,] [8] and E2.2.3 [23], [24] via LS in the classroom, students are visually of far distance in a Malaysian secondary classroom setting.

E2.2.1 [4]



E2.2.1 [7]



E2.2.1 [8]



E2.2.3 [23]



E2.2.3 [24]



However, in E2.2.1, a transition visually takes place in the visual depiction of masculinity through his images. His social distance is close while his social relation with oblique angle, he is detached from viewers. Via social interaction, he is of indirect address with viewers' angle. In all three frames E2.2.1 [4], [7] and [8], the four social actors, SYS, Jibam, Khai and Zack are actively involved in the act of competitive machismo. However, Mazlee who is seated with other students in the classroom and not with his friend competing for Putri (arrows point to the images of other students in E2.2.1 [4] [7] [8] and E2.2.3 [23] [24]).

Visually, the students reflect, as members of community or 'us' (van Leeuwen, 2008, p. 138) witnessing the four young men trying to win over Putri. However, no students

seem to resist or challenge the actions of the four young men subjugating Putri (in E2.2.1 [4] [7] [8] and E2.2.3 [23] [24]).

Moreover, Mazlee is left alone and helpless to defend himself from the demand of Putri's father, Mr Bujang (in E2.2.3 [23] [24]). Neither Anusha, his female classmate who is seated next to him (in E2.2.3 [24]), nor the classroom community as well as his own four peers reaches out to protect him (in E2.2.3 [24]). Besides, by not joining his peer group members and being at far distance he reflects his non-involvement in the act of machismo. Hence, Mazlee may visually subjected to negative cultural reactions. The negative reactions may be due to his non-assimilation and non-inclusion with his peers (see Section 4.5.2.4).

At this point, Jibam, SYS, Khai and Zack conform to patriarchy and are in line with conservative, religious and cultural gendered values (Mohd Muzhafar Idrus et al., 2014). Furthermore, the classroom community may naturally accept the action of the four as mere common sense. Instead, Mazlee along with his presupposed effeminacy may bring to the realisation of him, as object for critique.

5.2.5.2 Non-Verbal Traditional Authority Conformation via Putri

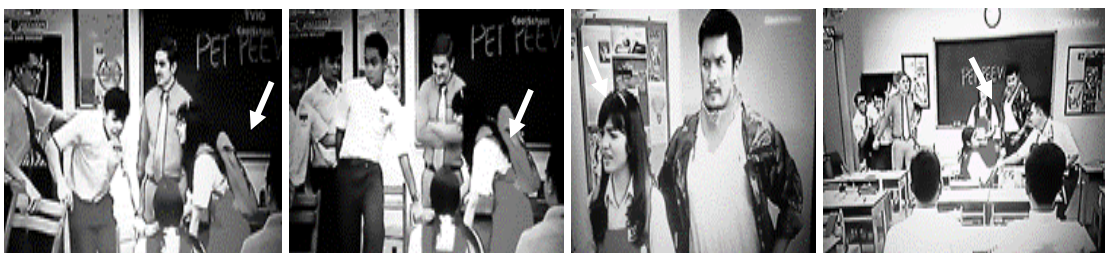
In E2.2.2 [10], [14] and E2.2.3 [21], [24], Putri is interactively in close distance with the social actors in the classroom.

E2.2.2 [10]

E2.2.2 [14]

E2.2.3 [21]

E2.2.3 [24]



From a far distance of LS, Putri's image reflects her as a female student who is assumingly accepting the act of the four young men as mere common sense. Via Putri's reactions (in E2.2.2 [10] [14] and E2.2.3 [21] [24]) it could be assumed, she herself as a female is being objectified by the four men exercising their heterosexual normative traits. Moreover, she reaches for the chair that may symbolise her acceptance of her subjugation by the young men (in E2.2.2 [10] [14]).

In such a situation, via common sense, the realisation could be justified as this is what all men do or a man does culturally in a society that upholds heterosexual traits. Hence, Putri may not question the machismo act that comes with competition with her involvement. Further, the heterosexual traits via images of Putri is in the act of machismo is left unchallenged. In addition, Putri's gesture body movement does not show any form of resistance towards the four subjugating her. Therefore, she is seemingly, seen in agreement of the four, as she does not challenge the hegemonic acts of competition. Through Putri, traditional authority conformation may indirectly take place via the embedded representation in the images of E2.2.2 [10], [14] and E2.2.3 [21], [24].

Nonetheless, Putri's authority via the interplay of her images may counter hegemonic discourses. At the same time, her authority of conformation may indirectly encounter Mazlee with subversive discourses, as he is not included in traditional hegemonic acts among man of the norms via machismo with competition. Hence, it is a common sense for men such as a nerd, another with a playful character, a gentlemen or one with macho traits to gain their hegemonic machismo positioning by competing for women (Yoong, 2017). However, not men like Mazlee presupposed with effeminate traits.

5.2.5.3 Non-Verbal Personal Authority via Teacher

In E2.2.2 [10] and [14], Mr Middleton as a teacher is juxtaposed with the four social actors exercising their heterosexual traits via machismo and competition, non-verbally.

E2.2.2 [10]



E2.2.2 [14]



Mr Middleton's image undergoes foregrounding via his social distance between Putri and the four young men competing for Putri, in close angle with the male students. His image also undergoes foregrounding via his social interaction of his facial features where he looks down with a smile. Thus, Mr Middleton's actions through non-verbal processes of his actions may elevate the performances of machismo without any form of resistance or challenge to the on-going competition (in E2.2.2 [10] [14]).

Mr Middleton as a teacher, a role model in school and with institutional authoritative status supposedly does not challenge the hegemonic traits of men who subjugate Putri via his images. In fact, Mr Middleton's social interaction via his actions, gestures and bodily features, with arms in his pocket (in E2.2.2 [10]) and arms folded across his chest (in E2.2.2 [14]) presumably reflects his non-resistance towards their actions. Moreover, in E2.2.3 [22] and [24], he ends up protecting the four young men from Putri's father whom they seem to be afraid of, due to their heterosexual advances towards Putri (in E2.2.3 [27]).

E2.2.3 [22]



E2.2.3 [24]



E2.2.3 [27]



In such a social setting, supposedly with added humour and comedy (Billig, 2005), the non-verbal positioning via images of Mr Middleton could be perceived as authorising the heterosexual machismo acts with competition via personal authority (see Section 3.5.1). Besides, the humour may derive from the different archetypes that instead of being brave, they run for protection behind their male teacher for protection; thus, leaving behind their machismo traits. The humour embedded with Mr Middleton's personal authority along with machismo acts may alternatively have an effect on Mazlee who is not seen included with his group of four peers. Moreover, men's interest in patriarchy need not be perceived via the activation of unified force of the four main male social actors alone (Connell, 2005). Instead, the interest in patriarchy or of its perception may go beyond a broader de-legitimation of other men such as Mazlee.

5.2.5.4 Non-Verbal Personal Authority via Parent

Non-verbally through the images, Mr Bujang in E2.2.3 [21] is present in the classroom with his daughter, Putri. From his social distance via MLS frame, he is, visually foregrounded to be of close distance with his daughter as he stands behind her. He is also closer from viewers' angle in comparison to Putri (see Section 4.5.2.3). Mr Bujang is in a suit resembling an army attire as he stands protecting his daughter [21].

E2.2.3 [21]



In a way, Mr Bujang's image brings to the realisation of "positional family" setting with his daughter's social positioning (van Leeuwen, 2008, p. 106). The social positioning is closer as he stands protecting his daughter against men who subjugate her over their heterosexual desires (in E2.2.3 [21]). Moreover, the realisation of Mr Bujang's protective attitude [in in E2.2.3 [21]] may relate as a reaction that corresponds with the four young men who all run and hide behind their teacher upon his arrival (in E2.2.3 [24]). Hence, Mr Bujang's foregrounding (in E2.2.3 [21]) over his daughter connotatively and indirectly brings to the realisation of men with hegemonic discourses undergoing positional family authorisation. However, with his very personal authority as a parent, Mr Bujang does not visually pick on the group of men with heterosexual traits who are making advances on his daughter. Instead, he turns his attention towards Mazlee (in E2.2.3 [23] and [24]).

E2.2.3 [23]



E2.2.3 [24]



Furthermore, in E2.2.3 [23] via LS, Mazlee is visually elevated and foregrounded while he looks up at Mr Bujang through his social angle, involvement, interaction and distance in the classroom with other students. Interactively and indirectly, Mazlee's involvement and angle of gaze at Mr Bujang elevates the father as an authoritative

figure without any further questioning or argument. Within the same image of E2.2.3 [23], Mazlee becomes the object of scrutiny via Mr Bujang's foregrounding while he expresses fear through his gesture and facial features towards Mr Bujang.

In E2.2.3 [24], Mr Bujang's angle of gaze on Mazlee may visually bring to the perception of him having authority over Mazlee. Moreover, he literally picks on Mazlee for his daughter to take a seat safely, he may also be perceived to ignore the four young men seeking protection behind their teacher. Through his images in E2.2.3 [23] and [24], Mr Bujang as a father figure and with personal family authority brings into realisation of Mazlee's positioning among other young men in the classroom. The other men may be firstly, Mazlee's own group members that are Jibam, SYS, Khai and Zack. Secondly, are the male students in the classroom whom Mr Bujang visually seems to privilege, assumingly in terms of masculinity, men of norms. Nevertheless, Mazlee's presupposition may come into question through the realisation of Mr Bujang visually safeguarding his daughter from machismo men. Thus, via Mr Bujang, the act of machismo with competition in relation to hegemonic discourses may presumably be unchallenged. Hence, Mr Bujang's personal authority upholds men of traditional norms compared to Mazlee who is presupposed and assumed as a target of subordination in terms of masculinity in the non-verbal context of E2.2.3 [21], [23] and [24].

What is new at this point of the findings compared to existing literature to the notion of machismo from a hegemonic perspective is the depiction of a father as a parent. Mr Bujang establishes his authority to a level where hegemonic men are protected and untouched. Similarly, the teacher also authorises the hegemonic act and protects men who are heteronormative. As such, power relations establish among men of different social orders within the grounds of the school. Linguistically and visually, findings show

the notion of hegemony is conceptualised through the act of machismo without any further questioning especially with power distribution among men of different social status within the ground of the school. It is the established ideas of hegemony in terms of masculinity that could be in conflict with Mazlee's soft-traits. Therefore, compared to his four peers, the male teacher and the parent as well as the school community, Mazlee's sexuality may undergo conflict with the hegemonic notion.

5.2.6 The Other via Instruments in Machismo with Competition

In E2.2.2 and E2.2.3, the foregrounding of a non-human instrument plays a role in the visual representation of masculinity. The non-human instruments are chairs and attire. The next section discusses the two instruments.

5.2.6.1 Chairs with Competitive Machismo

Throughout E2.2.1, E2.2.2 and E2.2.3, the chair becomes the instrument in the representation of masculinity via the four social actors. The chair via images in E2.2.2 [10], [12] and [14], is literally presented and interactively activated in the depiction of machismo with competition with the four peers, Jibam, SYS, Khai and Zack. Therefore, the inclusion of the chair as non-human form of instrument indirectly activates the representation of masculinity via the doing of machismo among the four social actors. Visually, the four young men undergo foregrounding and thereby indirectly reflect upon Mazlee via the interwoven actions and reactions with the chair. Mazlee presumably undergoes backgrounding, as he does not run to get a chair for Putri. Hence, the chair in a way acts as a modality marker takes a salient role in the depiction of hegemonic machismo (see Section 3.8). Moreover, Mazlee is not interactively, activated with the chair that symbolises the spark of competition among his four young heteronormative peers in order to satisfy Putri. Thus, the role of the chair as an instrument in non-verbal

form, indirectly assist in defining the hegemonic notion and further reflect Mazlee as the *Other*.

5.2.6.2 Military Attire with Authorisation

In E2.2.3 [21], [23] and [24], Mr Bujang's attire becomes the element that intensifies his personal authority (see Section 3.5.1). A military role model may bring about the realisation of "value system" (van Leeuwen, 2008, p. 106). The value system that could be realised via culturally knowledge that is constructed and endowed through cognitive validity (ibid.). At the same time, a man in military attire may be rationalised as a role model with authorisation to his occupational reference. Thus, he may culturally honoured with institutional power in empowering hegemonic masculinity via imagery of military attire and his actions of targeting those men such as Mazlee.

In sum, the conceptualisation of the hegemonic notion may indirectly take place through the representation of the chair and military attire in terms of masculinity. Therefore, implicitly these two forms of non-behaviourial embedded representations allow for argument between Mazlee's sexuality presupposed with effeminacy compared to his four peers. In addition, these representations assist indirectly to the classification of men via gendered hegemony align with conflict. Interesting in this study, is the significance of the chair that aligns with the hegemonic notion along with segregation among men, in terms of masculinity.

5.2.7 The Other via Transformation of Discourses in Machismo with Competition

Via the verbal and non-verbal processes of machismo with competition, re-contextualised discourses through various transformations in the form of gendered discourses on masculinity may be realised at a socio-semantic level. The next sub-

sections discuss the backgrounding of Mazlee via verbal and non-verbal transformations pertaining to masculinity and his reflection as the *Other*.

5.2.7.1 Collective Hegemonic Dimension

In E2.2.1 [5], [6] and [7], the utterances among the four main social actors take place via repeated patterns of phrasal verbs that operate at different discourse levels in both E2.2.1 and E2.2.2 between SYS, Jibam, Khai and Zack. The verbal actions of repeated phrasal verbs, *I'll get it* or *I got it* and *better* and *no no*, may rhetorically mark the four as members of a single group of heterosexual men, exercising their rights with verbal hegemonic dominance. However, the single group of four individuals connotatively and collectively reflect Jibam, SYS, Khai and Zack, via their machismo traits as men of the norms. At the same time, the images of individual heterosexual actions reflect upon the collective group formation within the classroom context. As such, a transformation from individual to collective stereotypical hegemonic depiction takes place via machismo with competitive traits. Indirectly, Mazlee may reflect as the opposing *Other* via individual to group transformation.

5.2.7.2 Homosocial Dimension

All four social actors visually undergo ritualisation through their actions in the act of machismo via their interactive images of wanting to achieve the same goal and deed towards Putri. They are ritualised where their actions of machismo with competition are classified, objectivated with reactions that pre-modify towards another action with further objectivation. Hence, transition in transformation takes place via agency given from the moment the rising of the hand initiated by SYS in E2.2.1 [4], followed by the four individually yet stereotypically running out of the classroom (see Section 5.2.3). From E2.2.2 [9] until [15], the four young men are once again visually, actively and

stereotypically with aggression compete for Putri by offering her a chair (see Section 5.2.3). The transition also verbally takes place via stereotypical rituals (see Section 5.2.7.1). Besides, the similarity in the actions of the four young men could be entirely justified. The justification is in line with a society like Malaysia that honours and privileges stereotypical heterosexual traits in men (Sharifah Fazliyaton Shaik Ismail, 2014). Thus, the four could stereotypically bound together with power relations as real men in charge of male virility and dominance. Hence, they represent the hegemonic masses within the classroom context via machismo acts (see Section 3.8).

As an alternative, the stereotypical realisation may reflect on any other men who do not proclaim with culturally accepted hegemonic macho traits when compared to the masses. Thus, transformation of hegemonic masculinity from stereotypical performances may have an effect on other men who do not include themselves with macho traits comprising of competitive homosocial aggression. Such transformation may connote with homosocial masses in the classroom community (see Section 3.3.2.1). Competition in a way could be assumed asserting and reinforcing masculinity via same gendered peer interactions. Nonetheless, competition during adolescence could trigger emotively on other men who try to sustain their dominant status in society as men of the norms.

Mazlee may importantly, bring to the realisation of him out of the group of men with normative standards. His non-inclusion may have an effect on his masculinity via the transformation of hegemonic discourses from stereotypical to homosocial practices. A crucial point to consider, dominance of homosocial masses may undermine men, who oppose the norms.

5.2.7.3 Instrument with Hegemonic Implication

The transformation of hegemonic discourses in the reflection of the *Other* takes place dynamically via the use of non-human instruments such as the chair. The chair brings about transformation of machismo traits into competing hegemonic discourses among a homosocial group. Besides, the chair of its material representation transforms with semiotic realisation with meaning potential at semantic level with hegemonic discourses. The meaning is interactively woven via the exchange of chairs brought by the four social actors to satisfy Putri as she is being objectified to fulfil the desire the men with machismo traits (in E2.2.2).

In addition, the attire worn by Mr Bujang also contributes to the transformation of discourses from a non-human form from semiotic to semantic meaning potential representations. In such instances, the attire of Bujang may transform from the level of attire as an object to the level of power relations. At the same time, the transformation may intensify the emotive reactions towards authorising and legitimising hegemonic representations. Hence, the two instruments may provide agency towards hegemonic discourses and indirectly reflect on Mazlee's backgrounding. The chair and Mr Bujang's attire could be the instruments that lead into transformation within the discourses on hegemonic masculinity. Non-human hegemonic transformation may reflect on Mazlee with decreased power and alternatively increases emotive reactions upon him with negative evaluation on his masculinity from a hegemonic viewpoint as the oppositional *Other*.

5.2.7.4 Institutional and Societal Hegemonic Endorsement

The hegemonic discourses may come into realisation via transformation of various authorisations within the scene events. Transformation comes into existence invested

with institutional authority via the teacher and with societal endorsement via Putri, Mr Bujang and the classroom community. Together, they assist in establishing legitimacy to hegemonic masculinity within the context of scene events of E2.2.1, E2.2.2 and E2.2.3. They do not challenge or resist hegemonic masculinity. Instead, their acceptance of hegemonic actions allows men like Mazlee to be scrutinised through the transformation of hegemonic cultural endorsements. Interestingly, the endorsements are via the school community on par with societal gendered norms and values.

Therefore, the verbal and non-verbal actions of machismo with competition may lead to the backgrounding of Mazlee. Although in machismo with competition, the spoken utterances are limited compared to the images, such data can be justified of its impact on its viewers even with a few spatial determinations (Sartre, 2004). The next section discusses on the backgrounding of Mazlee in various ways via machismo with competition.

At this point, the findings establish chains of intersections with criss-crosses. At the the initial stage, in machismo via competition the discourses on masculinity criss-crosses between SYS, Jibam, Zack and Khai without conflict via their stereotypical heterosexual acts. Secondly, the intersection criss-crosses between a teacher and father across classroom community with Putri, legitimises the stereotypical depiction. Thirdly, the intersection between instrumental and institutional endorsements criss-crosses with hegemonic and homosocial discourses with legitimisation and heterosexuality. Thus, the findings in this study provide a continuous flow of intersections of chain reactions to hegemonic discourses. The chain is significant to not only to the notion of machismo with competition but also male fantasy and gaze. Hence, the patterns of chain intersections with criss-crosses is one of the gap this study fills in regards to language,

sexuality, gender, and masculinity from a CDA standpoint (see Section 2.3). Besides, the chain further continues with the intersection of criss-crosses of backgrounding, subordination and marginalisation towards ideological assumptions in the reflection of the *Other*.

5.2.8 Backgrounding of Mazlee via Machismo with Competition

Mazlee is linguistically and visually, backgrounded from the hegemonic discourses through the actions and reactions of verbal and non-verbal processes in machismo with competition. Though Mazlee is in the classroom (in E2.2.1 [4] [7] [8] and E2.2.2 [10] [14] and E2.2.3 [23] [24] and [27]), he is not included in the hegemonic performances that include his four peers. This section discusses the findings based on Mazlee's backgrounding that takes place via machismo with competition in four different ways.

5.2.8.1 Backgrounding via Stereotypical Heterosexual Action

Stereotypically, all four peers of Mazlee care for Putri, bring a chair, compete for her and try to achieve the same goal to satisfy Putri. The four peers of Mazlee are verbally stereotypical in their choice of lexico-grammatical utterances in E2.2.1 and E2.2.2 (see Section 5.2.2.1). Hence, it is through their stereotypical act that Mazlee may indirectly undergo backgrounding. Though there are traces of him in the classroom, he is not included with the norms and values that reflect on male standard actions such as machismo with competition. Nonetheless, one of the effects of hegemony is with the purpose to shape the perception of gayness, made possible via the stereotypical actions of language processes (Connell, 2005). However, in this study, Mazlee's backgrounding is implicitly, interwoven and derived via the conceptualisation of the hegemonic notion aligned with stereotypical heterosexual desire. Thus, his backgrounding may not shape his gayness directly in opposition with hegemonic stereotypes. Instead, his

backgrounding through his verbal non-inclusion with the stereotypical notion may probe his sexuality for he is in class yet not with peers (in E.2.2.1, E2.2.2 and E2.2.3).

5.2.8.2 Backgrounding via Homosocial Action

Through verbal processes, Mr Middleton assimilates the four social actors Jibam, SYS, Khai and Zack as a single group of young men in the classroom using the plural noun *boys* (see Section 5.2.4.2). In addition, the visual processes of collective social actions of the four male heterosexual group seeking protection through their teacher indirectly assimilate them with homosocial discourses (in E2.2.3 [22] [24] [27]). Nonetheless, Mazlee is not included. Their collective competition through the images of in E2.2.1 [7] and [8], may also allow Mazlee's, backgrounding via the homosocial practices. Thus, Mazlee may indirectly undergo backgrounding from the hegemonic collective homosocial performances that leaves his sexuality in question compared to hegemonic homosocial discourses (see Section 5.2.5.3).

5.2.8.3 Backgrounding via Authorisation of Hegemonic Action

In E2.2.1, E2.2.2 and E2.2.3, neither Putri, the classroom community, Mr Middleton, nor Mr Bujang challenge the machismo actions of Jibam, SYS, Khai and Zack. Therefore, through agency given via various authorisation of the hegemonic act, Mazlee seemingly undergoes backgrounding (see Section 5.2.4 and 5.2.5). No doubt, Mazlee is a member of the same group of peers whose hegemonic acts are in favour with their machismo traits. In this study, Mazlee's backgrounding is not limited via the authorisation reflected through single or various social actors per se. Instead, his backgrounding extends across various social order confine to a school as an institution such as teachers, students and parent via various authorisation both linguistically and visually. As such, he may undergo backgrounding with a broader distribution through a

community or society of his sexuality and thereby his gender in terms of masculinity in question through the languages processs of a televised show.

5.2.8.4 Backgrounding via Instrument

Mazlee is not included in providing a chair for Putri. Mazlee neither brings a chair for Putri nor cares for her by running out to get the chair for her like his four peers in E.2.2.1 [7] and [8]. Instead, he sits and watches his friends who bring the chair for her in E2.2.2 [10] and [14]. The inclusion of the chair as an instrument to satisfy Putri reflects on hegemonic machismo traits alternatively in Mazlee's backgrounding as the *Other*. Besides, the chair, Mr Bujang's military attire also may assist the backgrounding of Mazlee with authority through his demand to vacant the seat for his daughter Putri in E2.2.3 [21], [23] and [24]. These two instruments, as recontextualised embedded representations in agreement with the hegemonic notion alternatively allow Mazlee to undergo backgrounding in terms of masculinity. Various forms of backgrounding through act of machismo with competition may further give way to Mazlee's subordination.

5.2.9 Subordination of Mazlee via Machismo with Competition

Subordination (see Section 3.3.2.3) of Mazlee may take place through his backgrounding. The next sub-sections discuss his subordination via the verbal and non-verbal actions of his peers, other character roles via disaffiliation, authorised legitimation and of cultural opposition.

5.2.9.1 Subordination via Non-Inclusion and Disaffiliation

Young men like Mazlee may keep their distance within the proximity of hegemonic progression. However, it does not mean Mazlee is a gay or homosexual. Mazlee could

probably be assumed as an object of scrutiny due to his close proximity in the same classroom context within his group, yet distant by the act of machismo traits of chivalry and virility (in E2.2.1 [4] [7] [8] and E2.2.2 [10] [14]). Thus, Mazlee's non-inclusion from the stereotypical mutual pleasure of satisfying Putri reflected through his four peers' hegemonic actions may allow for his subordination (see Section 5.2.2 and 5.2.3).

Mazlee may deactivate himself from the dynamics of social interaction with other men or other students in the classroom as well as with Putri. Such a man like Mazlee could be assumed as of own accord may try to separate from masculinisation. Mazlee may also prefer not to indulge in hegemonic acts that subjugate Putri. Moreover, Mazlee does not utter a word or join his friends to do so as they verbally compete to satisfy Putri (see Section 5.2.2.1). Men like Mazlee may prefer to be silent compared to other male peers or men who are verbally dominant by exercising their hegemonic actions (see Section 5.2.2 and 5.2.3) and rights (see Section 5.2.4). Therefore, Mazlee may prefer to disaffiliate himself than be known within the classroom context through the act of machismo with competition like his four peers (E2.2.1 and E2.2.2).

5.2.9.2 Subordination via Authorised Legitimation

Mr Middleton and Mr Bujang's authorisation and legitimisation of hegemonic actions implicitly brings to the realisation of Mazlee as the *Other*. The realisation is within the context where Mazlee is ignored by Mr Middleton (in E2.2.3 [22] [24]) and targeted by Mr Bujang (in E2.2.3 [23] [24]). Moreover, Mr Middleton does not resist the four peers exercising their hegemonic subjugation towards Putri (in E2.2.3 [27] and E2.2.2 [10] [14]). Neither does Mr Bujang, resist nor challenge the hegemonic subjugation of his daughter by the four young men (in E2.2.3 [24]). The endorsement of hegemonic acts may legitimise naturally via both personal and traditional authorisation

and thereby reflect on Mazlee. Via a teacher and a parent's acceptance of the hegemonic act as mere common sense, Mazlee may indirectly undergo subordination. The subordination of him takes place via the right given to the hegemonic practices without resistance. As a result, Mazlee as the *Other* may represent men of negative cultural connotation when compared to the positive agents seen as 'legitimizers of hierarchical arrangements' via Mr Middleton and Mr Bujang (Connell, 2005).

5.2.9.3 Subordination via Cultural Opposition

Mazlee presumably may also undergo subordination through cultural opposition in reference to hegemonic masculinity gained by his peers via the act of machismo with competition (see Section 5.2.2 and 5.2.3). In such a cultural context, he could bring about the assumption of him with ideas of gayness, easily assimilated via his non-inclusion with his hegemonic peers or discourses (see Section 5.2.2 and 5.2.3) The assimilation of gayness may intensify connotatively and emotionally perceived via his presupposition. As such, Mazlee may undergo subordination as he reflects upon those who oppose the norms of male standard machismo values that come along with competition to his viewers. The next section contributes to the marginalisation of Mazlee via the action of machismo with competition.

5.2.10 Marginalisation of Mazlee via Machismo with Competition

Mazlee may undergo marginalisation (see Section 3.3.2.4) through authorisation via personal, traditional and with conformity. Verbally, he may be marginalised by his male teacher (in E2.2.3 [27]) and Putri's father (in E2.2.3 [23] [24]), and non-verbally through Putri as a woman (in E2.2.2 [10] [14] and E2.2.3 [24]), the classroom community (in E2.2.1, E2.2.2 and E2.2.3), and his own group members (see Section 5.2.2 and 5.2.3). Mazlee may also undergo marginalisation by the very dominance of

authority. Authority that comes with power relations may indirectly promote class segregation among the five main male social actors through marginalisation of Mazlee. Moreover, agency given without any form of resistance or unchallenged of the machismo traits in competition further may allow him to be a target of subordination that may lead to his marginalisation. Further, his presupposition of effeminacy may itself allow for his marginalisation as subject of subversive discourses and thereby disrupt gender order. However, the processes of marginalisation via verbal and non-verbal actions could be subtle in its meaning making as humour and comedy filled with laughter that indirectly have an effect on Mazlee.

The actions of the four young men competing to be the first in satisfying Putri presumably amuses Mr Middleton of their hilarious competition both verbally (in E2.2.3 [27]) and non-verbally (in E2.2.2 [10] [14]). Apart from that, Mr Middleton smiles without opposing or resisting to the on-going ridiculous competition (in E2.2.2 [10] [14]). Furthermore, non-verbally the male teacher protects the four men with machismo traits who surprisingly run and hide behind their teacher upon the arrival of Putri's father (in E2.2.3 [22] [24]). In such a situation, filled with surprises (Alden et al., 2000) Mr Middleton may subtly authorise the hegemonic actions with laughter and indirectly marginalise Mazlee. Besides, marginalisation is possible through the authorisation of hegemonic masculinity as men can undergo marginalisation when they expel themselves from hegemonic ideology (See Section 3.3.2.4).

In addition, the transformation of hegemonic discourses from one dimension to another, over-determined by non-behavioural embedded representations may lead further into marginalisation of Mazlee (see Section 5.2.7.3). Such transformations of a representational culture within a culture reflecting on values and norms may lead to

cultural categorisation through positive negative evaluation. Such an evaluation may tend to bring about marginalisation of Mazlee compared to his hegemonic peers via the actions of machismo in relation to hegemonic discourses. The next section provides the overall problematic discourses in this study in regards to Mazlee as the *Other* via machismo with competition.

5.2.11 Overall Problematic Discourses in Machismo with Competition

Overall, in E2.2.1, E2.2.2 and E2.2.3, the findings show Mazlee does not partake in the individual hegemonic machismo acts verbally or non-verbally. By his non-inclusion, he undergoes backgrounding via the doing of machismo although he is present in the classroom (see Section 5.2.8).

Mazlee undergoes subordination verbally and non-verbally by his own peers' social actions (see Section 5.2.9). His peers bring about a transition via their individual stereotypical heterosexual traits to the formation of a homosocial group from the doing of machismo. In doing so, the transition is in the establishment of hegemonic legitimacy. The legitimacy itself ends up problematic. It is problematic as Jibam, SYS, Khai and Zack contribute to the existence of the masses of men in society, culturally honoured (see Section 5.2.7.2). Furthermore, men with heterosexual traits also have the right to exercise their power within the confinement of classroom community as well as the educational institution (see Section 5.2.4 and 5.2.5).

The transformation of legitimation in various forms involving the doing of machismo is authorised non-verbally via community, verbally and non-verbally through institutional figures and voices besides parental figure (see Section 5.2.4). The transformations seem problematic to Mazlee of his gendered positioning. In addition,

the different dimensions embedded in the form of multi-semiotic and socio-semantic dimensions of discourses lead to the subordination of Mazlee (see Section 5.2.7.3 and 5.2.8.4). In other words, the institution or community within the school may marginalise or delegitimise and discriminate Mazlee. The school with voices of power in a way sees boys or young men to grow up in conventional compulsory heterosexuality. Besides, the father figure with the attire of solidarity to the state and as a member outside the school ground also counter hegemonic discourses. The school as an institutional setting and parental support may create ideological tension through the act of machismo with competition where gender may interact rather than intersect via class segregation in terms of masculinity (Connell, 2005).

In this study, however, through machismo that comes with competition gender in regards to masculinity interacts through language processes and intersects via represented discourses. The intersections indirectly relates to segregation of men in a classroom environment within a televised context with the presence of an effeminate character role. In such a situation, Mazlee with presupposed effeminacy could be oppositional to the hegemonic gendered norms and values, subtly and not aggressively.

Mazlee non-verbally and thus visually may undergo transformation via his own virtue with his presupposition that comes with his soft traits. In addition, his silence by adhering to the dominance of authority of his peers is problematic when connotes with his presupposition. His presupposition together with silence may bring about Mazlee's marginalisation through dominance of other men over him. Thus, power segregates between, a group and other man or men, as common sense tied with the notion of hegemonic ideology via machismo with competition.

From the aspect of sitcom, Mazlee may subtly be the target for humour and laughter provoked via the verbal and non-verbal actions of his four hegemonic peers and those with authority over him. In such a context, machismo with competition is subtly resolved in a situation between hegemonic men with the presence of women that intersects with authorisation and legitimation naturally leading to authorised discrimination of Mazlee as the *Other*.

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5.3 Reflection of the *Other* via Male Preserve Football

The five extracts analysed in this section are E3.1.1, E9.1.1, E9.1.2, E9.2.1 and E9.2.2. The frames analysed in each extract are:

- i. E3.1.1 Frame [1] [2] [3] [4] [5] [5.1]
- ii. E9.1.1 Frame [8] [10] [11] [12] [13] [14] [15] [16]
- iii. E9.1.2 Frame [24] [25] [26] [27]
- iv. E9.2.1 Frame [1] [6] [9] [10] [11] [12] [16] [17]
- v. E9.2.2 Frame [21] [22] [24] [25] [26]







5.3.1 Storyline Extracts of Male Preserve Football

The sub-sections provide the storyline of each extract. The discussion of storylines is in the form of tables in reference to each extract.

5.3.1.1 Storyline of E3.1.1

In storyline E3.1.1, SYS, Jibam, Khai, Zack and Mazlee are at the school lobby. All five are interactively kicking a ball to each other. Then, the ball goes out of the school lobby and Mazlee decides to take the ball. Table 5.9 provides Extract E3.1.1.

Table 5.9: Excerpt E3.1.1

Extract: E3.1.1		
F	Shots	Verbal performance and Non-verbal performance Setting: School Lobby
[1]	LS 5 in 1	<p>Jibam, SYS, Zack, Khai and Mazlee all standing in a circle kicking a football. Jibam kicks the ball to Khai. Khai kicks to SYS and then SYS kicks the ball to Zack.</p> 
[2]	LS SYS	<p>SYS kicks to Zack. Zack gets ready.</p> 
[3]	LS Zack	<p>Kicks it out of the door.</p> 
[4]	MCU Mazlee	<p><i>Biar aku ambil (Let me take)</i></p> 
[5]	LS Mazlee	<p>Runs out of door to get the ball while</p> 
	[5.1] 4 in 1 (continued from [5])	<p>all four get together to look at him.</p> 

5.3.1.2 Storyline of E9.1.1

In this scene event, Miss Soo enters the school lobby where SYS, Jibam, Khai, Zack and Mazlee along with other female students who are seated at a table. Mr Middleton is also present. SYS, Jibam, Khai and Zack, are sitting opposite Mazlee. Mazlee sits with three of his female classmates and one of them is Putri. A conversation sparks between Miss Soo and Jibam. Table 5.10 shows Extract E9.1.1.

Table 5.10: Extract E9.1.1









Extract E9.1.1			
F	Shots	Verbal performance and Non-verbal performance Setting: School Lobby	
[8]	MCU 2 in 1 Jibam and Khai	Jibam: <i>Miss Soo you know about this team? I thought woman doesn't know anything about football.</i>	
[10]	MCU Miss Soo	<i>Henry, you have to correct them.</i>	
[11]	MCU Mr Middleton	<i>Well, they are not wrong. Don't get me wrong. I'm not saying football is not for ladies. In general what I'm saying is men are interested in football.</i>	
[12]	MLS 4 in 1	Jibam, Khai, SYS and Zack, all nod their head in agreement with Mr Middleton.	

Table 5.10, continued

Extract E9.1.1		
F	Shots	<i>Verbal performance and Non-verbal performance</i> Setting: School Lobby
[13]	MCU Mr Middleton	<p><i>Yes, we men, love watching football and playing football.</i></p> 
[14]	MCU 2 in 1 Jibam and Khai	<p><i>Yeah!</i></p> 
[15]	MLS 4 in 1	<p>Mazlee with others</p> 
[16]	MCU 2 in 1 SYS and Zack	<p>Zack: <i>Makan bola. Tidur bola. Right sir?</i> <i>(Eat ball. Sleep ball.)</i></p> 

5.3.1.3 Storyline of E9.1.2

E9.1.2 is a continuous scene event from E9.1.1. Miss Soo suggests a football match between the female and male students to Mr Middleton. SYS, Jibam, Khai and Zack are still sitting opposite Mazlee who is with his female classmates. The teachers decide to have a football match. Miss Soo asks the female students to follow her as they represent the girls' team in the match against the boys. All three female students sitting opposite

SYS, Jibam, Khai and Zack follow Miss Soo. Mazlee stands up together with the girls to follow the girls. Table 5.11 shows frames within Extract E9.1.2.

Table 5.11: Extract E9.1.2

Extract E9.1.2			
F	Shots	Verbal performance and Non-verbal performance	Setting: School Lobby
[24]	MCU Miss Soo and Mr Middleton	Miss Soo: <i>Fine. Come on girls. Let's go.</i>	
[25]	MLS 4 in 1	Mazlee stands up with girls to walk away with them.	
[26]	LS 5 in 1	Four on opposite row point finger at Mazlee, to sit.	
[27]	LS Mazlee	Sits down.	

5.3.1.4 Storyline of E9.2.1

The match starts between the boys' team and girls' team. All five social actors are present. SYS, Jibam, Khai and Zack take part as players representing the boy's team

while Mazlee is a referee. Mr Middleton is present to give support to the boys' team.

Table 5.12 shows Extract E9.2.1.

Table 5.12: Extract E9.2.1









Extract E9.2.1		
F	Shots	Verbal performance and Non-verbal performance Setting: School Sports Centre
[1]	LS Mr Middleton and 4	Mr Middleton cheers: <i>One, two, three, boys!</i> 
[6]	LS	Khai kicks the ball and it enters the goal post. 
[9]	MCU Mazlee	Blows the whistle. 
[10]	LS SYS	Kicks the ball. The ball does not enter the goal post. Scoreboard appears. 
[11]	LS Jibam and Mazlee	Jibam gets ready at the goal post while Mazlee put the ball in the ring. 






Table 5.12, continued

Extract E9.2.1		
F	Shots	<i>Verbal performance and Non-verbal performance</i> Setting: School Sports Centre
[12]	MCU Mazlee	Blows the whistle. 
[16]	LS	Zack goes forward to kick the ball. 
[17]	MCU Mazlee	Blows the whistle 

5.3.1.5 Storyline of E9.2.2

In E9.2.2, after the football match, both teams have a discussion. The boys' team losses the match. Mr Middleton decides to apologise to the girls' team for undermining the girls with football. Miss Soo is present with her team. Mazlee is also present between the two teams when Mr Middleton and the boys are apologising to the girls' team. Table 5.13 shows Miss Soo and her girls' team who are also present in E9.2.2.

Table 5.13: Extract E9.2.2

Extract E9.2.2		
F	Shots	Verbal performance and Non-verbal performance Setting: School Sports Centre
[21]	LS Two teams	Mr Middleton with his team and Miss Soo with her team with Mazlee in the middle. 
[22]	MCU Mr Middleton	<i>Alright boys, I think we have learnt a very valuable lesson today. Do you know what it is?</i> 
[24]	MCU Mr Middleton	<i>No, the lesson we learnt today is that we shouldn't look down on anyone because of their gender. Including me. So I think we should all apologise to the girls together.</i> 
[25]	LS Boys team and Mr Middleton	Mr Middleton along with boys ask for apology to girls. <i>Maafkan kami Miss Soo, (Forgive us, Miss Soo)</i> 
[26]	LS Girls team and Miss Soo	The girls' team and Miss Soo accept apology. 

5.3.2 The *Other* via Stereotypical Verbal Male Preserve Football

This section provides findings and discussion of the verbal processes in E9.1.1. In this extract, Miss Soo enters the school lobby while Jibam starts a conversation with her. Jibam, SYS, Khai and Zack are all sitting in a row. Mr Middleton is also in the scene (Appendix B).

5.3.2.1 Stereotypical Verbal Inclusion

Miss Soo sees the four boys wearing T-shirts. A conversation starts and Miss Soo asks Jibam about the T-shirt he is wearing. Jibam responds by saying, it is not an ordinary T-shirt. Upon hearing, Miss Soo asks if the label belongs to England's football team (see Appendix B). Jibam replies to Miss Soo (in E9.1.1 [8]) and the conversation interactively ends with Zack in E9.1.1 [16]. The following is the conversation that takes place in E9.1.1 between Jibam, Khai, Zack, Miss Soo and Mr Middleton whose first name is Henry,

[8] Jibam: *I thought woman doesn't know anything about football.*

[10] Miss Soo: *Henry, you have to correct them.*

[11] Mr Middleton: *In general what I am saying is men are interested in football.*

[13] Mr Middleton: *Yes, we men love watching football and playing football.*

[14] Khai and Jibam: *Yeah!*

[16] Zack: *Makan bola. Tidur bola. Right, sir?*

(Eat ball. Sleep ball.)

In E9.1.1 [8] findings show Jibam uses phrasal verb *I thought* and adds a noun *woman*, to it. Via the use of a single noun *woman*, Jibam may indirectly relate football generally to all women. Jibam utters another substitution of lexical pattern to the noun *woman* that is, *doesn't know anything*. Thus, he may bring to the realisation via the use of lexical pattern that women generally do not know anything about football.

Furthermore, Jibam's lexical choice in E9.1.1 [8] may grammatically imply a form of indirect question with negative implication. Therefore, grammatically, he may implicitly connote football as traditionally a male dominated activity (Skelton, 2000) (see Section 3.9). Again, with the same lexical choice (in E9.1.1 [8]) *I thought woman doesn't know anything about football*, Jibam may indirectly suggest women generally have no knowledge and thereby no interest in football game compared to men. Besides, football is culturally popular among men even at schools (Mohd Sofian Omar-Fauzee et al., 2009).

Beyond that, via Jibam's verbal utterance of a single noun, *woman* (in E9.1.1 [8]), he may bring to the realisation of the game in comparison to two sexes, man and woman. He in a way establishes the notion of football commonly signified with real men and with successful masculinity (Epstein, 1998). Apart from that, Miss Soo requests Mr Middleton *to correct*, the boys (in E9.1.1 [10]). Her request to the male teacher may indirectly indicate her disagreement to the assumption held by the male student or students from a gendered viewpoint of football in relation to men. Despite that, in E9.2.2 [24], Mr Middleton does seek apology based on his and the four male students' gender discrimination in terms of football.

Further, Khai joins Jibam and both initiate a single utterance, *yeah!* a positive exclamation mark (in E9.1.1 [14]). Presumably, through their utterance they are in agreement with Mr Middleton's view that football is a men's game as *men love watching football and playing football* (in E9.1.1. [13]). Thus, with utterance signified via an informal 'yes', they agree football is *generally*, a game culturally related with men (Mohd Sofian Omar-Fauzee et al., 2009).

On the other hand, Zack while sitting along with SYS in E9.1.1 [16] hears Jibam and Khai of their verbal interactive responses and utters to his teacher, *Makan bola. Tidur bola. Right sir? (Eat ball. Sleep ball.)*. Verbally, via his lexical choice in the form of two phrasal verbs *Eat ball. Sleep ball*, he may intensify football as a game men watch and play. By the use of the two phrasal verbs in E9.1.1.1 [16], Zack may also rhetorically suggest that men's life is all about football and a way of life for men. Beyond that, he adds a positive inquiry *right sir?* (in E9.1.1 [16]) immediately after asserting that men eat and sleep with football. With such an inquiry, Zack may assimilate the male teacher and peers as members of a male oriented football club. Thus, he may indirectly connote the game with heterosexual implications for he only addresses his utterance to the male teacher, Mr Middleton and not Miss Soo although she is present in E9.1.1.

By seeking Mr Middleton's endorsement, Zack seemingly addresses his teacher of a higher status than him to be in agreement with his idea about men's interest in football. In such circumstances, Zack's verbal action, when interactively communicated with his male teacher and peers (in E9.1.1 [8] [14] [16]) may further suggest football as a phenomenon central to the construction of hegemonic masculinity (Skelton, 2000). Jibam, Khai together with SYS who is sitting with Zack (in E9.1.1 [16]) may all endorse football in agreement with heterosexuality via their interactive grammatical choices (in E9.1.1 [8] [14] [16]).

Hence, through the verbal processes in E9.1.1 [8] to [16], Jibam represents himself as a senser of the football of interest to men rather than women (in E9.1.1 [8]). In addition, Khai's verbal action (in E9.1.1 [14]) uttered with Jibam may indirectly exaggerate upon social values and beliefs where football culturally relates to normative

standards in the social construction of hegemonic masculinity (Bourdieu, 1990, 1993; Epstein, 1998; Skelton, 2000). Further, the realisation of Zack's centralising of football with heterosexual implications (in E9.1.1 [16]) seemingly may connote with classification of men with interest in football within the school environment and not women (Mac an Ghaill, 1994). Zack's male preserve discourse on football assimilates his three other peers, SYS, Khai and Jibam and Mr Middleton with heterosexual male sensitivity. Nevertheless, they may indirectly subordinate woman through their notion of the game from a gendered perspective. Moreover, from a Malaysian cultural viewpoint football relates commonly with men rather than women (Mohd Sofian Omar-Fauzee et al., 2009). Hence, all three, Jibam, Khai and Zack stereotypically establish the idea football is all male preserve phenomenon (Skelton, 2002) (see Section 3.9).

On the other hand, as the verbal interaction takes place in E9.1.1 [8] to [16], Mazlee is sitting with his female classmates (in E9.1.1 [15] and E9.1.2 [25]), opposite his four peers, Jibam, SYS, Khai and Zack. Mazlee does not utter a word neither with his four peers or joins verbally in agreement with them that football is for men (in E9.1.1 and E9.1.2). Neither is he in agreement with his teacher that men in general are interested in football (in E9.1.1 [11] [13]). Therefore, the verbal inclusion of his peers' stereotypical ideas of football with heterosexual hegemonic implications may indirectly be in conflict with Mazlee who is present at the scene and seated with the girls (in E9.1.1 [15]).

5.3.3 The *Other* via Non-Verbal Inclusion in Male Preserve Football Game

This section involves the analysis of non-verbal processes in regards to male preserve football. The discussion is of images in Frames E3.1.1, E9.2.1 and E9.1.1.

In E3.1.1 [1], all five main male social actors, SYS, Jibam, Khai, Zack and Mazlee are at the school lobby. All of them are playing with a ball, presumably a football while they stand facing each other.

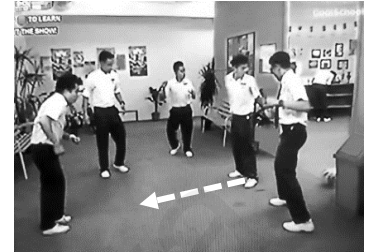
E3.1.1 [1]



E3.1.1 [2]



E3.1.1 [3]



5.3.3.1 Non-Verbal Stereotypical Skill Participation

Literally, in E3.1.1 [1], Jibam kicks the ball to Khai. Next, Khai kicks to SYS in E3.1.1 [2]. Next, SYS kicks the ball to Zack E3.1.1 [3]. However, Zack kicks the ball out of the door in E3.1.1 [5]. Via LS in E3.1.1 [1], [2] and [3] all five social actors are figuratively far from viewers' angle (see Section 4.5.2.2). As such, the five social actors may visually perceived as male school students playing a game with a ball like most Malaysian men do at educational institutions (Mohd Sofian Omar-Fauzee et al., 2009). In addition, the game may undergo foregrounding from the angle of four out of five social actors as a group of young men seemingly exhibiting their kicking skills. Interesting is that, their involvement and interaction among themselves and the ball may visually bring them closer via the images of kicking and group participation to once again to a male oriented football game (Epstein, 1998; Skelton, 2000).

E3.1.1 [4]



E3.1.1 [5]



E3.1.1 [5.1]



In addition, in E3.1.1 [4], through the MCU shot Mazlee is socially closer rather than far in his social distance from viewers' angle (see Section 4.5.2.2). Apart from that, he is directly involved with his interaction with the viewers as he points to himself to get the ball. His facial expression with a smile, gesture pointing to himself and angle of gaze looking at his friends through his image in MCU frame (in E3.1.1 [4]), Mazlee could be visually perceived in close proximity with his four peers. Hence, he is included in a game similar to any young man with interest to football. Next, through far distance in a LS from viewers' angle (in E3.1.1 [5] [5.1]), Mazlee runs out to get the ball that have gone out of the door while Jibam, SYS, Khai and Zack rush to the door to take a look at him.

Nonetheless, a transition visually takes place via the male preserve football game the moment Mazlee initiates to take the ball. The transition connotatively assimilates the four peers apart from Mazlee. The four may collectively bring to the realisation of a single group of young male students with interest in kicking the ball in comparison to Mazlee (in E3.1.1 [5.1]). Compared to his four peers Mazlee does not kick, but runs to get the ball (in E3.1.1 [5]). Thus, from the angle of participation, all four may assimilate via the action of their individual kicking to collective stereotypical actions of men with occupation of space and skill (Connell, 2005). Moreover, the collective assimilation of the four young men could further intensify their participation that signifies with successful masculinity from a hegemonic viewpoint (Epstein, 1998).

The realisation may take place indirectly via the four peers of Mazlee who are standing together as a group at the door while looking at Mazlee who is supposedly out of the group initiating to take the ball (in E3.1.1 [5.1]). Such an action may give way to some form of surprises with laughter in this sitcom as the ball runs out, not four who

goes for the ball but Mazlee who is with soft-traits (Hui, 2012). The surprises may visually realised through the four social actors who all kick the ball. However, Zack does not kick the ball to the next target that is Mazlee. Zack's action may seemingly bring to the realisation of him with purpose of avoiding Mazlee (in E3.1.1 [5] [5.1]). In addition, his actions may indirectly relate with Mazlee's presupposed effeminacy and they connote to the idea Mazlee is unable to kick the ball. Compared to four, comprising a nerd, a macho like character, a playful and a perfect gentleman all seem to get to kick the ball and target their kicking to each other but not Mazlee. When it comes to Mazlee, somehow, the ball misses him or it is made to be miss by Zack or his four male peers (in E3.1.1 [5]).

Findings show, through Mazlee's facial expression with a smile, he seems happy to pick the ball for his peers without any form of resentment (in E3.1.1 [4]). Moreover, he initiates such an action without asked by the four. Mazlee's initiation to pick the ball may alternatively decrease his equal relationship from his peers in regards to the skill of kicking. In such a situation, the power reaction towards Mazlee may decrease alternatively allowing the emotive reactions attributed for him to increase as an object of scrutiny (van Leeuwen, 2008). The four young men with skill in kicking may reflect upon Mazlee's depiction within the context of E3.1.1. At the same time, findings reveal he may reflect oppositional to the gendered norms of football privileged as real men's game through the inclusion of collective stereotypical performances when together aligned with Mazlee's presupposition of soft-traits.

In E9.2.1, all five social actors are involved in a football match between boys and girls' team. SYS, Jibam, Khai and Zack are participating in the football game as footballers.

E9.2.1 [6]

E9.2.1 [10]

E9.2.1 [11]

E9.2.1 [16]



As in E3.1.1, the action of kicking the ball by the four peers reinforced in E9.2.1. Khai kicks the ball in E9.2.1 [6] followed by SYS in E9.2.1 [10]. Next, Jibam prepares himself at the goal post in E9.2.1 [11] and Zack kicks the ball in E9.2.1 [16]. However, Mazlee is the referee as seen from a LS as in E9.2.1 [11]. Once again, he does not kick the ball. Instead of getting the ball, Mazlee initiates as a referee during the football match (in E9.2.1 [11]).

Visually, via his social distance from viewers' angle, Mazlee is visually and socially closer in the LS frame from viewers' angle in E9.2.1 [11]. He is closer via his foregrounding compared to Jibam at far end of the goal post. Hence, Mazlee through his distancing with the viewers is no stranger in the football arena as he does take part as a referee. Arguably, compared to Mazlee, Jibam is the goalkeeper in E9.2.1 [11] who is visually seen not involved in the action of kicking the ball through his images. However, via common sense, a goalkeeper does kick the ball in a football match compared to a referee as the ball reaches the goal post. Thus, Jibam still holds active participation as an iconic player similar to his other three peers SYS, Khai and Zack. Once again, in E3.1.1, though far distance the four stereotypically depict themselves non-verbally and thus visually as men involved in football as skilled players at school that represents an educational institution. Besides, institutions may embed definite social relations and hierarchy among men with efforts to meet hegemonic standards via

masculine themes through activities such as football. Nonetheless, the bearers with combination of skill in football are open to change (Connell, 2005).

5.3.3.2 Non-Verbal All Male Team Spirit

In E9.2.1 [1], the football match takes place at the sports centre. SYS, Jibam, Khai and Zack are all teaming up to cheer with Mr Middleton before the match with the girls' team begins.

E9.2.1 [1]



Mr Middleton, the male teacher, is foregrounded (in E9.2.1 [1]) with SYS, Jibam, Khai and Zack while the other male students are of far distance within the same frame of LS. The teacher's social involvement and interaction with Khai, Jibam, SYS and Zack may visually represent the unity of team spirit (Mohd Sofian Omar-Fauzee et al., 2009) among a single group of men. The visual connotation of the team spirit invested with support of a male teacher with all boys' team may visually bring to the realisation of subjectivity based on a gendered football sports or match (Skelton, 2000). Nevertheless, Mazlee is not involved in the boy's team in the action of cheering towards winning. He is also not anywhere nearby to the team though he is the referee. Visually, he is seemingly distant from boys' football team through the image in frame E9.2.1 [1].

The team spirit may also be realised via Jibam and Khai in E9.1.1 [14] as well as SYS and Zack in E9.1.1 [14] and 16] through their images.

E9.1.1 [14]



E9.1.1 [16]



All four show their excitement and contentment as their teacher, Mr Middleton, argues with Miss Soo that football is mainly a game for men rather than women (see Section 5.3.2.1). Presumably, via the foregrounding of facial features and gesture of Jibam, Khai (in E9.1.1 [14]) together with SYS and Zack in E9.1.1 [16], non-verbally they bring to the realisation of excitement and joy with cultural connotation. Their actions may connote with the sporting prowess of football as a game, heterosexually honoured. Moreover, their body language and their facial features could reflect upon the heterosexual game with forceful actions and attributes of strength and honoured, as all male preserve at school.

Through the images of team spirit in E9.2.1 [1] and E9.1.1 [14] [16], Mazlee is not included and not socially in close involvement with his four peers visually with football as male preserved sports (in E9.1.2 [25]). Instead, he is seemingly assimilated with the girls' team (in E9.1.2 [25] [26] [27]). The next section, discusses the various verbal actions of authority.

5.3.4 The *Other* via Verbal Authorisation of Male Preserve Football by Male

Teacher

This section, discusses verbal authority based on the utterances of Mr Middleton, the male English teacher. The extracts are E9.1.1 and E9.2.2. In E9.1.1 [11], Mr Middleton

responds to Miss Soo who requests him to correct the boys of their gendered perception towards football as a game for men (in E9.1.1 [10]). Mr Middleton utters to Miss Soo.

E9.1.1 [11] Mr Middleton: *Well, they are not wrong. Don't get me wrong. I'm not saying football is not for ladies. In general what I'm saying is men are interested in football.*

E9.1.1 [13] Mr Middleton: *Yes, we men love watching football and playing football.*

Mr Middleton, however, uses the pronoun *they* E9.1.1 [11] and substitutes with the utterance *they are not wrong*, as a response to Miss Soo. Via the use of a single pronoun *they*, Mr Middleton may arguably represent both Jibam and Khai as men, collectively identified with football game. He may also imply via his lexical choice of his own beliefs and values about men and football game equally shared by both Jibam and Khai. As a male teacher, he may also implicitly suggest football as sexually oriented sport from a gendered perspective particularly to the masculine identity. In other words, he may verbally relate football to the construction of masculinity (see Section 5.9).

Furthermore, in E9.1.1 [11], Mr Middleton uses the phrase *in general* presumably to relate to tradition or common sense that football is a phenomenon tied with heterosexual men (Skelton, 2000). In a way, Mr Middleton seemingly exaggerates on the use of plural noun *men* in E9.1.1 [11] and [13] in order to preferably reinforce football as a whole is a men's game rather than in the interest of women. Nonetheless, male teachers and boys regard football in school as an all male preserve activity (ibid.), especially (Mac an Ghail, 1994, p. 123).

Mr Middleton further utters *Yes we men love watching football and playing football* in E9.1.1 [13]. Literally, via the utterance of the phrase *we men love*, he directly agrees

men like him or young men like the male students (boys) *all love football*. By adding the pronoun, *we*, he may suggest football as a whole is a game identified with men of all ages as he includes himself and the four peers of Mazlee in the context of his discussion with Miss Soo. In addition, via the use of verb *love*, Mr Middleton intensifies the game with reactive emotions (see Section 4.5.2.4) of men's interest and participation in *watching football and playing football*. He signifies football as men's interest in *watching* on television apart from them (men) playing the game. Nevertheless, football may traditionally designate to the hegemonic notion via Mr Middleton's verbal implications via his 'utterance autonomisation' (van Leeuwen, 2008).

In E9.2.2, after the game, Mr Middleton utters.

E9.2.2 [22] Mr Middleton: *Alright boys*

E9.2.2 [24] Mr Middleton: *We shouldn't look down on anyone because of their gender. Including me. So I think we should apologise to the girls together.*

Findings show, through, the use of two nouns *boys* (in E9.2.2 [22]) and *girls* (in E9.2.2 [24]), Mr Middleton lexically allows football game to be perceived from sexual perspective between boys and girls. As such, he goes forward to apologise to the girls' team. Via his actions, Mr Middleton's use of phrase *including me* (in E9.2.2 [22]) may further suggests football perceived from men's dominance over the game. According to gendered zone of play with football, boys gain automatic rights to football compared to girls with marginal tenancy (Clark & Paechter, 2007). In such instance, Mr Middleton could in a way conclude football game as a "legitimate culture" (Cushion & Jones, 2014) in other words, predominantly a popular culture with men rather than women. Further, the legitimacies embodied via Mr Middleton's utterance (in E9.2.2 [24]) are included with respect for authority, hierarchical awareness, collectiveness, and winning in football as a male oriented game (ibid.).

Mr Middleton's utterance reflects on him as a teacher of his notion to football from a hegemonic viewpoint (see Section 3.9). However, a male teacher's cultural notion of football game or match verbally may reflect on traditional values from heterosexual and hegemonic standpoint, which is significant to this study. Such values may be a problem to a young man with soft-traits like Mazlee. No doubt, Mr Middleton proposes not to look down at anyone *due to their gender* (in E9.2.2 [22]) which directly implies his view of football through his discrimination between boys or girls' team. Nonetheless, the male teacher leaves out Mazlee from both teams. The next section discusses non-verbal authority of various forms.

5.3.5 The *Other* via Non-Verbal Authority in Male Preserve Football Game

Authority via male preserve football game takes place in various non-verbal forms via the images that eventually reflect upon Mazlee as the *Other*. Authority takes place visually via main male social actors that are Jibam, SYS, Khai, Zack, with the presence of Mazlee. Findings show, authority also comes into force via Mr Middleton's participation with the four social actors. The discussion also includes the findings based on role model authority, personal authority and institutional authority. The extracts involve are E9.1.2 and E9.2.1.

5.3.5.1 Non-Verbal Role Model Authority via Male Peers

In E9.1.2 [25], [26] and [27], all five main male social actors that are Jibam, Khai, SYS, Zack and Mazlee are all sitting at the school lobby. Mazlee is sitting opposite his four peers. Miss Soo calls out her girls' team to follow her. As the girls follow Miss Soo, Mazlee stands up to follow the girls (in E9.1.2 [25] and [26]).

E9.1.2 [25]



E9.1.2 [26]



E9.1.2 [27]



Findings in frame E9.1.2 [25] reveal, non-verbally Mazlee undergoes foregrounding directly with the girls group through his close distance from viewers yet oblique but close angle with girls. Thus, his image assimilates as a member of the girl's team rather than the boy's team. However, in LS frames E9.1.2 [26] and [27], Mazlee is in direct address from the angle of his four peers' social relation and interaction with involvement via their actions over him. As Mazlee stands before them to follow the girls, the four peers (in E9.1.2 [26]) turn to look at Mazlee while they point at him (in E9.1.2 [27]) and ask him to take a seat instead of following the girls. Visually, the images of the four social actors seemingly reflect on a collective group formation of young men perceived through their same actions in E9.1.2 [26] within a LS frame. In E9.1.2 [27], Mazlee takes a seat as he decides not to follow the girls by sitting down.

The actions of the four social actors over Mazlee, visually takes on a hegemonic dimension on masculinity within frames E9.1.2 [26] and [27]. The four peers arguably signify Mazlee to follow their demands and thus they exercise authority over him. Another embedded meaning comes into realisation when Mazlee sits signifying his acceptance to his male peer group's demand rather than him acting against his four peers' authority. Mazlee neither resists nor challenges their demand over him. As such, visually the four may depict the heterosexual role models or as men of the norms within the school community with authority over Mazlee. Presumably, the four young men demand Mazlee to act like a man and "not a sissy" (Kian, Mondello, & Vincent, 2009,

p. 394) at the football match that is to take place based on sexual orientation division of boys' team and girls' team. Via the images alternatively the actions of the four policing Mazlee may bring to the realisation of a collective act for the sake of upholding heterosexuality. By doing so, the four may be seen further to sustain and maintain their male standards via male preserve football game (see Section 3.9).

Interesting in this study is that, in contrast to Mazlee, the four peers with power dominance may relate to men with role model authority. Therefore, they may challenge Mazlee's effeminacy in order for him to join the boys' team via the football match. The four may also be perceived in mere name of comedy, subtly remind Mazlee he belongs to the boys' team and not the girls' team. As a result, in this study findings further reveal such a reminder may connote indirectly to young men like Mazlee at school who do not accomplish football in a game related with men. In a way, the reminder might also authorise Mazlee. In other words, visually the gendered interpretation may be realised through Mazlee's behaviour who resists joining the boys' team.

In addition, the realisation with culturally hegemonic implications may also be through other men as role models of football watching Mazlee. Hence, via the images of E9.1.2 [25], [26] and [27] the power relations of the four young men in comparison to Mazlee are increased. As such, the emotive reactions attributed visually towards the four young men in a way decreased, as their power to hegemonic discourses via football is increased. However, Mazlee undergoes decreased power relation through role model authority (see Section 3.5.2) via his four peers demand for his actions to be heterosexually normative in regards to football. Visually, his non-adhering to the norms of the game through the images of E9.1.2 [25] to [27] attributes him to increased emotive reactions from viewers' angle.

Therefore, the amount of reactions towards Mazlee when increased may counter hegemonic discourses with homophobic reactions via subtle heterosexual sensitivity. In such a context (in E9.1.2), Mazlee could be visually depicted as subversive to hegemonic cultural notions of football with male heterosexual sensibility. Besides, the four archetypes as role models at school may subtly project football with homophobia visually through role model authority (see Section 3.5.2), subtly via laughter in the mere name of entertainment.

5.3.5.2 Non-Verbal Personal Authority via Male Teacher

In E9.1.2 [26] and [27], Mr Middleton looks at Mazlee as he is authorised by his four male peers to sit down with them and not to follow the girls. Through the images of these two frames, Mr Middleton is between the two rows of students. He is in the middle while through the images of [26] and [27] there are two divisions from his angle in this LS frame. One division is a row of young men within the school grounds who are authorising Mazlee. The other division is Mazlee left alone and who is being authorised by his four peers to sit down. Visually, Mr Middleton is in between and through his images in both the LS frames. The male teacher looks away from the four young men who are authorising Mazlee in E9.1.2 [26]) and in E9.1.2 [27], he looks at Mazlee rather than the young men.

Through these two frames the images of Mr Middleton visually allows the realisation of social involvement via his personal authority foregrounded of him in frontal angle with Mazlee. Nonetheless, he is in oblique angle and detached from the four young men (in E9.1.2 [26]) [27]). The personal authority invested as a teacher may reflect with power relations between two divisions of men on football with heterosexual hegemonic implications leading to Mazlee's backgrounding (see Section 3.9). Visually, Mr

Middleton may seemingly authorise the backgrounding of Mazlee as he looks away at Mazlee while SYS, Jibam, Khai and Zack demand Mazlee to sit down (in E 9.1.2 [27]). Mazlee's backgrounding may also take place when the four exercise their authority over him in the presence of their male teacher where they directly address him to sit down (in E 9.1.2 [26]).

Interesting is that, in the process of ignoring the demands of the four, Mr Middleton does not show any resistance to the four young men who are all exercising their power over Mazlee. Neither does he express any form of resentment towards Mazlee except to look at him while undergoing subordination via the four group members. Hence, power relation could be realised (in E9.1.2 [26] and [27]) via authorisation, that takes place by men among men of different status over Mazlee. The power is not only via dominance of one peer group over another male peer, but also invested via personal authority of a male teacher. Thus, Mr Middleton may in a way, perceived to allow the authorisation of role-model authority exercised via an institutional school setting among men of different class segregation (see Section 3.3.2). Nevertheless, in this study, Mr Middleton's indirect authority could arguably bring to the realisation of a homosocial group of young men as subjects of heterosexual hegemonic classification via school. His authority could further symbolise football at school, as common sense practice that compromises with sexual orientation in line with gendered cultural norms (Mohd Sofian Omar-Fauzee et al., 2009).

5.3.5.3 Non-Verbal Institutional Authority

In E9.2.1 [1], Mr Middleton is standing along with the male footballers that are SYS, Jibam, Khai and Zack. All four are members of his boys' team. Presumably, Mr

Middleton is included with the team non-verbally to signify his support and to boost the spirit of his team members before the game begins.

E9.2.1 [1]



Visually, in E9.2.1 [1], Mr Middleton's presence is symbolic from another dimension in relation to authority. His presence may reflect on a setting in a school that supports sports-based practices and thereof the conventional values of what it means to be a man via male preserve football game or match (Connell, 2005). In such a scenario, Mr Middleton presumably embodies heterosexual masculinity as he supports a male team and not a female team. In this study, the male teacher's presence visually brings to the realisation of football as not for women but men.

Hence, masculinity of different hierarchical positioning may be dialectical. In other words, they may not correspond one way via social interaction alone but via institutional setting as well. Such a setting via non-verbal social positioning through the far distance through LS frame (in E3.1.1 [1]) yet made close through a network of team members and a male mentor may serve as a foil against construction of oppositional masculinity via a sport (see Section 3.9). Hence, in this study, man like Mazlee who in a way do not adhere with institutional masculinised football politics may undergo scrutiny from hegemonic viewpoint with the construction of team. Further, the visual formation of the team without his inclusion may be in disagreement with his positioning from a heterosexual hegemonic viewpoint within a school setting. The next section discusses football in the form of instrument that contributes to the reflection of the *Other*.

5.3.6 Football as Male Dominant Instrument

Throughout E3.1.1 and E9.2.1, a football as an instrument in non-human form plays a significant role in the depiction of masculinity of various hierarchical positioning. The presence of a football may allow for meaning making both literally and rhetorically via the actions of the social actors. Literally, the image of football as an instrument of non-human form is interactively use with the identification of a game or match (in E3.1.1 and E9.2.1). Rhetorically, the same football allows power relations exercised among young men and authoritative figures at school. As a result, the very presence of a football as an instrument, may allow gendered transition to take place via interwoven through non-behaviouralised actions in this study (see Section 4.5.2.3). The action of kicking by the four peers rhetorically brings domination of a game that is presupposed culturally confined to men (Mohd Sadek Mustaffa et al., 2014).

Nevertheless, the image of football may also reflect power related issues of gendered strategies among men, as they are actively involved. Within the context of events E3.1.1 and E9.2.1, football then may create roles, identities and meanings to represent social meanings by culturally marking men with sporting skill (Mohd Sofian Omar-Fauzee et al., 2009). Football as an instrument may visually perceived with space and force in operating with other men. In doing so, men may take heterosexuality for granted among players (Skelton, 2000).

Besides, a football manipulated in a game could be key signifier of successful masculinity (Swain, 2000). Moreover, the performance of masculinity can be symbolic and kinetic, being social and bodily inter-grated as an object symbolising social process even in terms of masculinity of different hierarchical classification. Through this study, visually, as an instrument, in a game or a match a football may perceived central to

gender regime of a school in relation to the construction of dominant mode of masculinity that is hegemonic. Apart from that, football with agency as an instrument kicked with skill by various archetypes may counter hegemonic masculinity with sensitivity against homophobic discourses. However, the same football as an instrument in the context of extracts E3.1.1 and E9.2.1 may also reflect in the fluidity of masculinity with such men as Mazlee to undergo conflict when seen oppose to hegemonic discourses.

5.3.7 Mazlee with Complicity via Male Preserve Football

In E9.2.1 and E9.2.2, a transformation takes place in Mazlee's depiction with the game from a hegemonic positioning compared to his non-inclusion in the processes of the football game with his peers and his participation. The next sub-sections discuss Mazlee's complicity via his participation in football.

5.3.7.1 Complicity via Images of Non-Active Participation

Visually, Mazlee is not in the frontline via the football game (in E3.1.1 [1] [2] [3]) with his group members. Despite his presence and non-inclusion in his skill in kicking, Mazlee does participate in the game. However, he may not take risk to kick the ball (in E3.1.1 [4] [5]), as a skilled heterosexual man of the norms would do or in a sport culturally assumed to be played by men with mastery of competitive skill (Mohd Sadek Mustaffa et al., 2014).

In E9.2.1 [6], [10] and [16], Mazlee's peers are collectively involved in the game via their stereotypical actions of kicking and thus socially interactive among themselves as a team with willingness to win. Hence, his four peers' perceived with dynamic activation and participation may have an effect in isolating Mazlee (Connell, 2005). Due

to that, Mazlee can be an object of scrutiny within the interplay of techniques involving emotional distancing within conflict ridden football participation (ibid., p. 169). In this study, men like Mazlee may be with hegemonic masses, yet may not necessarily embody hegemonic masculinity via sports. Mazlee may involve in the football activities but not in the forefront compared to his four peers who reflect as footballers with skill. He may also not be in the forefront though involved, as he could be mark of complicit masculinity. Besides, his backgrounding may give way to arguments due to increased emotive reactions to his attributes of soft traits. Such embedded representations via male preserve football may encounter Mazlee in terms of hegemonic masculinity.

5.3.7.2 Complicity via Images of Referring

Via the images in E9.2.1 [9], [12] and [17], Mazlee may undergo foregrounding with direct address through his positioning as a referee. Mazlee holds a different positioning via his social distance with his involvement and interaction with the game.

E9.2.1 [9]

E9.2.1 [12]

E9.2.1 [17]



Compared to his four peers in E9.2.1 [9], [12] and [17], Mazlee brings a difference through his depiction in the football match via his images with close social distance as referee within MCU frames. Although he dominates the football match and footballers, his power relation that comes with dominance is blurred through his images (in E9.2.1 [9] [12] [17]). Firstly, he is detached through his social involvement as his images are at oblique angle though closer in distance while he looks away from viewers. Secondly, he is with indirect address through his social interaction for he is not at eye-level to gain

power over his depiction. Thirdly, he holds the whistle with power to lead the game yet he looks away from viewers' gaze. However, his visual grammatical realisations that come along with his image may instead decrease the power of his dominance as a referee in the match (see Section 4.5.2.3).

In such visual interplay of multiple combination and gradations, non-verbally, Mazlee may bring about symbolic blurring to his dominant role as a referee (van Leeuwen, 2008). Presumably, he may represent the *Other* while he seemingly undergoes backgrounding when he is not seen as one of 'us' (male footballers). Instead, he may bring to the realisation of a young man, not so close to the toughness, skill and aggressiveness that comes along in a match meant for real boys or men (Swain, 2006). Nevertheless, in this study, the visual realisation of his social disempowerment through indirect address may align with his effeminacy rather than his dominant role as a referee. As a result, when the power relation of Mazlee visually decreases, the emotive attributes for him increases as it connotes and aligns with his presupposed effeminacy.

Besides, Mazlee takes a neutral role in the game by being a referee. By doing so, Mazlee presumably does not represent the boys' team or the girls' team. He stands alone on his own from his male group peers who are dynamically active participants while he prefers to be a referee in the match. Via his images of referring (in E9.2.1 [9] [12] [17]), Mazlee is also seemingly distanced from his social interaction with direct participation in the aggressive move with football compared to four peers and male teacher. Thus, men similar to Mazlee may undergo separation without rejection as an outsider (not real man) though engaged as a referee within a network of peers seemingly seen heavily masculinised via heterosexual expertise as footballers.

As an alternative, Mazlee as referee dominates the game and movement of the footballers who are his four peers or girls in the match. It is him who takes the lead and in ordering the game. Such visual interplay may also come through the visuals of E9.2.1 [9], [12] and [17], bringing to the realisation of him being part of the game. Therefore, another twist in terms of masculinity in male preserve football may be realised via Mazlee's dominance as referee. Men with soft traits and culturally tied with effeminacy also could be included in football from a gendered hegemonic perspective.

Football may also end up with men like Mazlee who are oppositional to hegemonic masculinity. Nonetheless, dynamically activated is a nerd like Jibam, a perfectionist like Khai, along with SYS and Zack, from a heterosexual perspective presumably dominate football as culturally honoured game. Men like Mazlee can also dominate the football arena not as footballers but as referees. Thus, in this study, through the inclusion of Mazlee and female team members, the notion of hegemonic masculinity may undergo a crisis in terms of football that culturally made popular as man's game (see Section 3.9).

5.3.7.3 Complicity via Split Images

Mazlee is between two teams (in E9.2.2 [21]), yet visually he may undergo backgrounding while standing between the boys' and girls' teams. In E9.2.2 [25] and [26], via oblique angle he is partially with a slacker participation. His symbolic demand of social involvement as a referee may decrease when interacted from viewers' angle.

E9.2.2 [21]



E9.2.2 [25]



E9.2.2 [26]



Visually, via LS frame and depicted as far from viewers and not as one of us, Mazlee's social distance may signify his presence distant from viewers (in E9.2.2 [21], [25] [26]). Furthermore, he is distant to not only viewers but also his peers, Mr Middleton, Miss Soo and the members of the two teams as they all look away from him at oblique angle (in E9.2.2 [21]). In contrast, all the other students together with the four peers of Mazlee undergo foregrounding as sexually oriented teams while as referee he may stand neutral compared to the two team members. Neither is he, totally omitted nor culturally excluded from the match. However, his social positioning as a male participant in football within the images of frames E9.2.2 [25] and [26] may in a way 'carefully crafted' (Connell, 2005). Such display of images of Mazlee between the boys and girls' team in this study may connote with split perception of him from a hegemonic viewpoint. Hence, visually, his images allows for argument or critique from a gendered standpoint in regards to masculinity.

Mazlee's incomplete image may visually undermine his hegemonic positioning on masculinity when perceived along with his effeminacy and in comparison to the full body images of his four peers. Moreover, their bodily structures of image formation are all in a straight line with their male teacher. Visually, the team members may seemingly display the idea of a collective team network of footballers. The footballers are those whom perceived as straight men and endorsed with authority by the presence of Mr Middleton. On the other hand, the presence of teachers together with other male and female students could bring into realisation of a school community. However, interesting in this study, is the power relation of heterosexual dominance gain by the teams through the presence of Mazlee. Besides, power is not gain through eye level gaze but with the depiction of two teams involved with a referee presupposed with soft traits.

5.3.8 Backgrounding of Mazlee via Male Preserve Football

Mazlee's backgrounding establishes both verbally and non-verbally via football game and match, through various realisations such as his peers and other character roles. The other character roles are teachers and classroom community via heterosexual discourses. The next sub-sections discuss the hegemonic discourses via football that take place within the scene events throughout the five extracts (see Section 5.3.1)

5.3.8.1 Backgrounding via Verbal Disassociation from Skill Participation

In E3.1.1, Mazlee is with his four peers, SYS, Jibam, Zack and Khai who are all presumably kicking a football at the school lobby. When Zack kicks the ball, it goes out of the school lobby, Mazlee utters,

E3.1.1 [4] Mazlee: *Biar aku ambil*

(Let me take)

Literally, Mazlee decides to take the ball out of his own initiation. By the actions of proposing to take the ball verbally in E3.1.1 [4], he may suggest his disaffiliation and non-assimilation with his hegemonic male peers who are involved actively in the game. Moreover, Mazlee utters only after he does not get to kick the ball when Zack kicks it out of the door instead to Mazlee (in E3.1.1 [1] to [5]). Mazlee's utterance of verbally announcing his decision to voluntarily take the ball, *biar aku ambil (let me take)*, in E3.1.1 [4] might alternatively reflect on his soft passive traits compared to the toughness related to the game among his peers (Swain, 2006).

In this study, Mazlee's verbal action may indirectly allow him perceived outside a game culturally conformed to men. Nevertheless, a football game provides a dominant site for performance of hegemonic masculinity (Swain, 2000) while a footballer is commonly, perceived an iconic male (Cashmore & Parker, 2003). However, in such a

context, it does not necessarily mean his four peers subordinate or they have any desire to subordinate him due to his verbal implication with the deed to pick the ball. Instead, the cultural practices co-present with values and beliefs of how football relates to hegemonic notion via players' actions in the game may bring about evaluation toward Mazlee via reaction processes. Such practices may play a role to the emotive reactions towards Mazlee. When Mazlee disrupts the game in E3.1.1 [4] with what seems a verbal deed, his power may decrease and the emotive attributes towards him increases (van Leeuwen, 2008). Besides, players are real man with certainty and control in the game (Connell, 2005). Hence, he may undergo scrutiny compared to his four peers due to his verbal actions that may allow his backgrounding from the hegemonic notion.

5.3.8.2 Backgrounding via Verbal Assimilation with Girls' Team

In E9.1.2 [24], after Miss Soo agrees with Mr Middleton for a football match, she calls the female students to follow her. She uses two lexical choices, *Come on girls. Let's go.* She uses the noun *girls* to identify her team that would play against the boys' team (in E9.1.2 [24]). Hence, her utterance of the noun may bring to the realisation of the game between two sexes. Moreover, the segregation of sexes is also realised directly via forecast of scoreboard during the event of football match (in E9.1.2 [10] [11] [12] [16]). Hence, Miss Soo verbally and indirectly foregrounds the idea of a team based on sexuality with her preference for girls. Interesting is that, Mazlee who is seated with the girls rather than his male peers stands up from his seat to follow Miss Soo and the girls.

Findings based on Miss Soo's verbal actions (in E9.1.2 [24]) and Mazlee's reaction (in E9.1.2 [25] [26]) of her verbal implication, may bring to the realisation of a male student oppositional to hegemonic norms held with football. The norms may relate with boys who without questioning are to be members of the boys' team rather than the girls'

team. The unquestioned norm may be due to a popular culture valued from a gendered perspective at schools (Mohd Sofian Omar-Fauzee et al., 2009). Besides, such gendered conditioning could allow for men like Mazlee to undergo backgrounding from the hegemonic discourses when he assimilates to the verbal call made for girls and not boys. Thus, young male teenagers similar to Mazlee who do not associate closely with football under the school regime could be marked from a hegemonic viewpoint (Swain, 2006). Again, verbally, the scoreboard might also connote with football with heterosexual and thus gendered implications as it defines the scores for each team through two sexes (in E9.1.2 [10], [11], [12]). However, with Mazlee following the girl's team (in E9.1.2 [25] [26]) and through the realisation of the scoreboard (in E9.1.2 [10], [11], [12]), he may undergo backgrounding.

Thus, he could be marked as oppositional to the hegemonic notion in terms of masculinity aligned with the football match. Findings in male preserve football reveals via backgrounding Mazlee may easily assimilate with femininity or with gayness. As such, his gendered positioning from a hegemonic viewpoint may further undergo symbolic blurring in terms of masculinity. As a result, through male preserve football he may encounter with subversive discourses via his backgrounding as the *Other*.

5.3.8.3 Backgrounding via Verbal Non-Inclusion in Boys' Team

Findings reveal, while Mazlee is sitting with the girls in E9.1.1 [15], Mr Middleton's utterance directly addresses the four peers rather than Mazlee himself through his choice of phrase, *we men* (in E.9.1.1[13]). In such an event, Mr Middleton may bring to the realisation of verbally avoiding Mazlee and not including him in his argument that football is all about 'man'. Hence, Mr Middleton verbally honours football as hegemonic through his verbal utterance (in E9.1.1.1 [11] [13]). However, Mr

Middleton's verbal actions do not refer or he presumably ignores Mazlee who is present at the scene when he concludes, *we men*. Mazlee may undergo backgrounding as a member of the male preserve football via the verbal actions of his male teacher. At the same time, his four peers Jibam, SYS, Khai and Zack also support Mr Middleton verbally that football is male preserve game. The interactive support of the four peers with the male teacher without inclusion of Mazlee may verbally bring to the realisation of him undergoing backgrounding. At this point of the findings, the backgrounding is via men and their notion of football as male preserve game.

5.3.8.4 Backgrounding via Skill Participation

Visually, the symbolic demand via E3.1.1 [1] [2] and [3] of Mazlee together with his four peers may articulate his backgrounding through his action of not kicking the ball. Mazlee is distanced from the action of kicking the ball (in E3.1.1 [1] [2] [3]). Neither, SYS, Jibam, Khai or Zack kicks to him. In doing so, though present in the context of the game event, Mazlee undergoes visual backgrounding. He may undergo backgrounding from hegemonic discourses via his action of abstaining or apparently missing the kick that is very much an iconic action in a football game, (in E3.1.1 [1] [2] [3]). In E9.2.1, Mazlee is involved in the match with his four group members. Again, he is not included in the action of kicking the ball, as a referee (in E9.2.1 [9] [12] [17]) compared to his four peers who are actively participating in the match (in E9.2.1 [6] [10] [16]).

Despite that, the four peers inclusion of their kicking actions may bring to the realisation of football as a competitive game towards winning (in E9.2.1 [1] [6] [10] [16]) with prowess as real man do with hegemonic implications (Connell, 2005). However, in this study, Mazlee's actions do not assimilate with the images of kicking like his four peers in E3.1.1 and E9.2.1. Therefore, the actions of him being not

included in his participation via kicking compared to his four peers may allow him to undergo backgrounding from a hegemonic viewpoint. Moreover, he is present yet he does not take part in a skill that is realised via hegemonic implication through the skill of kicking by the players. Instead, he is a referee in the game that once again allows for symbolic blurring of his depiction in terms of masculinity when compared to his four peers even though he undergoes backgrounding.

5.3.8.5 Backgrounding via Stereotypical Inclusion

The stereotypical depiction extends within the context of a football game via action of the social actors in E3.1.1 and a football match in E9.2.1. At the same time, the stereotypical inclusions bring to the realisation of the game, as all male preserve football. Furthermore, similar gestures of individual kicking and rituals of kicking through turn-taking strategies (in E3.1.1 [1] [2] [3] and E9.2.1 [1] [6] [10] [16]), intensifies football as male preserved game. Again, the same actions reflect upon gestures of team spirit among the four social actors in stereotypical manner towards cheering before the match (in E9.2.1 [1]). However, findings also reveal that via the transitions of same actions shared among the social actors, Mazlee is not included visually through stereotypical actions of kicking the ball (in E3.1.1 [1] [2] [3] and E9.2.1 [1] [6] [10] [16]). He is not included with his four peers who are stereotypically in support of Mr Middleton while he sets his argument with Miss Soo that football is in the interest of men (in E9.1.1 and E9.1.2). Mazlee is also visually not included stereotypically as a team member via the team image line-up (in E9.2.2 [21] [24] [25]).

In such a scenario, he may visually be an object of scrutiny through stereotypical positioning that leads to his backgrounding for he is visually not included while he is present in the game and match. Thus, in male preserve football, Mazlee's

backgrounding is not due to him totally omitted from the game. It is through the subtle implication of his participation in a game and match with gendered notion that allows his backgrounding. Moreover, conflict may arise through another added chain of intersection in this study. The chain is between heterosexual (team assimilation) and referring (Mazlee) criss-crossing with hegemonic and complicit discourses in terms of backgrounding. Therefore, his backgrounding through hegemonic inclusions along with participation as referee may bring about fuzziness of his gendered positioning via male preserve football.

5.3.8.6 Backgrounding via Collective Group Inclusion

Findings reveal, Mazlee is visually not depicted as a group member in a football team that is sexually identified as boys' team by the school (see Scoreboard in E9.2.1 [10] [11] and [16]). In addition, Mazlee does not support the boys' football team when he is also a male student and a male peer of the members of the team (in E9.1.1 and E9.1.2). Instead, he stands neutral on his own and with no connection to the all boy's heterosexual team or group (in E3.1.1, E9.1.1, E9.1.2, E9.2.1 and E9.2.2). His non-inclusion could connote him out of the in-group boys' team membership (in E9.1.2 [1] and E9.2.2 [21]). With such realisation, the construction of masculine identity via a football game or match can go beyond the personal accomplishment of masculinity. The accomplishment could lead to a collective enterprise of a group with hegemonic collective implications while Mazlee via his non-assimilation may undergo backgrounding. Findings further reveal Mazlee may undergo backgrounding through the idea of homosocial masses via various group participation of his four peers who exalt football as male preserve (in E9.1.1 E9.1.2 and E9.1.2 [1]). Thus, this study provides a broader notion towards the backgrounding of the *Other* through the

recontextualisation of the hegemonic notion across individual to collective homosocial depiction involving men's sexuality and gender construction.

5.3.8.7 Backgrounding via Personal and Role Model Authorisation

Personal and role model authorisations take place in the backgrounding of Mazlee through male preserve football. This section discusses authorisations that are realised through Mazlee's four male group members and Mr Middleton.

Mazlee undergoes backgrounding via his four peers' social action of wanting him to take a seat (in E9.1.2 [26] [27]). Hence, their authorisation as role models to the heterosexual norms reinforces their hegemonic authority over Mazlee. As role models via football match, presumably the four, Jibam, SYS, Khai and Zack culturally exalt themselves as men with a sports or game perceived with male standard qualities. Thus, their positioning with heterosexual cultural qualities, and thus hegemonically tied to football can background Mazlee. Nonetheless, role models within school environment do have implication in local environmental culture such as school (Mohd Sofian Omar-Fauzee et al., 2009).

Mazlee may also undergoes backgrounding via the authorisation of Mr Middleton who is a teacher. As a teacher invested with personal authority, Mr Middleton seemingly allows the backgrounding of Mazlee via the direct demand of SYS, Jibam, Khai and Zack to exert their power together over Mazlee (in E9.1.2 [26] [27]). Thus, the teacher's personal authorisation in ignoring Mazlee who undergoes domination by a single group of men allows for increased emotive reactions towards Mazlee. The emotive reactions may decrease, as Mazlee is with no power compared to his four peers.

Interesting is that, the teacher's action of allowing Mazlee's subordination may automatically bring to the realisation of men with hegemonic power relations. Further, the power relations may embed with the idea of class segregation in the process of backgrounding. Next, the power relations intersect between two social standing between male and female teacher. Hence, the backgrounding intertwines with hegemonic discourses on masculinity through several levels of class, power and social order. Therefore, via the findings in male preserve football, backgrounding takes place through various chains of intersections, which lead further towards subordination. The next section discusses his subordination that takes place via male preserve football traditionally enjoyed and played by Malaysian men (Mohd Sofian Omar-Fauzee et al., 2009).

5.3.9 Subordination of Mazlee via Male Preserve Football

Mazlee may undergo subordination through agency given to inclusion of various agents such as his own peers and other character roles interactively involved in the event of football game or match. The discussions in the sub-sections are on Mazlee's positioning in terms of subordination of various forms (see Section 3.3.2.3). His subordination is present although co-exist with his complicit depiction on masculinity in the scene events of E3.1.1, E9.1.1, E9.1.2, E9.2.1 and E9.2.2.

5.3.9.1 Subordination via Homosocial Formation

Subordination of Mazlee may naturally take place via the assimilated dominance of a homosocial group, depicted both verbally and non-verbally as male players or as a team (in E9.2.1 [1]). In such an instance, via kicking skill (in E3.1.1 [1] [2]), team spirit (in E9.2.1 [1]) and confidence in competing (in E9.2.1 [6] [10] [16]), Jibam, SYS, Khai and Zack may gain cultural dominance via football within the context of a school

community. However, the reflection of heterosexual and homosocial formation with dominance may alternatively subordinate Mazlee in terms of the game or match with hegemonic discourses. In such an event, Mazlee may be a symbolic target of cultural opposition with gendered discourses in terms of masculinity related to heterosexual masses via football.

In male preserve football, subordination of Mazlee linguistically (in E9.1.1, E9.1.2 and E9.2.2) and visually (in E9.1.1, E9.1.2, E9.2.1 and E9.2.2) may reflect upon other men similar to him with effeminate traits within or beyond a school environment. Besides, in this study, subordination aligns with the homosocial masses who exalt football with the idea, it is for men and played by real man (in E9.1.1 and E9.1.2). The next section discusses various forms of subordination of Mazlee that allows him to be reflected as the *Other*.

5.3.9.2 Subordination via Peer Authority Personal Boycott

Visually, in E9.1.2 [26] and [27], Mazlee may undergo subordination, as he is directly authorised by his four heterosexual peers Jibam, SYS, Khai and Zack, demanding him not to follow the girls. Mazlee, however, gives in to his peers demand without challenging (in E9.1.2 [27]). In such circumstances, the authorisation exercised by the four establishes Mazlee as a target of subordination. Subordination could also establish due to Mazlee's own action of wanting to follow the girls (in E9.1.2 [26]).

In other words, young man similar to Mazlee with effeminate character traits presumably may reflect as a 'sissy' and thus, undergo personal boycott via role model authority by own male peers (see Section 3.5.2). The boycott could legitimise the authority of heterosexual role models towards homophobic culture with prejudice

towards gayness that may assimilate with femininity. Besides, gayness or homosexuality undergoes subordination through name labelling from a Malaysian social cultural gendered perspective (Hui, 2012). At this point, another chain of intersection takes place in this study. Subordination intersects between the subjugation of woman from a feminist viewpoint and man of effeminate traits via personal boycott from queer perspective. These two perspectives then intersect between established ideas of heterosexual hegemonic norms along with subordination that goes against the norms. However, the process of subordination is fluid and blur with Mazlee's participation, as a referee (in E9.2.1 and E9.2.2). Nevertheless, subordination may lead to marginalisation.

5.3.10 Marginalisation of Mazlee via Hegemonic Ideology with Authorisation

Marginalisation of Mazlee may take place through hegemonic ideology reflected through his four peers' authorisation over him (in E9.1.2 [26]). Mazlee may undergo marginalisation as he follows their demand without any argument with them (in E9.1.2 [27]). Their authorisation may remind him that he is a member of the boys' team and not girls' team. Hence, Mazlee is subjectable to their demand, of how he should act in the school environment where football is culturally valued with hegemonic ideology from a heterosexual male perspective. The authorisation of football endorsed by the teachers with hegemonic ideology may also allow Mazlee's marginalisation to come into force (in E9.1.1, E9.1.2 and E9.2.2 [21]). Thus, marginalisation could also be marked via an institution such as a school (see Section 5.3.10) apart from those invested as teachers (see Section 5.3.8.7).

Therefore, via marginalisation he may undergo subjugation followed by discrimination, resistance or oppression when deemed as the oppositional *Other* to hegemonic assumptions. The assumptions held by his male peers, male teacher as well

as the school community within the school as an institution with the idea football as male preserve could end up in conflict with Mazlee.

5.3.10.1 Contradiction within Marginalisation

Contradiction arises when Mazlee becomes a referee by participating in the football match (in E9.2.1 and E9.2.2). However, it is the dominance of assumptions along with Mazlee's presupposition of his effeminacy may allow such a contradiction to be overruled leading to his marginalisation via football with hegemonic ideology. The fact he is a referee may not be the problem for Mazlee, but his presupposition might be problematic in contrast to the hegemonic ideological assumptions held by both men and school community (in E3.1.1, E9.1.1, E9.1.2, E9.2.1 and E9.2.2).

The contradiction of his marginalisation could also be realised visually via the symbolic blurring of his participation in football through dissected images of him (in E9.2.2 [25 [26]). At the same time, while Mr Middleton and the male students settle for gender equality with the girls' team (in E9.2.2 [22] [24] [25]), Mazlee stands in between the boys' and girls' teams (in E9.2.2 [21]). He stands with no relationship to any of the team though he is a referee. Despite having a configuration of practice generated in particular settings through football and its notion tied to hegemonic masculinity, there seems to be a changing structure of relationship to Mazlee's depiction. Although Mazlee participates, apparently due to his fluidity through the game presumably he is trapped between subordinate and complicit with marginalisation, all interwoven and unfixed in terms of hegemonic masculinity.

Again, he may be hegemonic by being a referee or with interest in football. Yet, his hegemonic masculinity itself is blur in providing a resolution to his hegemonic social

positioning. Perhaps, the blurring is part of this sitcom's mobilisation of gendered politics by providing some form of either positive or negative resolution to his depiction of masculinity. In doing so, Mazlee through his verbal and non-verbal representation may counter or encounter hegemonic discourses. However, in a sitcom, his depiction may presumably be laughed at with his actions that comes with full of surprises (Billig, 2005) via a football game and match as mere form of entertainment among five social actors (see Section 5.3.1).

As a result, the surprises may lead to his masculinity with hegemonic discourses underpinned with marginalisation with the very fact of his presupposed effeminacy. Hence, he may end up being oppositional to hegemonic ideology valued, accepted, honoured and privileged by the Malaysian society. Besides, from a Malaysian cultural viewpoint, football is a popular culture among men (Mohd Sofian Omar-Fauzee et al., 2009). The next section provides an overall summary of problematic discourses on masculinity via male preserved football.

5.3.11 Overall Problematic Discourses in Male Preserve Football

In the five excerpts, E3.1.1, E9.1.1, E9.1.2, E9.2.1 and E9.2.2, the representation of masculinity among the main social actors and other character roles brings to the realisation of problematic discourses. The problematic discourses are firstly on the collective sexual orientation of the school maintaining the football game and match in accordance to biological segregation. Thus, the school that involves both educators and community maintain without challenging the gendered positioning from a patriarchal dividend or "made exclusively heterosexual" (Connell, 2005, p. 162). Such gendered acceptance does not recognise other forms of masculinity apart from hegemonic

masculinity as the most honoured form. Such reflections can be problematic to young men especially at school like Mazlee.

Secondly, the school authorities as well as young men at school honour the dominance of a heterosexual hegemonic group in terms of football. Such an honouring may allow for classification among men, as to who should participate in football. Any participation in football that allows such notion with gendered prescription via football may end up problematic or in conflict to effeminate men like Mazlee.

Thirdly, men like Mazlee do undergo assimilation via football with power relations as referee over other men. However, such men may not be privileged or be voiceless and thus, powerless in gendered debates. The debate for gender equality reflects with power to voice through heterosexuality aligned with homosocial memberships. Apart from that, the institutional authorities, school community or men themselves may also push aside or distant from effeminate men as their presence might not exalt hegemonic notions.

Tension may prevail via different forms of masculinity via internally divided configuration of practices among men themselves through football. Such groups may recognise one way of thinking with shared knowledge and interest in football with male hegemonic dominance. As such, hegemonic dominance could displace another man's gender specific interest with authorised supremacy. The authorised supremacy may reflect via men who authorise other men of how he should act to maintain football as a male preserve phenomenon. Therefore, the authorisation of men over other men like Mazlee may end up conflict ridden in a sense that men with soft traits may be subject to discrimination in the football arena.

Nonetheless, men who are complacent with their masculinisation via football game or match may undergo emotional distancing by the contradictions and intersections of gender relations (Connell, 2005). The isolated distancing may occur due to institutional politics such as schools that maintain one type of masculinity and ignore any other type via football. Interesting in this study, masculinity in its complacent and subordinate together with marginalised construction delegitimises the gender order reflected as co-present within school-gendered politics. It is realised with heterosexual sensibility and homophobia without expressing any form of contestation, yet encouraging emotional distancing from men like Mazlee. Such fluidity among men through football especially at school grounds may end up problematic with men like Mazlee.

In addition, dominance of power relations over those who do not exhibit hegemonic masculinity exercised among men via football may allow other men to feel repelled or distanced via negative exemplars. Moreover, heterosexual hegemonic dominance for sexualised football may gained without contestation with double standards. The double standards may legitimate football as a sexual sport only from a heterosexual viewpoint that is for normative men or women. Such implication to sexual division may also encourage homophobia among men, institution, society, and to the notion of football.

Moreover, universally and culturally football as a sport heterosexually diversifies the game between two sexes (See Section 3.9). In other words, queerness may distrust a football honoured with heterosexuality and hegemonic constructions. Therefore, dominance of power relations in football to the highest in hierarchy with the aim to underpin other forms of masculinities itself could be problematic to those reflected as the oppositional *Other*. It is even problematic when ideas of oppositional meaning makings reflect through an educational sitcom on masculinity. The meanings may

reflect with subtle implication through different archetypes as students in the mere name of a sitcom via football. Either consciously or unconsciously through football, subversive ideas may remain uncontested for the sake of privileging hegemonic masculinity. The subversive ideas may also remain contested in resisting men like Mazlee via male preserve football.

5.4 Overview of Uncontested Discourses in the Representation of Masculinity

This section provides an overview of uncontested discourses based on the similarities in the findings across the three topic compositions. The three topic compositions are male fantasy and gaze, machismo with competition and male preserve football (see Section 5.1, 5.2 and 5.3). The next section discusses the stereotypical similarities among the social actors' social actions.

5.4.1 Uncontested Hegemonic Stereotypes

Via the first two topic compositions, the male fantasy and machismo with competition (see Section 5.1 and 5.2) the four social actors reflect on the assumption, men of the normative standard gaze at women and compete with other men to fulfil their desire. In these two compositions SYS, Jibam, Khai and Zack claim their sexuality from a heterosexual perspective of their hegemonic membership. In this study, their depictions are in line with hegemonic discourses that may go unchallenged from a Malaysian gendered aspect (see Section 211 and 212). Moreover, it is evident young educated Malaysian men themselves hold on to the belief that being a man is having success with women in a sense from patriarchal viewpoint (Khalaf et al., 2013).

On the other hand, in male preserve football (see Section 5.3), the five social actors, Jibam, SYS, Zack, Khai and Mazlee as well, reflect stereotypically and culturally, as

footballers with stereotypical implications (see Section 3.9). In other words, the assumption, all 'men' play football and so they are associated with interest in playing football relates heterosexually and hegemonically in general with men (Epstein, 1998; Skelton, 2000; Mohd Sofian Omar-Fauzee et al., 2009). Besides, such men do adhere hegemonically with football that goes unchallenged by society and institution as a game for men. Hence, all four social actors, including Mazlee through their hegemonic similarity enter into a dimension of uncontested hegemonic discourses through norms and values held by society.

Through the three topic compositions, Jibam, SYS, Khai, Zack and Mazlee in a way counter themselves with traditional norms and values without disrupting the hegemonic notion, honoured and privileged by the Malaysian society. Stereotypically, they represent the young men at schools of the traditional normative standards, in line with the highest hierarchy in relations to hegemonic notion (Connell, 1995, 2005). They enjoy a dominant role from the privileges and legitimate positioning of the status quo (Siti Zanariah, 2011) via their inclusion from a hegemonic standpoint. Thus, they uphold and at the same time maintain the hegemonic notion.

Therefore, linguistically and visually via the four young men's stereotypical representations hegemonic masculinity is uncontested from a Malaysian gendered perspective (see Section 5.1, 5.2 and 5.3). In a way, the hegemonic notion also goes uncontested when Mazlee joins his four peers at the initial stage in the football game (see Section 5.3.2). However, inclusion of Mazlee in male preserve football needs rethinking from a stereotypical hegemonic viewpoint. He is, via male fantasy and gaze, and machismo with competition totally omitted from the heterosexual hegemonic dimension of discourses although he is present. However, he is, through male preserve

football not totally omitted when he partakes in football game and match. The next subsection discusses on the similarities of homosocial discourses.

5.4.2 Uncontested Homosocial Masses

SYS, Jibam, Khai and Zack enter into another dimension of hegemonic discourses via the three topic compositions both linguistically and visually. The dimension is in the four social actors who collectively counter with homosocial discourses relating to hegemonic masses (see Section 5.1.7.3, 5.2.7.2 and 5.3.8.6). However, unlike the stereotypical hegemonic discourses they are not directly, activated as the masses via the verbal or non-verbal processes. It is through the rhetorical strategies of turn-taking, repetition and interruption among them that transformation of individual stereotypical to hegemonic realisations within a single group is negotiated in terms of homosociality.

Through the first two topic compositions (see Section 5.1.7.3 and 5.2.7.3), the four social actors, apart from Mazlee, show similarities of their homosocial representations honoured and privileged from a Malaysian gendered perspective. That is of their performances with Putri (Khalaf et al., 2013; Siti Zanariah, 2011; Sultana Alam, 2015). Whereas, in the third topic composition (see Section 5.3.3.2), with repeated acts of kicking the football with inclusion of Mazlee, though he does not kick, the homosocial discourses may non-verbally go uncontested.

5.4.3 Uncontested Institutional Hegemonic Legitimation

Mr Middleton witnesses the performances of male fantasy and gaze, and machismo with competition (see Section 5.1.5.1 and 5.1.5.2). As a teacher, he has authority via his institutional positioning over his students as a teacher. However, he does not challenge the subjugation of Putri while the four young men gaze or compete to please her (see

Section 5.2.4.2 and 5.2.5.3). In such a situation, the male teacher authorises the heterosexual hegemonic acts. He not only authorises but also legitimises the actions of the four young students who individually exercise their dominance over a woman. Moreover, by doing so, the male teacher legitimises the hegemonic discourses without any form of contestation. Neither does Mr Middleton challenge the hegemonic discourses nor does he resist any one out of the four young men Jibam, SYS, Khai and Zack to stop making advances at Putri (see Section 5.1 and 5.2). In addition, in male preserve football, Mr Middleton does not challenge the hegemonic discourses as he accepts the sexual division of his students as 'boys' participating in football. Hence, linguistically and visually he exalts football with all 'boys club' team spirit. Thus, his verbal and non-verbal implications legitimise hegemonic discourses in relation to football (see Section 5.3.4).

Miss Soo too brings similarity to legitimation via institution. She does not challenge the gendered teams. In fact, she encourages by calling for a match between boys and girls' team (see Section 5.3.5.1). The preference given through sexuality itself reflects on Miss Soo's legitimation by recognising the boys' team in order to have a match with the girls' team. Such an authorisation from a male or female teacher marks the four young men to gain hegemonic honouring through the legitimacy of their hegemonic discourses through institutional voices. Thus, the voices with authority via Mr Middleton and Miss Soo, either verbally or non-verbally with invested personal authority at school, do not contest but legitimise the hegemonic discourses from institutional grounds.

5.4.4 Uncontested Societal Hegemonic Legitimation

Mr Bujang, Putri's father, budges in with authority over his daughter by protecting her from men with desire (see Section 5.2.4.1). However, Mr Bujang ignores those who subjugate his daughter. Assumingly, Mr Bujang legitimates the hegemonic act as of common sense that all men do look at women and thereby naturally, they look at his pretty daughter. Therefore, the father figure endorses the hegemonic discourses with his consent via machismo with competition. At the same time, Mr Bujang endorses and legitimises the hegemonic acts of the four young men who subjugate his daughter. By Mr Bujang's actions of legitimising, the subjugation of his daughter naturally be presumed as any other men will do in society when compared with traditional or patriarchal standards. He reflects on authority legitimation of hegemonic discourses to another dimension. The dimension is not as of institutional setting, but in society through the voices of parents or family members.

The consensus to hegemonic masculinity with unchallenged consent apparently takes place when students in the classroom do not object to the subjugating of women (see Section 5.1.5.2, 5.2.5.1 and 5.3.5.3). None of the onlookers, object the hegemonic actions of the four young men objectifying Putri or competing among themselves to satisfy her with their machismo act in the classroom. As consequence, the classroom community or society within the context of the three scenes indirectly authorises the collective notion of hegemony without any form of resistance. As such, the hegemonic discourses through authority legitimation enter into another dimension not of institution or family, but of community representing society.

The collective group of heterosexual hegemonic practices are even privileged and honoured when both Putri and Miss Soo naturally accept and do not challenge to

question the four young men who gaze at them. They allow themselves subjugated by by male desire. Hence, naturally Putri and Miss Soo sustain the patriarchal division. This may point to Putri and Miss Soo as women in the Malaysian society who rather accept patriarchy, as the accepted norms tied to traditional heterosexual values.

In this study, women do authorise the discourses pertaining to hegemonic masculinity by legitimising men of their hegemonic dominance in society. Despite that, women do not contest the hegemonic notion even when they are victimised out of hegemonic desire. Nevertheless, via the first two topic compositions, men like Mazlee when compared to his four peers become the mark of subjugation through legitimation of hegemonic notion by women themselves (see Section 5.1 and 5.2). As a result, the hegemonic discourses on masculinity enter into another dimension of authority legitimation via the opposite sex. Arguably, such a legitimation goes unchallenged and naturally maintains hegemonic masculinity without critique of those men who exercise their hegemonic privileges to subjugate or objectify women (see Section 5.1 and 5.2).

5.5 Overview of Contested Discourses in the Representation of Masculinity

This section provides overview of the contrast or differences in the findings contested through the representation of masculinity. The contrast is in the reflection of the *Other* that is Mazlee in terms of hegemonic discourses.

5.5.1 Contested Complicity of Mazlee

Arguably, though Mazlee participates in the game, when compared to SYS, Jibam, Khai and Zack, he presumably omits exhibiting his kicking skill. However, this does not mean Mazlee is not interested in football or not included in a game with hegemonic implication. It is football, which is mediated culturally with hegemonic masculinity as

being a man's game from a hegemonic viewpoint that may reflect upon Mazlee as the *Other* (see Section 3.9). In addition, Mazlee's action to follow the girls instead of his male peers turns out to be in conflict with his sexuality and gendered positioning (see Section 5.3.7). However, during the football match, Mazlee does participate in the game. Thus, he does not represent himself as a footballer who kicks the ball in the match with spirit of competition (see Section 5.3.8). Neither is he joining forces with the boys' team with enthusiasm or football spirit to win the match that comes with the support of his male teacher. Instead, Mazlee represents himself as a referee to blow the whistle between the match that takes place between the boys' team and girls' team (see Section 5.3.7.2).

Mazlee being a referee does not mean he is less of a man in terms of his sexuality and football that aligns with hegemonic discourses. Arguably, compared to his four male hegemonic peers, neither is Mazlee the footballer who kicks the ball, nor participates with competitive spirit to win by joining the boys' team. Mazlee's presupposition of effeminacy itself may intersect as contradiction to his heterosexuality via football despite him gaining dominance in the football match over other men as a referee. The teachers verbally relate football as boys or girls' team. Thus, their adhering to football with two sexual divisions leaves Mazlee as an object for argument (see Section 5.3.4). Moreover, Mazlee's, visual positioning is 'blurred' of his dissected image between the two teams assumingly embodies him non-verbally out of the hegemonic discourses (see Section 5.3.7.3).

In such circumstances, boys like Mazlee do exist. However, they need not be real man or may not be included as member of the boys or girls' team. Such a contrast in Mazlee enters into another dimension where hegemonic masculinity is not challenged or

contested, but the existences of the *Other* is challenged. The challenge is via Mazlee's depiction where he does not belong to any of the two sexual divisions of teams, which relate to the norms and values of gendered perception of football in Malaysia (see Section 5.3.7.3). Although the hegemonic notion need not be, challenged, Mazlee's presupposed effeminacy can itself challenge his sexuality via male preserve football. Thus, Mazlee encounters the hegemonic discourses via his four peers whereby his own social standing in the game and match blurs his sexuality. At the same time, an institution that proclaims football as a game through sexual division from a gendered perspective does not questioned Mazlee. As a result, the agents who legitimise football with sexuality uphold and leave hegemonic discourses unchallenged; whereas, the discourses of men similar to Mazlee via football may undergo contestation of his social positioning due to his presupposed effeminacy.

5.5.2 Contested Complicity with Presupposition of Mazlee

Compared to his four peers, Mazlee's depiction enters into a complicit positioning in masculinity (see Section 5.3.7). His non-active and indirect disaffiliation from a manly spirit in the game and match itself may establish his complicity. The complicity may encounter the hegemonic discourses and with Mazlee's presupposed effeminacy. Hence, his complicity via football may establish his positioning in masculinity in contrast to the game with hegemonic notion. Mazlee may represent the men who do participate and at the same time affiliate with hegemonic discourses. The difference in Mazlee and his hegemonic peers may allow him seen, as those men who are present through football, but may not be actively involved (seen Section 5.3.7.1).

Thus, via football, Mazlee's depiction enters into another dimension that counters the hegemonic discourses. He may encounter his hegemonic positioning to a game

culturally honoured as real men's game despite his participation like any other boys or young men do. In spite of that, the game via dominance of a group of hegemonic men reinforced as footballers may disaffiliate Mazlee indirectly from his hegemonic positioning. As a result, a contrast interweaves within the hegemonic discourses among the five social actors via football. The challenge is arguably not in Mazlee being a participant with a game tied with sexuality, but it is his presupposition that may undergo contestation. The contestation is to a game culturally perceived as a real men game and thereby, men like Mazlee may end up a subject of subversive discourses.

5.6 Overall Results

This section provides the overall discourses through the three topic compositions that are unchallenged and challenged through the social actors' performances in the representation of masculinity, linguistically and visually.

The discourses that go unchallenged are men do objectify women out of their heterosexual desire and fantasy. Next, men do care to satisfy women out of their heterosexual patriarchal instinct. Further, unchallenged, is men, do compete with other men for women to gain dominance over their heterosexual patriarchal positioning. Beyond that, as long as men conform to the norms to desire for women, they are culturally hegemonic. Besides, society and institution such as school protect young men or male students who adhere with patriarchy or heterosexual norms that also goes unchallenged. Apart from that, football project maleness in men via their interest, skill and team spirit, real men show interest and play football and men through football gain their hegemonic positioning. Finally, society and institution authorise football as a heterosexual popular culture that also goes unchallenged.

The challenged discourses are mainly in male preserve football. Firstly, challenged is, men who participate in football need not necessarily be hegemonic. Secondly, men who dominate a football match need not necessarily be hegemonic. Lastly, men with effeminate traits need not necessarily be hegemonic.

These overall results show discourses that do not contradict with hegemonic notion are in accordance to the traditional gendered values and norms from a Malaysian perspective. In this study, institutional authorisation and classroom community retains and supports the traditional values of masculinity. In other words, the verbal and non-verbal processes maintain and naturalise the hegemonic discourses via social actors' representation as common sense social practices in this study.

Furthermore, the hegemonic discourses do support studies done in Malaysia based on hegemonic gendered perception honoured and privileged at different levels in society on masculinity. The findings in this study support Siti Zanariah (2011) claim where political divisions of power and state privileges and honours the norms. The similarities of the first two compositions are also in accordance to studies done by Khalaf et al. (2013) and Sultana Alam (2015), where young Malaysian men perceive masculinity as popular life style in relation to heterosexual relationships. Results out of analysis and findings also show Jibam, SYS, Khai and Zack relate to hegemonic discourses of traditional values from aspect of masculinity with a woman that is Putri. These similarities also relate to a study done by Yoong (2017) where the identity of stereotypical hegemonic masculinity is traditionally naturalised and is a shared common sense honoured by the Malaysian society.

Nevertheless, these similarities encounter Mazlee from a hegemonic viewpoint. He may reflect upon men as a member among a single male group or among other men. However, with membership in a hegemonic group, Mazlee need not have desire, or fantasy in order to objectify and subjugate women. As a result, not all men like Mazlee perceived to satisfy women out of heterosexual or patriarchal instinct or compete with other men over women to gain dominance over their heterosexual patriarchal positioning. Nonetheless, the presupposition of his effeminacy may allow him to be a target among other men, society or even at school. As such, Mazlee's effeminacy may encounter his hegemonic positioning.

Mazlee's positioning could relate to Yoong's (2017) study where Malaysian men are target of humour to conflicting identities, especially when they have feminine characteristics to reach hegemonic identity compared to men of traditional stereotypes. Nonetheless, such a conflict persists in a study done by Sultana Alam (2015) where gender norms of traditional masculine behaviour are highly favoured by young Malaysian men compared to women. As an alternative, counter discourses on football encounters the hegemonic discourses to reflect on the *Other*. Therefore, in contrast to the hegemonic discourses effeminate men do participate in football, however, they need not necessarily gain their hegemonic positioning compared to real men who play football through skill of kicking.

Arguably, in this study, Mazlee as a referee may also reflect on the assumption that men with effeminacy do have a place in society, such as in a football game. Besides, men like Mazlee can take a dominant role within the football arena and need not be a gay or homosexual though presupposed with effeminacy. On the other hand, he can be the mark of feminist transgression among men who can be hegemonic and yet subverted

due to his effeminate traits. The next sub-sections discuss the ideological assumptions reflected via the three topic compositions.

Compared to existing literature, this study from a Malaysian aspect on masculinity (see Section 2.9, 2.11 and 2.12) discloses the challenged and unchallenged discourses that are immensely interwoven and embedded within the context of a televised show with presence of an effeminate character role towards ideological assumptions.

5.7 Ideological Assumptions on Masculinity

The verbal and non-verbal processes with social actions of four social actors with Mazlee as a single male group together with other character roles may give way to assumption formation. The following sections discuss the ideological assumptions.

5.7.1 All Men Born as ‘Man’

The assumption may reflect effeminate men do exist among men in the Malaysian society and in school, but they may not participate in the act of being attracted to women or be footballers compared to heterosexual men. Such men who do not adhere naturally to the norms of heterosexual characteristics with male standard attributes may categorised as men out of traditional norms, by society or at school level. Hence, the very existence of effeminate men reflects on the assumption that all men born as ‘man’ are naturally attracted to women due to their sexual biological orientation. They are also good at football as they are men. Such an idea further reflects on the assumption that sex is naturally or biologically determined. Thus, men who oppose the notion of biological sexual orientation from a practices of heterosexual hegemonic viewpoint could be deemed deviant or as the *Other*.

5.7.2 Compulsory Heterosexuality is Legitimate Way to be a ‘Man’

Compulsory heterosexuality is a true condition maintained naturally as a patriarchal instinct found among school going young men and the school community. In such instances, compulsory heterosexuality may assumingly take authority as a form of common sight among young men at school. Such a common sight reflects on the ideological assumption that hegemonically, heterosexuality is the only legitimate way to be a man honoured by the Malaysian society. Hence, patriarchal rule is problematic to man like Mazlee because it continues to reinforce hegemonic masculinity, as the only way to be a man. Therefore, the assumption of those men who do not maintain compulsory heterosexuality in terms of hegemonic masculinity may undergo discrimination by the Malaysian society and institution such as school.

5.7.3 Hegemonic Stereotypes make up Homosocial Masses

No matter what character traits men carry or vary, they are naturally hegemonic stereotypes. These stereotypes make up the homosocial masses and not homosexuals who eliminate women or slackers when it comes to football skills. This assumption establishes the dominance of hegemonic stereotypes that make up the homosocial masses, honoured and privileged by society and institutions. Arguably, the homosocial masses reflect upon the oppositional *Other* from a hegemonic viewpoint.

5.7.4 Homosocial Masses hold Legitimacy to Maintain Heterosexuality

Men who are members of hegemonic classification are honoured and privileged with authorisation through their homosocial existence by an ideology of supremacy. The supremacy allows hegemonic power through ideology that reflects on the assumption men is, culturally classified with dominance to control other men. Thus, hegemonic men hold the power to sustain heterosexuality among men in society. Hence, the hegemonic

masses have the right to exercise legitimacy among other men to maintain the traditional heterosexual norms privileged by both society and institution. Any other men who do not gain membership with the masses can be the mark of authority that strives to maintain heterosexuality, in other words, hegemonic masculinity. Such assumptions in this study may further reflect on men similar to Mazlee who may undergo unequal power relations. Inequality may come via class segregation and men themselves in regards to masculinity, either in society as a whole or institution such as school.

5.7.5 Institution and Society hold Legitimacy to Maintain Heterosexuality

Society itself is the mark of authority without any form of constrain or contestation in allowing the actions of subjugating and ignoring men who act against the norms and values. Such actions may be attained through performances of male gaze, machismo or via football. Thereby the assumption is that, such an idea empowers institutions and society to exercise the act of authority over men who act or seen to act against the norms. Thus, the assumption of society and institution may maintain socially constructed roles of gendered cultural norms, attributes, behaviours and activities even among male students at schools. Besides, men who are victims of authorised hegemonic ideology reflect on the assumption, they can be expelled from the circle of legitimacy and left voiceless, and ignored in society. No matter what stand they take, they may constantly be in struggle not only among other men, but also at school as an institution and society as a whole.

In this study, society and school allow the reflection of the *Other* without any form of argument or contestation through heterosexual hegemonic consensus tied with sexual biological prescriptions. Although these are the ideological assumptions, ideologies are open to diverse interpretations (Fairclough, 2011). Moreover, the disclosed assumptions

in this study are confined within the context of *Oh My English!* Season 3 from a Malaysian gendered perspective. The ideological assumptions may end up problematic to men like Mazlee who in a way does not omit totally from heterosexuality and homosociality while includes with feminist and queer discourses. It is even problematic when men of homosocial masses continue subtly to legitimise heterosexuality without any form of contestation.

5.8 Summary

This chapter provides the findings and discussion of three topic compositions. Also discussed are the overall outcome of this study based on the analysis of the findings that provides answer to RQ1, RQ2, RQ3 and RQ4. Discussed in this chapter are the similarities and contrasts leading to contested and uncontested discourses based on the outcome of verbal and non-verbal processes in representation of masculinity. The representations are through the five main male social actors and other character roles social actions. Further discussed are the results out of problematic discourses towards ideological assumptions. The next chapter concludes with implications together with contributions and recommendations.

CHAPTER 6: CONCLUSION

6.0 Introduction

This chapter addresses the representation of masculinity among social actors in a Malaysian televised show, *Oh My English!* This chapter provides concluding remarks to the overall findings and the implications of this study. Also discussed is the contribution of new knowledge in this study and recommendations for future research.

6.1 Aim of this Study

The purpose of this study was to investigate how the representation of masculinity among the social actors' actions via the language processes in the televised show *Oh My English!* Such a purpose, from a CDA standpoint abled the researcher to investigate how the representations among the social actors in the televised show reflect ideological assumptions on masculinity in Malaysia. Therefore, to fulfil the aim of this study, the researcher attempted to answer four research questions (see Section 1.4).

At multi-semiotic level, the researcher adopted Stubbs' (1995) *Lexico-Grammatical Pattern* to answer the four research questions in analysing the verbal processes. In addition, the non-verbal processes of images and mise-en-scene were analysed using *Grammar of Visual Design* together with the *Representation and Viewer Network*. At the same time, the multi-semiotic phase of analysis contributed to uncover discourses at contextual level. The levels are of representational, interactional and compositional meanings identified through spoken and unspoken televised processes. These three levels also served as a starting point to the researcher towards a CDA analysis to investigate who is not included through interactive performances in the depiction of masculinity.

At the socio-semantic level, this study relied on a single component framework choice of categories towards the formation of ideological assumptions through the social actions of social actors in the reflection of the *Other*. The concepts of hegemonic masculinity, complicit and subordinate played an important role in identifying discourses challenged and unchallenged via three topic compositions. Choice of categories of van Leeuwen's networks in both *Social Actor Network* and *Visual Social Actor Network* played a crucial role to the researcher in identifying the representation of social actors with semantic implications (see Section 4.5.2.1 and 4.5.2.2). The categories were backgrounding, inclusion, individual and group, direct and indirect, assimilation, activation and deactivation, over-determination, classification, objectivation, generic and generalisation (see Section 4.5.2.4). At semiotic and semantic level of analysis, the *Social Action Network* categories of action and reaction processes overlapped with the other two networks categories. The overlapping categories include inclusion, activation, deactivation as well as objectivation of social actors (see Section 4.5).

The deconstruction of discourses of multimodal televised language context was inter-discursively, framed by the researcher based on agency given to social actors' various interactive scene events in the form of verbal and non-verbal processes. The deconstruction of context, were justified using relevant conceptual and theoretical frameworks. The notion of backgrounding via inclusion (van Leeuwen, 2008) together with hierarchical positionings of masculinity such as hegemonic, complicit and subordinate forms (Connell, 1995, 2005) played a crucial role in the investigation of the *Other*. The theoretical underpinnings of language, gender and sexuality also contributed to this study from a CDA standpoint in the representation of masculinity among social actors.

Three topic compositions were salient in the form of superstructure schema of events through re-contextualised discourses. They were male fantasy and gaze, machismo with competition, and male preserve football. These three topic compositions were scrutinised based on five main male social actors together with other character roles. Out of the five social actors, four contributed to hegemonic representations that were Jibam, SYS, Khai and Zack, while Mazlee was reflected as the *Other*. In addition, the other character roles were significant to the depiction of masculinity based on their interactive presence with the five social actors within each scene event. They contributed to authorisation of various forms. The researcher therefore, adopted *Authority Legitimation* (van Leeuwen, 2008) framework, to disclose various authorisations of tradition, personal and role model legitimised at institutional grounds within the televised context.

6.2 Main Findings in the Representation of Masculinity

This section discusses the main findings of this study based on the four research questions and the three topic compositions.

6.2.1 Representation of Verbal Processes

The activation of verbal processes was via individual stereotypical hegemonic performances through utterances reinforced through turn-taking and repeated actions of Jibam, SYS, Khai and Zack. Activation of verbal processes was through authorisation of the hegemonic discourses in the form of group formation of the four social actors as a single homosocial group. Putri, was objectified and subjugated through verbal processes by the four social actors who were peers of Mazlee. Moreover, non-human embedded representations via romantic music, magical sound, and wolf whistle with male gaze performances contributed in the depiction of masculinity (see Section 5.1 and 5.2).

Verbal utterances by the four social actors through naming out of fantasy and competing to satisfy Putri contributed to hegemonic notions of masculinity as well (see Section 5.1 and 5.2). These hegemonic performances via the social actions of individual and collective utterance autonomisation were endorsed by Mr Middleton the male teacher, Miss Soo the female teacher, Putri the new female student and the classroom community.

Furthermore, in male preserve football, the four peers of Mazlee and Mr Middleton provided verbal support and endorsed football through the boys' team with hegemonic discourses. Mazlee was however, not included verbally in the collective group practices by Mr Middleton. Neither was Mazlee endorsed by Mr Middleton as a young man participating in the boys' football team. Mr Middleton too did not cheer verbally with Mazlee the way he did with his boys' team members made up of SYS, Jibam, Khai and Zack. At the same time, neither Mr Middleton nor Mazlee's four peers included Mazlee when they interactively argued with Miss Soo about football being generally for men or boys. Hence, not reflected was Mazlee linguistically with hegemonic discourses although he was present with his four peers through the verbal language processes.

6.2.2 Representation of Non-Verbal Processes

The non-verbal processes gave way to various visual grammatical design representational categories. Categories involved social distance (LS, MCU and MLS shots), social relation (power involvement) and social interaction (direct or indirect address) (see Section 4.5.2.2). The foregrounding of the four social actors, visually, made closer through their social distance, with power relation, and direct address from a viewer's angle (see Section 4.5.2.2). The non-verbal to visual representations through the images of the four main male social actors apart from Mazlee showed their inclusion

contributed to processes of change from individual to stereotypical homosocial representations. At the same time, *mise-en-scene* representations of non-human form contributed to the foregrounding of the social actors depiction of hegemonic masculinity in relation to Malaysian gendered norms and values.

Moreover, the identification through foregrounding gave way to individual and group representations at institutional or societal level (see Section 4.5.3.1). In addition, through individual and group representations allowed in the identification of various authority exercised visually by different agents at institutional and societal level by teachers, a female student (Putri) and classroom students. Hence, the images of the social actors, individually and in groups from a hegemonic viewpoint, and at the same time reflecting on the *Other* were visually salient throughout this study via the three topic compositions (see Section 5.1, 5.2 and 5.3).

In male fantasy and gaze (see Section 5.1), the four peers of Mazlee reflected as performing the gaze individually and in groups. Their stereotypical images led to homosocial formations of a single group of men visually reflecting upon hegemonic discourses. In machismo with competition (see Section 5.2), the four social actors' performance in competing for Putri to satisfy her with a chair led to the realisation of in-group homosocial rivalry and chivalry. Their repeated stereotypical turn-taking and interruptions with competitive machismo acts reflected upon hegemonic discourses. In male preserve football (see Section 5.3), the rhetorical implications via turn-taking of repeated kicking among the four led to hegemonic reflection. Beyond that, Mr Middleton's non-verbal actions did not object to the subjugation of Putri through competition and male gaze that reflected upon hegemonic discourses through perceptive and emotive reactions. Besides, neither did the classroom community nor the female

character roles like Putri and Miss Soo non-verbally via their gestures and smiles, resisted the male gaze or competition. They were all in favour of Putri's subjugation through hegemonic actions. In male preserve football, Mr Middleton with his support for the boys' team endorsed football with hegemonic discourses. Therefore, he visually reflected the school as an institution of learning that symbolically promoted football with hegemonic notion. Despite that, Mazlee was not included in the processes of male gaze or competition or the hegemonic discourses.

In male preserve football, Mazlee was included subtly to hegemonic discourses reflected through his symbolic blurring of his images between two sexual oriented teams. Furthermore, Mazlee too was authorised by his four peers who boycotted him from joining the girls' team through their non-verbal gesture mediated towards him. Thus, directly through dominance of authority by his own peers, visually Mazlee underwent backgrounding. Hence, Mazlee's backgrounding automatically subordinates and in a way marginalises him by the authority reflected non-verbally via his own male peers apart from his teachers and other character roles via the three topic compositions.

6.2.3 Representation of Social Action

Via the four social actors, semiotic inclusion, Mazlee was not included in hegemonic discourses. In other words, he was present but not included in the hegemonic actions on masculinity. In addition, the embedded representations of non-behaviouralised semiotic stereotypical to homosocial action processes dismissed Mazlee from hegemonic masculinity. Hence, perceptive, affective and connotative reactions were salient and overdetermined in this study via Mazlee as the reflected *Other*. In such instances, the reactions towards the four peers of Mazlee and their power relations increased. Therefore, the emotive attributes for the four decreased from viewers' angle. However,

with Mazlee, his power relations were decreased through his depiction and thus his emotive attributes towards him was increased as the *Other* from a hegemonic viewpoint compared to his four peers.

The action processes from material to semiotic meaning making were prominent through embedded hegemonic discourses within not only a frame, but between frames within scene extracts which were analysed. Crucially, Mazlee's social action in male preserve football (see Section 5.3) compared to the first two compositions brought a twist in his representation via his action processes (see Section 5.2 and 5.3). In the first two compositions, Mazlee did not participate and was not included directly in the male fantasy and gaze or machismo. Thus, the reaction towards Mazlee was with direct address of his non-inclusion that came with his backgrounding in the first two compositions. Nevertheless, in male preserve football, he was included as a referee with dominance over his four peers and other social actors. Due to his presupposition, the reactions through action and mental processes allowed Mazlee's backgrounding as the oppositional *Other*. In this study, Mazlee's sexuality in terms of masculinity via language action processes symbolically undergoes blurring.

6.2.4 Reflection of Ideological Assumptions

The social actors' action and reaction processes further allowed into the identification of ideas and assumptions reflected through norms and values in favour of traditional beliefs. Existing studies from Malaysian gendered perspective specifically on masculinity showed mainly educated young men and women, media and status quo privileged practices of patriarchy and thus hegemonic masculinity. Moreover, men themselves regarded success with women as a form of being 'manly'. Most of these ideas were conformed to custom, religious or the status quo such as institutional voices.

In this study, the ideological assumptions pointed to the norms of society and institution where hegemonic masculinity privileged at every level of community at school. Even more interesting, men, society and institution all authorised hegemonic masculinity and maintained the hegemonic notion via the subjugation of women (Putri). The assumptions, more importantly, reflect men by biological sexual nature, born to be men. Therefore, there is no argument on how men should act or be in society. These men hegemonically reflect as the masses with power and dominance to subjugate men like Mazlee. Through reflection of ideological assumptions, men of hegemonic nature are naturally honoured and protected while men like Mazlee, ignored and authorised. The men are his own male peers and those invested in institution and society like a male teacher or a parent. In other words, discursively reflected in this study compared to existing literature are the assumptions of power and dominance through the ideas of social order or the different social status at institutional grounds among men.

6.3 Implication of this Study

The results of this study through the two language processes that progressed among the four male social actors' social actions support Connell's (1995, 2005) claim on masculinity. That is the four main social actors reflect upon hegemonic discourses that subordinate the *Other* who is Mazlee. Moreover, this study does not contradict with van Leeuwen's (2008) notion of authority legitimation as the four social actors' through other characters via verbal and non-verbal processes play a significant role in legitimising the hegemonic discourses that comes with subordination and marginalisation. Hence, this study also supports Connell's (2005) claim of authorisation that brings into the reflection on marginalisation of which comes through subordination. Furthermore, this study also supports Bird's (1996) suggestion of a homosocial group and their dominance as voices of the masses. The notion of Bird's homosocial masses is

also in line with this study with hegemonic ideas of young men within a school privileging hegemonic masculinity. Thus, the support for hegemonic masculinity in its traditional norm in this study is honoured and privileged by the voices of power of the masses of young group of men, which is also in line with the claims made by various analysts from a Malaysian gendered perspective (see Section 2.11). In addition, social actors like Mazlee are reflected to exist in the school environment and socially involved in football that have hegemonic implications (see Section 2.10 and 2.11), which also echo Connell's (2005) and Skelton's (2000) studies on football.

This study nonetheless comes with shortcomings although supports Connell's (1995, 2005) notion of hegemonic masculinity, van Leeuwen's (2008) notion of authority in naturalising hegemonic discourses and Bird's (1996) notion of homosociality. However, the depiction of social actors like Mazlee and his male peers bring a shift via hegemonic inclusion via football in the representation of masculinity through a subtle way in *Oh My English!* The shift is evident through Mazlee's social action where he initiates himself to participate in the girls' team before his male teacher and peers. Upon his action, he is authorised directly by his four peers.

The authorisation of the four peers towards Mazlee visually confirms rather than presupposes Mazlee's effeminacy. This leads to another shift in this study where men like Mazlee need not undergo subordination and marginalisation through harsh resentment via his male peers or even through male voices of authority. Instead, it is evident through the male peer role model authorisation (see Section 5.3.5.1) that men like Mazlee, need guidance and thereby corrected by hegemonic men themselves. As such, this study further implies that hegemonic men via their homosocial dominance as voices of the masses, given the right and power to maintain and sustain masculinity with

traditional norm. The norm is in accordance to patriarchal practices in accordance the conservative Malaysian society, what is right and not right for men. Also in this study, the realisation confirming to the very existence of effeminate men reflects upon homophobia sensibility not established via harsh conflict but through social order. The social order invested via men of different status in society brings another shift in the authorisation of hegemonic masculinity among men themselves. These shifts compared to previous studies on masculinity from Malaysian gendered or media perspective (see Section 2.10, 2.11 and 2.12) extends towards new knowledge.

This study contributes to new knowledge on masculinity based on a televised context and the representation of social actors. Firstly, this study provides a chain of intersections rather than mere criss-crosses of intersections using a multimodal inter-discursive approach (see Section 5.1, 5.2 and 5.3). Secondly, findings reveal Mazlee's representation does not fit totally with hegemonic or complicit masculinity due to his effeminate traits. Apart from that, his four peers' actions through their demand over him symbolically align with anti-feminist discourse. In addition, Mazlee's non-inclusion with hegemonic cultural representations and not totally omitted from hegemonic discourses via heterosexual assumptions aligns with queer discourse.

Thus, Mazlee in totality does not fit with hegemonic, complicit, subordinate, marginalised (Connell, 1995, 2005) or personalised masculinity (Swain 2006). Instead, his representation in terms of masculinity is blurred. As a result, this study contributes to a newfound masculinity that is *Blurred masculinity*. Blurred in a sense by media's linguistic and visual interplay of a male social actor's sexuality criss-crossed between hegemonic, subordinate, feminist as well as queer notion within the context of an education show. Therefore, this study fulfils the gap from a Malaysian and global

perspective in the depiction of masculinity that does not relate with classification among men but that provokes argument upon men's sexuality from a gendered perspective.

6.4 Recommendation for Future Studies

Based on the scope and limitations mentioned (see Section 1.7), future studies could involve any other televised shows such as cartoons and dramas that come along with effeminate character roles produced in Malaysia. Studies on various forms of language use in media's interpretation that derives from televised news, newspapers and blogs should be undertaken. These studies could provide a broader insight of problematic discourses that promotes non-resistance towards various forms of masculinities rather than only putting emphasis on hegemonic masculinity from Malaysian gendered perspective. Besides, future researchers could conduct comparative studies related to gay or lesbian identities that reflect upon homophobic discourses through social actors' representation in Malaysian televised shows. Researchers could also consider comparative studies among Western or Asian countries in televised education programmes. Also highly recommended is for future research to look into other theoretical models to analyse the representation of masculinity among social actors in televised shows in Malaysia.

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