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Myth of Masculinity in Novels *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan

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Abstract

This research aims to investigate the myth of masculinity in novels such as *Dendam, Rindu Harus Dibayar Tuntas*, and its influence on the characters' personalities, as well as the implications of the characters' personalities formed by the myth of masculinity on the conflict in the novel. This research employs a qualitative approach, utilizing a literature study and document study method. This study employs Roland Barthes' theory of semiotics to analyze myths in novels, John Beynon's theory of masculinity to categorize the myth of masculinity in novels, and Sigmund Freud's theory of personality structure to examine the impact of the myth of masculinity on the character's personality. Furthermore, conflict theory in literary works is used to analyze the implications of the myth of masculinity on conflict in novels. The results of the study reveal that the novel encompasses six aspects of masculinity that influence the id, ego, and superego. Such personality structures trigger internal and external conflicts. Based on the analysis results, it is concluded that Uttas untangles the myth of masculinity in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas*, examining its psychological, social, and political aspects. This novel also addresses the issue of toxic masculinity, a topic that deserves attention and action in society. Such complexity is evident in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas*. It is a work that can serve as inspiration and a means of human reflection on community issues that have been considered ordinary and commonplace, prompting a re-examination of their relevance to the current situation.

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INTRODUCTION

Novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* is the third novel by Eka Kurniawan, which was first published in 2014. This novel centers on a male protagonist named Ajo Kawir, who becomes impotent due to a traumatic event that profoundly affects his psyche and has a lasting biological impact. The problem did not bother Ajo Kawir enough during his adolescence, but that changed as he grew older. The biological defect brings the novel into a broad spectrum of interesting social and psychological phenomena.

The figure of Ajo Kawir as a man, especially when he is already involved in a romantic relationship with the woman he loves, demands that he have the ability as a man regarding sex. Unfortunately, Ajo Kahir's condition, which is not completely biologically normal, makes his role as a husband in the marriage incomplete. According to Anshori (2016), the relationship between Ajo Kahir's identity as a man clashes with the fact that his genitals do not function to reproduce. This then presents a non-masculine impression of the figure of Ajo Kawir, as his vital organs, which are typically associated with male identity, do not function normally. This condition can exacerbate emotional distress because impotence is often associated with weakness and failure (Nur et al., 2024). This dysfunction has a profound impact on Ajo Kahir's life and behavior, becoming the central driving force that propels the story.

Ajo Kahir's experience of impotence is closely related to masculinity. True masculinity is almost always thought to come from the male body-attached to the male body or expressing something about the male body (Connel, 2005, p. 45). The concept of masculinity cannot be detached from the physical aspects of men, including in terms of biological and reproductive. However, masculinity is not a fact, but rather a social construct that is believed by society at a specific point in time, leading to the development of a mythology of masculinity. People use myths as a basis for life, such as guidelines for behavior, acting, and thinking (Andalas, 2017). It also applies to public beliefs in the myth of masculinity. The mythologization of masculinity is an effort to make itself natural, universal, and free from all problems (Chapman & Rutherford, 2014, p. 4). Perspectives that can be used in determining masculinity include aspects of society, such as religion and folklore.

Society's belief in true masculinity certainly gives birth to consequences. The destructive impact of this is *toxic masculinity*. *Toxic masculinity* is often associated with behavior that is considered masculine, but it causes adverse effects both physically and psychologically. Unum, the term

toxic masculinity is used to refer to the interrelated sets of norms, beliefs, and behaviors associated with masculinity, which are harmful to women, men, children, and society at large (Sculos, 2017). *Toxic masculinity* puts men in a position where they must hold and apply the values of power, power, and hiding emotions to show their masculinity. So if a man shows the opposite behavior, he will be considered weak, not masculine, even 'not a man'.

One of the impacts of *toxic masculinity* is the occurrence of violence. The object of violence is not only women as the party considered weak, but also men. One of the forms of violence that occurs against men is in the form of sexual violence. Based on the Quantitative Study Report of the Gender Equality Barometer launched by the Indonesian Judicial Research Society (IJRS) and INFID in 2020, there are 33% of men experience sexual violence, especially in the form of sexual harassment (International NGO Forum on Indonesian Development (INFID), 2020). Based on a survey from the Coalition for Safe Public Spaces or KRPA (2022) involving 62,224 respondents, 1 in 10 men had experienced harassment in public spaces. Data from the Indonesian Child Protection Commission (KPAI) shows that victims of sexual violence in 2018 were more likely to be boys, with a percentage of 60% of boys and 40% of girls being victims of sexual violence. Reporting on data from the Ministry of Women's Empowerment and Child Protection (2025) As of January 1, 2025, it explains the fact that there are 6,894 cases of sexual violence that befall men.

Male victims of sexual violence often feel weak, worthless, and lose their "masculinity" because they are unable to protect themselves or their communities. Therefore, male victims of sexual violence tend to choose to remain silent.

This fact is part of the many indications of the *fertility of toxic masculinity* in society. This paradigm of masculinity that is not in line with humanity is also portrayed in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan. Depictions of masculinity in novels *Seperti Dendam, Rindu Harus Dibayar Tuntas* involves physical and psychological violence that causes conflict. The emergence of conflicts and efforts to resolve them is colored by the development of traditional and modern notions of masculinity in the novel universe.

Literature can be a reflection of the real world. Literary works depict a large part of social reality (Wellek & Warren, 1990, p. 102). Novels, as one of the literary genres, have historically succeeded in portraying the real world, even having a profound impact on human life. However, literary works as a reflection are inseparable from the

problem. Through this novel, Eka Kurniawan aims to address issues of masculinity in Indonesia, which are shaped by social, political, and cultural aspects. In the field of literature, conveying ideas or thoughts to people with different cultural backgrounds presents challenges, especially in avoiding distortion or loss of meaning ((Mulyono, dkk., 2025). Therefore, the novel's complex content, encompassing various aspects and aesthetics, makes it worthy of academic discussion and study, providing alternative interpretations.

This research utilizes John Beynon's theory of masculinity. Beynon (2002) revealed that 10 aspects of masculinity can be used to read texts, including age and physicality, education, ethnicity, *geographical location*, sexual orientation, class and occupation, historical location, religion and belief, and *culture and subculture*. Then, Beynon (dalam Dermatoto, 2010) also classifies masculinity every decade. There are four main periods in which the concept of masculinity has a strong characteristic: the decade before the 1980s, the 1980s, the 1990s, and the 2000s. Each decade has its own unique characteristics of masculinity, influenced by cultural developments.

Roland Barthes' semiotics are used to unravel the myth of masculinity in novels *Seperti Dendam, Rindu Harus Dibayar Tuntas*. Semiologist Roland Barthes explains myth as a continuing meaning of a sign. The process of revealing myths is called signification, which is a process that contains markers and signs in the production of signs (Barthes, 2010, p. 69). In Barthes's semiology, denotation is a system of first-level significance, while connotation is a second-level system. The position of myth in Barthes' semiology is an advanced form of connotation. A myth is a form of message or speech that must be believed to be true, but cannot be proven (Septiana et al., 2019). Myths, according to Barthes, differ from the myths generally understood by society as superstitions or mystical things from the past.

Research on the same object, entitled 'Reconstruction of Masculinity in Ajo Kawir Characters in Novels Like Revenge, Rindu Must Be Paid Thoroughly' by Eka Kurniawan, was written by Moh. Feldi Koiyo, Dakia N. Djou, and Sitti Rachmi Masie (2024). The research, which will be published in 2024, discusses the reconstruction of masculinity in the character of Ajo Kawir produced by the efforts of the figure. The study's results reveal that there are physical and emotional aspects that create a gap between Ajo Kawir's concept of masculinity and reality-based masculinity.

Previous research has discussed the objects used in this study. However, the study has not

discussed masculinity as a myth and has not applied Sigmund Freud's theory of personality structure in examining the research material. Therefore, this research needs to be carried out to address a problem that previous research has not answered, namely the existence of the myth of masculinity in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan.

Events experienced by the characters in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* are related to the myth of masculinity, as well as raising questions about masculinity itself. Does masculinity only depend on whether a man is biologically normal? This study tries to answer this question. Based on the background provided, the problem addressed in this study is related to the myth of masculinity in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan. Furthermore, there are three research objectives: a) to describe the mythical form of masculinity in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan, b) to describe the influence of the myth of masculinity on the personality of the characters in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan, and c) to describe the implications of the character's personality formed by the myth of masculinity in building conflict in the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan

METHODS

This study uses a qualitative approach. This approach was chosen because this study tries to describe the data descriptively. The qualitative approach was chosen because (1) the instrument is the researcher himself, (2) the data is in the form of words and not numbers. This type of research is descriptive. According to Hikmawati (2020) Descriptive research is a type of research that describes a variable, symptom, or situation "as it is" without attempting to draw conclusions that apply to the general public. The method used in the study is a document study. Document study, according to (Ardiansyah et al., 2023) Documentation studies involve collecting data from documents, archives, or other written materials.

The data in the research are sentences contained in the dialogue and narrative of the novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan, while the data source is in the form of a novel *Seperti Dendam, Rindu Harus Dibayar Tuntas* by Eka Kurniawan's work, which will be called SDRDHT, is the fourteenth edition of 262 pages. The instrument in this study is *a human instrument*, namely the researcher himself. According to Sugiyono (Sugiyono, 2011, p. 222) The researcher

determines the focus of the problem, selects informants (or objects), collects data, assesses data quality, analyzes the data, interprets the data, and draws conclusions based on their findings. The data analysis techniques used are divided into several stages, namely (1) data reduction, (2) presenting data, and (3) conclusion and verification.

Data reduction by (Miles & Huberman, 1992) It is a form of analysis that sharpens, classifies, directs, discards unnecessary data, and organizes data in a way that allows for conclusions to be drawn and verified. Data presentation is an activity in which a set of data is compiled systematically and clearly, allowing for the drawing of conclusions. Data presentation is also carried out to facilitate easier data analysis for researchers. Conclusion drawing and verification aim to find the meaning of the data collected by identifying relationships, similarities, or differences, and drawing conclusions as answers to existing problems. Test the validity of the data using triangulation. Triangulation is a data validity checking technique that leverages something else. (Moleong, 2016, p. 330) Triangulation utilizes multiple sources of information to establish a specific justification. Triangulation in validity tests refers to verifying data from multiple sources through various methods and at different times. Data triangulation in this study was conducted through discussions among researchers, supervisors, and peers with knowledge of the research topic to ensure the validity of the data.

RESULTS AND DISCUSSION

Based on the research results, data related to the myth of masculinity, its influence on the character's personality structure, and the implications of the character's personality formed by the myth of masculinity in building conflict. Social, religious, or ideological constructions shape the myth of masculinity in the novel. Later, these myths persist in society, becoming part of our natural and internalized doctrines. The existence of myths in society that are believed to cause friction, leading to conflicts, both internal and external. The discussion is presented as follows.

The Form of the Myth of Masculinity in the Novel SDRDHT by Eka Kurniawan

Barthes places myth as a continuation of a connotative sign. Myth is an advanced form of connotation that a group believes. Septiana (2019) Stating a myth is a form of message or speech that must be believed to be true but cannot be proven. The study's results reveal six aspects related to the myth of masculinity, including age and physicality, religion and beliefs, class and occupation, status

and lifestyle, and the concept of the new man as a nurturer.

Table 1. The Myth of Masculinity in SDRDHT Novels

Aspects of Masculinity	Amount of Data Found
Age and Physique	16
Religion and Beliefs	6
Classes and Occupations	4
Status and Lifestyle	4
Culture in subculture	3
<i>New Man as a Nurturer</i>	2

Regarding physique, there is a common misconception that men should have a strong physique. This is related to the origin of the word masculinity itself, which in English comes from the word muscle, "meaning muscle. The physical image of the self is formed and relates to physical appearance, its attractiveness, and conformity to its gender, and the importance of different parts of the body for one's behavior and self-esteem in the eyes of others (Beynon, 2002). Myths related to age and physique involve physical strength and form depicted through specific figures, doctrines, and understandings. For example, a man is considered masculine when he is muscular, tall, and strong. This is evident in the characters of Arjuna and Gatotkaca.

Age-related and physical masculinity are also related to a man's biological abilities, especially in reproductive abilities. A man is considered inferior or decreasing in value when his reproductive function is not optimal, causing the perception of 'unmanly'. Since the impotence experienced by Ajo Kawir is the central premise in the novel, many sections discuss and allude to this phenomenon. The myth of masculinity related to the physical is one of those presented in the following data.

"Ajo Kawir duduk di pinggir tempat tidur, tanpa pakaian. Ia memandang selangkangannya, memandangi kemaluannya yang seolah dalam tidur abadi, begitu malas. Ia berbisik padanya, bangun, Burung. Bangun, Bajingan. Kau tidak bisa tidur terus menerus"

(Ajo Kawir sat on the edge of the bed, undressed. He looked at her crotch, looked at her as if in eternal sleep, so lazy. He whispered to her, wake up, Bird. Wake up, you bastard. You can't sleep continuously)." (Kurniawan, 2021, p. 1)

The myth in the data above was revealed when Ajo Kawir experienced a traumatic event that made him unable to get an erection. The use of the expression *bangun* denotes waking up from sleep. At the same time, the word *bajingan* denotes in this context a form of swearing that refers to his genitals. Expressions "bangun, bajingan," which were then said when Ajo Kawir consciously found out he could not get an erection, indicated a depressive situation.

The depression experienced by Ajo Kawir was caused by his reproductive organs not functioning properly. This condition is not something congenital, but is based on traumatic events in the past. It is told in the novel that Ajo Kawir was sexually harassed by the police at the residence of Si Manis, a woman with a mental disorder who, unfortunately, was used by the local police to satisfy their sexual desires. Research Anshori (2016) mentioned that psychological problems caused the erectile dysfunction experienced by Ajo Kawir. In this study, it was found that the impotence experienced by Ajo Kawir includes a psychogenic type of impotence, namely, impotence caused by psychological problems. These factors include stress, anxiety, depression, guilt, low self-esteem, or relationship problems. This condition is often associated with male masculinity (RS Bunda Grup, 2022). Bad memories in the past and depression experienced by Ajo Kawir accumulated into psychological burdens that had an impact on his future.

Masculinity can be demonstrated through adherence to beliefs that are believed. There is an idiom in Indonesian culture, namely "men must be able to hold their words," which means that men must keep their word, or walk the talk in Western terms. This indicates a strong patriarchal ideology in the novel. Through this expression, male masculinity is judged by the harmony between speech and action. Masculinity related to faith is evident in the novel when Si Geckok advises the character Ajo Kawir to withdraw from the challenge of fighting Si Macan.

"Tapi aku lelaki," kata Ajo Kawir kepada Si Tokek. "Aku tak mungkin mencabut tantangan untuk berkelahi."

Si Tokek tak mengatakan apa pun. Ia bisa memahami dilemanya. Ia tahu Ajo Kawir sedang bahagia, dan ia tahu, Ajo Kawir tak ingin ada apa pun yang akan menceraabutnya dari kebahagiaan itu. Tapi di sisi lain ia telanjur koar-koar di kampung Si Macan, mengajaknya duel.

(But I am a man," Ajo Kawir said to Si Geck. "I cannot pull out the challenge to fight."

The gecko did not say anything. He can understand his dilemma. He knew that Ajo Kawir was happy, and he knew that Ajo Kawir did not want anything to take that happiness away from him. However, on the other hand, he had already made a noise in the village of Si Macan, inviting him to a duel. (Kurniawan, 2021, p. 96)

Masculinity can be judged by how strongly a person holds his principles. This does not only apply specifically to men, because firmness in holding principles is one of the indicators of a person's integrity, both men and women. However, the data above shows that one of the indicators of a man's masculinity is keeping his word. The data above shows the existence of a myth of masculinity related to faith, namely the principle of Ajo Kawir, who never revokes challenges because he is a man. This denotative expression means that Ajo Kawir cannot withdraw his challenge because he is a man. This is in accordance with the characteristics of masculinity according to Beynon (in Dermatoto, 2010) That men must have an aura of courage and aggression, and must be able to take risks even if their reasons and fears want otherwise. Ajo Kahir's decision not to withdraw his challenge and to relate it to his status as a man is a form of courage that involves taking risks, as research by Djou et al (2024) mentioning Ajo Kahir's bad behavior, including fighting, was also his attempt to restore his masculinity. The results of the study show that Ajo Kawir seeks his masculinity through fighting and proving his words.

Masculinity, related to class and occupation, is tied to capacity and class in every activity or job (Beynon, 2002). This capacity can be expressed as a person's ability to excel in their role. Class and occupation in daily life can be observed in the phenomenon of a person being part of a group, such as in a work environment. Class and occupation also encompass a man's ability to assert his class and his mastery of a particular skill or area of expertise. In the novel SDRDHT, a section explores a myth of masculinity related to class and occupation.

Jika aku berhasil membunuhnya, aku bisa memperoleh uang banyak," kata Ajo Kawir. "Aku bisa memakai uang itu untuk melamar dan menikahimu (If I manage to kill him, I can earn a lot of money," said Ajo Kawir. "I can use that money to propose and marry you)." (Kurniawan, 2021, pp. 93–94)

The above quote gives rise to a denotative meaning in the form of a means-outcome relationship. In the relationship of cohesion and coherence, the means are in the form of murder, while the result is money and marriage. This expression implies that Ajo Kawir must have a substantial amount of money to marry Iteung, even though the religion adhered to by Ajo Kawir (Islam) does not require significant capital to get married. So, through this dialogue, there is a myth of masculinity related to role occupation that Ajo Kawir believes that a man must be financially capable if he wants to propose to a woman.

The myth of masculinity regarding a man's ability to hold the role of *provider* or giver in marriage is influenced by various points of view. Parsons (in Molo, 1993) suggests that men have an instrumental role, such as breadwinners. At the same time, Chafetz (...) categorizes the breadwinner as the functional dimension of men. In Javanese culture, the concept of the ideal man also places men as the party who needs to own the material. Men, in Javanese culture, can be referred to as *wong lanang* or simply "men" if they possess a guesthouse (house), a woman (wife), a suspicious object (heirloom/weapon), a vehicle (turangga), and a *kukila* (perkutut bird). (Wibowo, 2021). A number of these elements cannot be accommodated if a man does not have enough money, giving birth to the myth that to achieve complete masculinity, enough material is needed for men to feel worthy to be side by side with women.

Culture and subculture are two aspects that shape masculinity. Beynon expresses this in *Masculinities and Culture*. Beynon (2002, p. 2) mentioning that masculinity cannot be separated from the culture that exists within the community. Myths are also part of the culture, for example, the expression that women are forbidden to eat at the door, so that it is easy to find a soul mate, or women are forbidden to laugh out loud because it is inappropriate. The myth of masculinity, as related to culture and subculture, in the novel SDRDHT is presented in the following data.

Jika ada hari-hari yang paling menyedihkan dalam hidup Ajo Kawir, bisa dibilang hari-hari itu merupakan salah satunya. Jika toko kelontong sudah tutup, ia bisa mengurung diri di dalam, minum beberapa botol bir sambil menangis. Si Tokek tahu, ajo Kawir memang menangis. Tapi lelaki kadang-kadang memang perlu menangis.

(If there are any saddest days in Ajo Kawir's life, you can say that they are one of them. If the grocery store is closed, he can lock himself inside, drink a few bottles of beer while crying. And I know that Obi-Wan is crying. But men do need to cry sometimes). (Kurniawan, 2021, p. 81)

Lifestyle in the context of masculinity is a person's behavior that is shown in activities, interests, and opinions, especially those related to self-image, to reflect their social status (Beynon dalam Pramudika, 2015). Masculine imagery can be conveyed through lifestyle by engaging in challenging or adrenaline-pumping activities. This does not only apply to men. Women can have a masculine image if they do activities that are challenging or adrenaline-pumping.

The myth of masculinity related to lifestyle emerged when Iteung had dated Ajo Kawir and was considered by his mother to have converted from being a tomboy. Iteung was previously a woman who enjoyed fighting, but she changed after meeting Ajo Kawir.

"Aku senang karena kamu berhasil membuatnya kembali menjadi perempuan," kata calon ibu mertuanya. "Aku sering sedih melihatnya berkelahi. Ia sering berkelahi. Ia memanjat pohon, ngebut dengan motor, naik gunung. Lalu ia masuk perguruan dan semakin sering berkelahi.

(I'm happy that you managed to make her a woman again," said her future mother-in-law. "I often get sad to see him fight. He often fights. He climbed trees, speeded on a motorbike, climbed mountains. Then he entered college and fought more and more often)." (Kurniawan, 2021, p. 97)

In the quote above, Iteung's mother said that her daughter has returned to being a woman, which, of course, is not physically, but in terms of behavior. Then, the following sentence explains the activities Iteung's mother regrets her daughter carrying out. Masculinity is a stereotype about men that can be contradicted by femininity as a female stereotype. Masculine vs feminine are two opposite poles of nature and form a straight line where each point describes the degree of masculinity (masculinity) or femininity (femininity) (Darwin, 1999). The above quote indirectly explains how the lifestyle is opposed to women, namely, activities that men generally carry out. These activities are a variable in the myth of masculinity. This is in

Beynon's opinion (dalam Dermatoto, 2010). Regarding masculinity, men must have an aura of courage and aggression, and must be able to take risks despite reasons and fears that would otherwise deter them.

Literally, the *new man as a nurturer* is interpreted as 'new man as a nurturer'. *The new man, as a nurturer, is one of the two types of masculinity expressed by John B. E. M. Beynon in his classification of masculinity in the 1980s. Basically, the new man as a nurturer begins to abandon the strong, abusive masculinity and turn to a gentleman as a father, for example, to take care of children and involve the full male role in the domestic arena (Beynon in Dermatoto, 2010). The character of Ajo Kawir begins to transition into a new man when he returns to his hometown and meets Iteung's son, as evident in the following quote.*

"Gadis itu berdiri memandangnya lama, tatapan matanya bertanya, siapa kamu? 'Aku ayahmu,' kata Ajo Kawir.

Gadis kecil itu sejenak terkejut, tapi kemudian berlari ke arahnya. Memeluknya, dan menangis. Ia mendengar gadis kecil itu berbisik kepadanya, menyebutnya ayah. Ia balas memeluk gadis kecil itu, membelai rambutnya.

(The girl stood looking at him for a long time, her eyes asked, who are you?

"I am your father," said Ajo Kawir.

The little girl was momentarily surprised, but then ran towards him. Hug her, and cry. He heard the little girl whisper to him, calling him daddy. He hugged the little girl back, stroking her hair." (Kurniawan, 2021, p. 241)

Ajo Kawir knew that his wife, Iteung, had betrayed him. The betrayal triggered his fear that he would not be able to meet Iteung's biological needs. However, in the midst of the anger that peaked, Ajo Kawir did not hurt Iteung after remembering that Iteung was pregnant. Although Ajo Kawir still uttered harsh words, namely "perek," which is generally interpreted as equivalent to "prostitute," it reveals the gentle side of Ajo Kawir as a man who, in the novel, is powerfully portrayed as someone rough, aggressive, and temperamental. Based on this, there is a masculinity myth that hurting women is something that is not masculine.

The data above shows the dilemmatic position of Ajo Kahir. On the one hand, he is the aggrieved party. First, he was betrayed by his wife. Second, his dignity as a man was destroyed.

Moreover, it is related to his erectile dysfunction. However, on the other hand, Ajo Kawir still has compassion and consideration regarding the consequences that will arise if he really hurts Iteung. Ajo Kahir's soft side as a man is shown through an intense and suspenseful narrative.

The Influence of the Myth of Masculinity on the Personality of the Characters in the Novel SDRDHT by Eka Kurniawan

Human personality is shaped by his interaction with the environment outside of himself. Freud divided personality structure into three, namely the id, the ego, and the superego, which include the *conscious* and *unconscious* regions (Walgito, 2010). One of the factors that can shape a person's personality is the myths that exist in their environment. In the novel SDRDHT, data from the actions of characters driven by the id, ego, and superego are found.

Table 2. The Myth of Masculinity on the Personality of the Character

Myths of masculinitis	Personality Aspects	Amount of Data Found		
	Id	Ego	Superego	
Age and Physique	13	2	3	18
Religion and Beliefs	2	1	3	6
Classes and Occupations	3	-	1	4
Status and Lifestyle	-	2	-	2
Culture in subculture	2	-	1	3
<i>New Man as a Nurturer</i>	-	1	-	1

The id occupies the lowest position in the human personality structure, which includes sexual instincts and aggressive instincts, and is synonymous with the animalistic element. Freud (dalam Walgito, 2010) It is said that this personality requires instant gratification without objectively considering reality, so that the movement of this structure does not take into account prevailing logic and morality, but is influenced by impulses from within. This urge can take the form of aggression or libido. The novel SDRDHT brings up this element in the following quote.

"Kukatakan sekali lagi, aku enggak bisa ngaceng."

'Aku enggak peduli, aku juga mencintaimu.'

Tak jauh dari kolam Pak Lebe, Iteung membungkuk memeluk Ajo Kawir erat, yang terbaring di pangkuannya. Ia menghapus darah dari hidung bocah itu. Ia mengusap pipinya. Ajo Kawir balas mengusap pipi Iteung yang penuh airmata. Berkali-kali Iteung

mengangkat kepala Ajo Kawir dan menciuminya.

'Apa yang akan kau lakukan dengan lelaki yang tak bisa ngaceng?' tanya Ajo Kawir

'Aku akan mengawininya.'

"I repeat it, I cannot be surprised."

'I do not care, I love you too.'

Not far from Pak Lebe's pond, Iteung bent over to hug Ajo Kawir tightly, who was lying on his lap. He wiped the blood from the boy's nose. He rubbed his cheek. Ajo Kawir replied with a wipe of Iteung's cheeks, which were full of tears. Many times, Iteung lifted Ajo Kawir's head and kissed him.

"What are you going to do with a man who cannot be bothered by it?" asked Ajo Kawir

'I am going to marry her.' (Kurniawan, 2021, p. 90)

Iteung's decision to remain married to Ajo Kawir, despite its consequences for his biological needs, was an action driven by Ideology. This is in line with Freud's opinion that the Id is based on the principle of pleasure (Walgito, 2010). In this case, the love that Iteung has for Ajo Kawir falls into the id territory because it is said and done without considering the logical consequences, namely that he will not achieve complete biological satisfaction if he marries Ajo Kawir.

The ego becomes a personality structure that resides in either the *conscious or unconscious* territory. The ego embodies the principle of reality, enabling it to perceive the objective world as a basis for consideration in acting. In other words, the ego adjusts to reality (Boeree, 2013). The role of the ego in Freud's personality structure is akin to a horseman controlling a wild horse; in this case, the id is the wild horse. The awakening of the ego in humans is marked by the running of a secondary process, namely, realistic thinking about the plan to produce the desired object.

The SDRDHT novel highlights many of the characters' psychological issues. The psychological processes of the characters in the novel are described as dynamic and adjusted to the age development of the main character and supporting characters. The ego personality structure influences the character's decisions and actions in the background. The actions of the characters driven by the Ego structure are found in the following excerpts.

"Ia ingin berdiri. Ia ingin marah. Ia ingin mencengkeram leher kemeja kondaktur itu. Ingin mendorongnya, lalu menjotosnya. Membuat hidungnya berdarah. Membuat dua

giginya rontok. Tapi ia tahu, ia tak bisa melakukan itu. Ia telah kehabisan amarah. Ia merasa tak memiliki apa pun lagi yang tersisa di dirinya.

(He wants to stand up. He wanted to be angry. He wanted to grab the conductor's shirt by the neck. Wanting to push him, then punch him. Makes his nose bleed. Makes two of his teeth fall out. However, he knew he could not do that. He had run out of anger. He felt that he had nothing left in him." (Kurniawan, 2021, p. 160)

From the quote above, it can be seen that Ajo Kawir wanted to commit violence against a conductor. The element of the id drives the intention because, according to Freud, the id is a personality structure synonymous with aggression. However, Ajo Kahir's consideration to undo his intention was influenced by the Ego. In the scene, the bus driver did not make a mistake because he only asked about the destination of Ajo Kawir, a common question that a bus driver would ask. The phrase 'running out of anger,' which can be interpreted as a lack of energy or motivation to confront the conductor, prompted Ajo Kawir to engage in reality testing, a process of performing actions realistically.

In contrast to the id, the superego begins to form when humans have known punishments or sanctions. Exposure to the norms that apply in the community begins to be understood by humans after the id and ego develop.

Moral principles in a social environment are formed and target various things, including those related to masculinity. The internalization of the concept of masculinity in a person can be the formation of the superego. The superego personality structure in the novel SDRDHT is in the following excerpt.

'Tapi aku lelaki,' kata Ajo Kawir kepada Si Tokek. "Aku tak mungkin mencabut tantangan untuk berkelahi.'

Si Tokek tak mengatakan apa pun. Ia bisa memahami dilemanya. Ia tahu Ajo Kawir sedang bahagia, dan ia tahu, Ajo Kawir tak ingin ada apa pun yang akan mencerabutnya dari kebahagiaan itu. Tapi di sisi lain ia telanjur koar-koar di kampung Si Macan, mengajaknya duel.

("But I am a man," Ajo Kawir said to Si Geck. "I cannot pull out the challenge to fight." The gecko did not say anything. He can understand his dilemma. He knew that Ajo

Kawir was happy, and he knew that Ajo Kawir did not want anything to take that happiness away from him. However, on the other hand, he had already made a noise in the village of Si Macan, inviting him to a duel.)

An important point in the above quote is Ajo Kahir's speech, which connects his identity as a man with the issue of revoking challenges. The superego in the above quote is illustrated through Ajo Kahir's hesitation in withdrawing the challenge of fighting, as he fears being labeled as not a man if he does. This causes turmoil in the character's mind. Ajo Kahir's decision to meet the challenge of fighting with the Tiger was driven by a superego structure. This personality structure is the final determinant of a person's actions related to morals or societal norms.

The SDRDHT novel, as a work of fictional prose, certainly contains conflicts. Based on the research findings, the novel presents internal and external conflicts triggered by the characters' personalities and the existence of the myth of masculinity. Each conflict affects the other.

Implications of Character Personalities Shaped by the Myth of Masculinity in Building Conflict in the Novel SDRDHT by Eka Kurniawan

The presence of conflict causes the rolling flow in a fictional work. Therefore, the existence of conflict is essential in a work of fiction, especially prose. This element is vital in literary works because conflict is an essential part of plot development (Nurgiyantoro, 2005). Conflicts in fictional prose are divided into two, namely internal conflicts and external conflicts. Internal and external conflicts in novels can influence one another. Internal conflicts can lead to external conflicts, and vice versa.

The SDRDHT novel, as a work of fictional prose, certainly contains conflicts. Based on the research findings, the novel presents both internal and external conflicts triggered by the characters' personalities and the existence of the myth of masculinity. Every conflict affects the others.

Tabel 3. The Implications of Character Personalities Shaped by the Masculinity Myth in Building Conflict in the SDRDHT Novel

Myths of masculinities	Personal ity Aspects	Conflict Aspects		Quantity
		Internal	Eksternal	
Age and Physique	Id	6	7	13
	Ego		1	1
	Superego	1	1	2
Religion and Beliefs	Id		1	1
	Ego			
	Superego	2		2

Classes and Occupations	Id	1	2	3
	Ego			
	Superego		1	1
Status and Lifestyle	Id			
	Ego		1	1
	Superego			
Culture in subculture	Id			
	Ego			
	Superego			
New Man as a Nurturer	Id			
	Ego		1	1
	Superego			
Quantity		10	15	25

The table above illustrates that the myths of masculinity, age, and physique have the most significant influence on the characters' personalities, creating both internal and external conflicts. The conflicts that frequently arise are external conflicts, often influenced by myths related to age and physicality.

Internal conflict (psychological conflict) is a conflict that occurs in the heart, or in other words, the inner world of the character (Nurgiyantoro, 2005). So, internal conflict can also be understood as a conflict experienced by the character with himself. For example, internal conflict arises when characters have multiple choices but must make a single decision. The conflict can be influenced by something outside the character, one of which is the myth that prevails in his environment. The novel SDRDHT gives rise to internal conflicts influenced by the characters' personalities. The internal conflicts in the novel SDRDHT are presented in the following excerpt.

"Tapi aku lelaki," kata Ajo Kawir kepada Si Tokek. "Aku tak mungkin mencabut tantangan untuk berkelahi."

Si Tokek tak mengatakan apa pun. Ia bisa memahami dilemanya. Ia tahu Ajo Kawir sedang bahagia, dan ia tahu, Ajo Kawir tak ingin ada apa pun yang akan mencerabutnya dari kebahagiaan itu. Tapi di sisi lain ia telanjur koar-koar di kampung Si Macan, mengajaknya duel

(But I am a man," Ajo Kawir said to Si Geck. "I cannot pull out the challenge to fight."

The gecko did not say anything. He can understand his dilemma. He knew that Ajo Kawir was happy, and he knew that Ajo Kawir did not want anything to take that happiness away from him. But on the other hand, he had already made a noise in the village of Si Macan, inviting him to a duel (Kurniawan, 2021, p. 96)

The above quote illustrates Ajo Kahir's internal contradiction in decision-making. The conflict is caused by the superego personality structure, which is a personality structure formed after humans learn about norms, punishments, and sanctions. Her unwavering personality is based on the myth that men should not retract challenges or betray their own words. The conflict is influenced by Ajo Kahir's superego personality structure over the myth of masculinity related to faith. This concept of masculinity shaped Ajo Kawir's personality into a figure who was reluctant to swallow his own saliva. Therefore, an internal conflict was created in Ajo Kawir.

External conflict refers to the conflict between the character and forces outside of them. Jones (in Nurgiyantoro, 2005, p. 124) External conflicts are categorized into two types: physical conflicts, also referred to as elemental conflicts, and social conflicts. Social conflict in fiction arises when characters interact with one another, resulting in various forms of conflict, including bullying, oppression, and physical confrontations. Various things can trigger external conflicts. The novel SDRDHT presents an external conflict caused by the myth of masculinity. The conflict is in the following quote.

Iwan Angsa has advised him many times, especially that fighting is the worst way to survive. However, it was very clear that Ajo Kawir did not listen to his advice, especially after his genitals could not stand. He fights almost every week. He went to the cinema not to watch a movie, but to find another boy he wanted to fight with on the sidewalk. He went to the pool not to see beautiful girls in bikinis, but to fight in the water. He went to the dingdong place, not to play with the machine, but to play jotos with fellow visitors. (Kurniawan, 2021, p. 72)

The external conflict in the above data is driven by id personality structures that are influenced by age- and physical-related masculinity myths. The above quote happened in Ajo Kahir's teenage years after a traumatic incident that made him unable to get an erection. Ajo Kawir diverted disappointment, low self-esteem, and unstable emotions to aggressiveness in the form of violence. Fights became Ajo Kahir's daily food after he was first eaten by the myth of masculinity that made him feel small and abnormal. This is the impact of psychogenic impotence that befell Ajo Kawir. One of the effects of impotence is a surge of negative emotions, which can trigger increased aggressiveness in a person.

Ajo Kawir's unstoppable aggressiveness is one of the triggers for external conflicts. Conflicts

that occur range in scale, from small-scale disputes, such as minor fights, to large-scale conflicts that pose a risk to the lives of others. The external conflict that occurred in the character of Ajo Kawir has taken many victims. In his youth, he fought with his peers. In adulthood, Ajo Kahir's desire to fight also took his life.

Regarding the issue of masculinity, conflicts often occur due to toxic masculinity. The term toxic masculinity is used to refer to the interrelated sets of norms, beliefs, and behaviors associated with masculinity, which are harmful to women, men, children, and society at large (Sculos, 2017). Based on this opinion, toxic masculinity always departs from outside of humans. This phenomenon was born from the roots of a patriarchal culture that always puts men in a strong position, both physically, psychologically, economically, politically, and even educationally. In fact, certain aspects of human life can be handled by both men and women. *Toxic masculinity* places male dominance compounded with strength and violence so that tenderness is considered an aspect that dilutes one's masculinity. The existence of the phenomenon of *toxic masculinity* is depicted through characters in the novel SDRDHT, including Ajo Kawir, Mono Ompeng, and Iteung.

One of the impacts of toxic masculinity is the onset of violence. Forms of toxic masculinity have similarities to masculinity in the pre-1980s era and traditional masculinity, including (1) unskilled men, (2) *be a big wheel*, (3) *be a sturdy oak*, and (4) *give them hell*. These forms of masculinity cause men who believe in them excessively to experience psychological pressure. In addition, traditional forms of masculinity make men vulnerable to experiencing and committing acts of violence. Adherence to these masculinity myths results in various risks, one of which is the fertility of toxic masculinity.

SDRDHT's novel is set in the late 1970s to the 1990s. Eka Kurniawan well described the concepts of masculinity in that era. The thuggery that was thick with the masculine image of that era was shown through the narrative of physical and verbal violence and the brutality of the thug group. The portrait of masculinity shown through this novel can still be seen in the era of sekarang, namely the post-reform era, when the regime with strong fatherism was in place.

This suggests that masculinity is rooted in complex myths and is shaped by existing cultural, economic, political, and social systems. The myth of masculinity is not just something that happens naturally, as understood by society in general. The myth of masculinity is a dynamic concept that can be disseminated and reinforced through hegemonic

efforts, utilizing existing capital and channels, such as the mass media. Technological developments seem to agree with the spread of existing masculinity myths.

The novel SDRDHT represents the phenomenon of toxic masculinity in an 80s-style action fiction prose frame. SDRDHT's novel presents forms of masculinity, some of which fall into the category of *toxic masculinity*. These forms of masculinity effectively influence the psychological aspects of the characters and shape the development of the story plot, particularly through the conflicts that arise. The myths that develop in society about how the supposed construction of masculinity, known as traditional masculinity, is described in the novel SDRDHT, trigger internal and external conflicts.

On the other hand, the novel SDRDHT also presents a form of masculinity myth that is no longer centered on traditional masculinity. After going through years of long sleep or contemplation with his genitals not functioning for reproduction, Ajo Kawir managed to cultivate an awareness of what masculinity really means. The emergence of a form of masculinity that is categorized as modern masculinity, namely the new man as a nurturer, is a form of masculinity myth that favors tenderness and is opposed to violence.

Through the novel SDRDHT, Eka Kurniawan attempts to illustrate how myths of masculinity can have both positive and negative impacts. The myth of masculinity has the power to move a person and a community in living life, including making crucial decisions that have an impact on the sustainability of the lives of the next generation.

CONCLUSION

Based on the results and discussions that have been presented in the previous chapter, three conclusions can be drawn. First, the SDRDHT novel demonstrates that myths about masculinity are complex phenomena that are revealed through their interplay with psychological, social, and political aspects.

Second, it can be concluded that the myth of masculinity has successfully created dynamics in the novel SDRDHT by Eka Kurniawan. The myth of masculinity present in the novel plays a significant role in shaping the characters' personalities. The myth of masculinity that shapes the characters' personalities then influences their decisions and actions, both beneficial and detrimental.

Third, the personality formed by the myth of masculinity in the novel SDRDHT leads its characters to internal and external conflicts. The existence of these conflicts then presents the

characters with several dynamic situations in the novel.

The conflicts that arise and the efforts to resolve them in the novel also touch on the issue of toxic masculinity. The existence of the myth of masculinity in the novel is a trigger for the character's behaviors that tend to be negative, such as physical and verbal violence. It is essential to know that the issue of toxic masculinity is still something that needs attention, and the SDRDHT novel as a literary work can be a medium to build awareness and discourse about toxic masculinity in the community.

The myth of masculinity in the complex novel has a destructive and constructive impact on the character's life. The existence of novels as a genre of literary works can serve as a means of describing reality and, through their power as a myth, further change reality. The SDRDHT novel serves as a medium that can inspire and facilitate human reflection on community issues that have been considered ordinary and commonplace, thereby reevaluating their relevance in the current context.

Humans shape the masculinity that is developing today and will continue to experience dynamics. It would be beneficial if the masculinity that is developing and popular in this era were a progressive myth of masculinity, one that relies on Human Rights Awareness (HAM) to create a decent life that every human being desires. One way to make it happen is through literary works.

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