

Psychological Concepts in the *Novel Mustika Zakar Celeng* by Adia Puja: Janet Saltzman Chafetz's Concept of Masculinity

Ifroh Alfi Asykariya¹ and Siti Komariya¹

¹Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia

ifrohalfiasykariya@students.undip.ac.id

sitikomariya@lecturer.undip.ac.id;

Abstract. This study aims to analyze and understand the masculinity of the main character in the novel “Mustika Zakar Celeng” by Adia Puja. The research method used is a descriptive qualitative approach with primary and secondary data collection techniques obtained from the novel *Mustika Zakar Celeng*, book references, scientific journals, and articles. This research uses Janet Saltzman Chafetz's emotional representation of masculinity. The emotional aspect consists of two indicators, namely: 1) emotional and, 2) interpersonal ability. The main character tobor has sexuality problems that make his masculinity side cannot be functioned properly and this has an impact on his psychological aspects, which in this case leads to problems in his research. The result of this research is that the rational and intellectual aspects of Tobor's character are initially portrayed as a figure who is able to solve problems without showing his emotions directly. However, Tobor's masculinity is not fully integrated with other aspects of masculinity. Tobor's character lacks caring and empathy. This can be seen from his rigid and cold attitude towards Nurlela, especially when Nurlela expresses her concerns about Tobor's sexual dysfunction.

Keywords: Novel, Janet Saltzman Chafetz's Concept of Masculinity, The Mystery of the *Zakar Celeng*, Psychological Aspects

1 Introduction

Most countries in the world have a patriarchal culture, which causes the phenomenon of gender equality and masculinity to occur in society. The concept of gender equality originates from sociological and cultural processes related to the division of roles between men and women in society. Some societies continue to assume that women have a lower social position than men naturally. Cultural construction can also cause this to happen [10]. The dominance of men over women is shown in terms of work and social life, women more often have access to the labor market and community activities than men, and they are more likely to work for lower wages than men. There are some norms that still exist in some parts of Indonesia that assume that women are only responsible for household care such as wells, mattresses, and kitchens [8].

The view that men have a higher social status than women is embedded in the cultural fabric of society [6]. This cultural construct has been going on for a long time. To achieve gender equality in various aspects of human life, various efforts have been made in various countries. One of them is through literary works that have a significant impact on society [3]. Literary works themselves are expressions of imagination that give meaning to the audience. Literary works themselves are expressions of imagination that give meaning to the audience [8]. The novel is one of the literary works related to the social life of society. Literary studies often not only touch on aesthetic and narrative aspects, but also reveal the complex psychological layers of the characters in it. According [5], literary science began to focus on gender in society, which is divided into the categories of masculinity and feminism. Masculinity refers to the idea that men pay attention to women [8].

One novel that offers an in-depth exploration of psychological aspects is *Mustika Zakar Celeng* by Adia Puja. The novel is interesting to analyze because it depicts a main character with a rich cultural and psychological background, which can be examined through various theoretical perspectives. In this context, the concept of masculinity is one of the important aspects that can be studied further. Masculinity is not an inherent biological attribute, but rather a social construct influenced by various factors, including cultural, social and psychological. The statement refers to traits that are considered important for men, such as good looks, strength, courage, toughness, and other attributes associated with the ideal male identity [7]. According to psychologist Janet Saltzman Chafetz, there are seven concepts that are considered characteristics of masculinity in society: physical appearance, function, sexuality, emotion, rational, interaction, and interpersonal [9].

Adia Puja, through *Mustika Zakar Celeng*, managed to create a complex and multidimensional main character. This study aims to analyze the psychological aspects of masculinity of the main character in the novel, using Janet Saltzman Chafetz's concept of masculinity as a theoretical framework. Thus, this study is expected to provide a deeper understanding of how masculinity is represented and understood in the context of contemporary Indonesian literature. This study will explore how the main character in the novel *Mustika Zakar Celeng* displays Janet Saltzman's concept of masculinity dimensions in interpersonal and emotional aspects and how these psychological aspects are influenced by the existing social and cultural context. The analysis will also consider how these constructions of masculinity affect character development and plot dynamics in the novel.

2 Methods

This research is descriptive qualitative. This research collects data through document analysis with the technique of simak catat. In this technique, the author reads the novel accurately and records all important things. The purpose of this technique is to investigate the sources of masculinity in the novel. Research that involves listening and sample observation of the data under study is known as the simak method [1]. The aspects of masculinity found in the novel *Mustika Zakar Celeng* by Adia Puja became the source of data. The theoretical triangulation technique was used to test the validity of this research data. Triangulation is a method of checking data validity that uses something different from the data for the purpose of checking or as a comparison with the data [4]. This research uses the theory triangulation technique, which evaluates the suitability of the data with Janet Saltzman Chafetz's masculinity theory. In this case, there are two aspects discussed, namely, (1) emotional, and (2) interpersonal.

3 Result and Discussion

The results in this study use the concept proposed by Janet Saltzman Chafetz to discuss aspects of masculinity in the novel *Mustika Zakar Celeng* by Adia Puja. In this case, 2 characteristics of masculinity in the main character are discussed, namely (1) emotional, and (2) interpersonal. According to Janet Saltzman Chafetz's opinion, male emotions determine masculinity. A man must be able to control all emotions and anger that will be experienced. This shows that a man must remain calm and be able to solve problems calmly rather than using emotions [2]. Then, Janet Saltzman Chafetz considers interpersonal men as masculine because they have a character attitude that is able to socialize with others [1].

3.1 Emotional Aspects of Traditional Men

Emotionally, men are characterized by an unemotional personality, being stoic, and not wanting to cry. These are characteristics that are common to the male figure, especially in married couple relationships. Janet Saltzman Chafetz developed a concept of masculinity that covers various aspects, including interpersonal. In the interpersonal context, Chafetz identified characteristics often associated with traditional masculinity, such as independence, strength and control.

Although his face always looked hard and expressionless, inside Tobor often felt anxious and helpless. When alone in his room, he was often lost in thoughts of failure and the fear that always haunted him. For him, showing weakness was akin to losing the honor of being a real man. (page 47).

Tobor's face, which always appears hard and expressionless, reflects strict emotional control. In traditional masculinity, men are expected not to show emotions, especially emotions that are considered a sign of weakness, such as sadness or anxiety. Chafetz points out that emotional control is one of the key aspects of masculinity, and Tobor demonstrates this by hiding his feelings of anxiety and helplessness behind a hard facial expression. Tobor is often lost in thoughts of failure and the fear that always haunts him when he is alone. This fear reflects the pressure faced by men to always succeed and show no signs of failure. In traditional masculinity, failure can be perceived as a weakness that reduces a man's value in the eyes of others. Tobor feels this pressure deeply, but chooses to hide it as part of an effort to maintain his self-image. For Tobor, showing weakness is equivalent to losing the honor of being a real man. This is a powerful concept in traditional masculinity, where honor and self-respect are often associated with the ability to hold back emotions and not show weakness. According to Chafetz, men often feel that they must maintain an image of strength and resilience to be respected. Tobor clings to this view, and therefore, he hides his anxiety to preserve his honor.

Tobor often felt isolated by the emotional burden he carried. He didn't want to burden his family with his own problems, so he preferred to keep them to himself. The loneliness deepened when he saw that others could easily express their feelings. (page 83)

Tobor felt isolated by the emotional burden he carried because he chose to keep his problems to himself. In traditional masculinity, men are expected to hold back and control their emotions, and not show weakness to others, including family. This is in line with Chafetz's concept of emotional control, where men often hold back their feelings to maintain an image of strength and resilience. Tobor does not want to burden his family with his own problems, so prefers to keep them to himself. This reflects traditional masculinity values that emphasize responsibility and protection of the family. Men are expected to be protectors and providers for their families, and showing weakness or burdening the family with personal problems could be seen as a failure to fulfill this role. Tobor's loneliness deepened when he saw that others could easily express their feelings. This difficulty in expressing emotions can lead to a deep sense of isolation and loneliness. In Chafetz's view, traditional masculinity often prevents men from engaging in deep and open emotional relationships, thus increasing loneliness and isolation. Tobor feels that showing weakness is incompatible with the social role of a real man. Traditional norms of masculinity emphasize the importance of maintaining a strong and unwavering self-image, so men feel pressured to hide their feelings and personal problems. Tobor, who suppresses his emotions and feels isolated because of it, reflects how these norms can negatively impact men's emotional well-being.

3.2 Traditional Male Interpersonal Aspects

Janet Saltzman Chafetz argues that a man's interpersonal demeanor shows the masculinity of a man, i.e. a man must be responsible, disciplined, independent, free, leaderly, individualistic, and dominating.

Tobor always kept his distance from others. Although many admired him, he was reluctant to establish close relationships. In everyday life, he is more of a listener than a talker. Tobor believed that a real man doesn't show weakness by sharing his personal problems. (page 54)

The emotional aspect shown by the main character, Tobor, shows that Tobor keeps his distance from others and is reluctant to establish close relationships. This reflects traditional masculinity values that emphasize independence and autonomy. In this context, Tobor may feel that being too close to others may reduce his ability to be independent and rely on himself. Self-reliance is considered a key feature of masculinity, where real men do not depend on others. Tobor is more of a listener than a talker and believes that a real man does not show weakness by sharing his personal problems. This shows that Tobor upholds emotional control, which is a key element in traditional masculinity. Showing emotions or weakness is considered unmasculine, so Tobor chooses to hide his feelings and not share his personal problems with others.

Tobor's behavior, which conforms to traditional masculinity norms, can have a negative impact on him and those around him. Difficulties in establishing close relationships can cause Tobor to feel lonely and isolated. Avoiding sharing personal problems means Tobor doesn't get the emotional support he needs from others. The burden of always looking strong and independent can cause stress and anxiety for Tobor.

When his friends ask for help, Tobor doesn't hesitate to lend a hand. However, he always refuses if his friends want to talk about personal matters. For him, maintaining self-respect and privacy is a form of strength. He doesn't want others to see him as fragile. (page 67).

Tobor refuses to discuss his personal problems with his friend, reflecting traditional masculinity values that emphasize independence and privacy. In Chafetz's view, real men are expected to be independent and not depend on others, especially in emotional terms. By keeping his personal problems to himself, Tobor shows that he wants to be seen as an independent individual who does not need emotional help from others. Tobor does not want others to see him as fragile. This is a reflection of traditional masculinity values that emphasize physical and mental strength. In this context, showing fragility is considered damaging to the masculine image. By keeping his personal problems hidden, Tobor is trying to maintain a strong and unshakable masculine image. Tobor

considers maintaining self-esteem and privacy as a form of strength. Emotional control is an important aspect of traditional masculinity, where men are expected not to show weakness or emotions that could be perceived as a sign of an inability to control themselves. By refusing to talk about his personal problems, Tobor maintains a strong and controlled self-image, in line with masculinity expectations.

4 Conclusion

This study uses the concept proposed by Janet Saltzman Chafetz to discuss aspects of masculinity in the novel *Mustika Zakar Celeng* by Adia Puja. In this analysis, the two main masculinity traits in the main character, Tobor, discussed are emotional and interpersonal aspects. The analysis shows how Tobor reflects the traditional masculinity values outlined by Chafetz. Through this analysis, it is seen that Tobor internalizes and expresses the traditional masculinity values outlined by Janet Saltzman Chafetz in the emotional and interpersonal aspects. He exhibits tight emotional control and independence, but this also leads to emotional isolation and difficulty in establishing close relationships. The traditional masculinity norms he adheres to carry a heavy emotional burden, demonstrating how the pressure to fulfill traditional masculinity standards can negatively impact men's emotional well-being.

References

1. Sulahyuningsiha, E., Darob, Y. A., & Safitric, A. (2021). Analisis Praktik Tradisional Berbahaya: Sunat Perempuan Sebagai Indikator Kesetaraan Gender dalam Perspektif Agama, Transkultural Kesehatan Reproduksi di Kabupaten Sumbawa. *Jurnal Ilmu Keperawatan Dan Kebidanan*, 12(1), 134–148.
2. Rizqina, A. A., Adesetia, D. W., Wardana, M. A. W., Khoerunnisa, N., Sumarwati, S., & Andayani, A. (2023). Presentasi Maskulinitas Tokoh Dalam Novel *Bekisar Merah* Karya Ahmad Tohari: Analisis Teori Janet Saltzman Chafetz. *ENGGANG: Journal Pendidikan, Bahasa, Sastra, Seni, dan Budaya*, 3(2), 66-80. <https://ejournal.upr.ac.id/index.php/enggang/article/view/9036> last accessed 2024/7/14
3. Juansah, D. E., Mawadah, A. H., Anggraini, A., & Devi, K. (2021). Rekonstruksi Cerita Rakyat Pulau Jawa Berdasarkan Perspektif Kesetaraan Gender. *Journal Pendidikan Bahasa Dan Sastra Indonesia*, 6 (1), 39–44.
4. Juansah, D. E., Mawadah, A. H., Anggraini, A., & Devi, K. (2021). Rekonstruksi Cerita Rakyat Pulau Jawa Berdasarkan Perspektif Kesetaraan Gender. *Journal Pendidikan Bahasa Dan Sastra Indonesia*, 6 (1), 39–44.
5. Nugraha, D. (2019). Representasi Maskulinitas Tahun 1970-1980-an dalam Lagu *Ebiet* G. Ade. *Journal Lingua*, 18(1), 21–22. <https://doi.org/10.30957/lingua.v18i1.668.bekerja> last accessed 2024/7/14
6. Ramadhani, A. F., & Suratnoaji, C. (2021). Representasi Maskulinitas Tokoh Utama dalam Film *Persahabatan Bagai Kepompong* 2021. *Journal Nomosleca*, 7(2), 160-173. <https://www.academia.edu/download/81021685/pdf.pdf> last accessed 2024/7/14

7. Sari, D. P., Effendy, C., & Wartiningih, A. (2019). Maskulinitas Tokoh Utama Dalam Kumpulan Cerita Pendek Nadira Karya Leila S. Chudori. *Journal Pendidikan Dan Pembelajaran Khatulistiwa*, 8(2).
8. Anggara,W.M.,Wahyono,H.,Nugraheni,M.W.(2021). Aspek Kohesi dan Hubungan Semantis Antar Kalimat pada Paragraf dalam Abstrak Skripsi Mahasiswa PBSI Angkatan 2020 dan Formulasinya sebagai Bahan Ajar di SMA. *Repetisi: Riset Pendidikan Bahasa Dan Sastra Indonesia*, 4(1), 1–8.
<https://jom.untidar.ac.id/index.php/repetisi/article/view/1889> last accessed 2024/7/14
9. Moelong, Lexy J., 2009, *Metodologi Penelitian Kualitatif*, Bandung : PT. Remaja Rosdakarya.
10. Husnianita, V. M., & Jannah, M. (2021). Perbedaan Regulasi Emosi di Tinjau Dari Jenis Kelamin pada Kelas X Sekolah Menengah Atas Boarding School. *Jurnal Penelitian Psikologi*, 8(5),229–238.
<https://ejournal.unesa.ac.id/index.php/character/article/view/41335> last accessed 2024/7/14