

Beynon Masculinity: *Puya ke Puya and the Trilogy of Darah Emas*

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Abstract

This article entitled “Beynon Masculinity: *Puya ke Puya* and *The Trilogy of Darah Emas*” explored that there were masculinity issues on those novels. By descriptive analysis and applying Beynon key factors concept which shapes masculinity, the article gives basic description that masculinity had many variations. It depends on these Beynon’s key factors: historical location, geographical location, age and physique, sexual orientation, education, status and lifestyles, ethnicity, religion and beliefs, culture and subcultures, as well as class and occupation. As the result, there were massive masculinity, but it was not homogeny. The two main factors, *historical and geographical locations* were the longest line on shaping masculinities because of histories traces of their ancestors. The others were *age and physique, ethnicity, status and lifestyles, class and occupation, also culture and subculture* had come later into the men’s lives. However, the last three factors, sexual orientation, education, also religion and beliefs were not dominant because of lacking informations about them on the stories.

Keywords: Beynon, masculinity, tradition, key, factors.

A. Introduction

Holmes (2007) told us that human had been born along his/her fundamental differences, basically connected to their sexes: man with his penis and woman with her vagina (p.21). She then gave us the stress on this following point that both man and women life had long interval along with their own local cultural construction. It doctrinized into human social

roles, attitudes, rights, and responsibility according to her or his sex: gender. The portrait of gender was very diverse. Oakley (1972) said that gender was not stiff, but it tended to be melted and adaptive according to cultural rules and its local gender social level (p.16). Holmes, then, said that in one patriarchal culture, gender was one of the main focuses so that the social system in that culture opens opportunities for men to be more dominant towards women. On the contrary, men could be an inferior on the matriarchal culture (p.2).

Indonesia had been dominated by patriarchal cultures. Most men were dominant along their social roles. Traditional values seemed to be primary supporters for their supremacy. Masculinity became king of all. Eventhough there were many discussions, research, writtings, or other analysis against patriarchal cultures, they were still existing. Femininity might have its own world these days, but there were always be masculinity. Masculinity simply stayed safe, good stability, almost without problems. But, on the fact, it simply likes an iceberg. Many problems or issues on masculinity had been found. Many researches had proved it. Masculinity became more complex. In many parts, tradition made masculinity so stiff. In many parts, as many traditions were found, diversities of masculinity had been detected.

Pribadi thesis, on her (2012) analyzed the lifestyles of K-Pop characters on Korean movies, *You're Beautiful* (p.112—113). Then, she found the *mugukjeok* criteria. She had concluded that there was a transcendental masculinity which were well-colaborated between masculinity of Japanese comic and cultures, Hollywood traditional masculinity, and the Confusius politeness masculinity. Nurfaidah (2011) had concluded that traditional masculinity was always idolized by many

generations (p. 111—113). They were proud so much to the man who acted like a hero in public area with his masculinity criteria, both physically or mentally. They didn't respect the man whose activity in domestic area. Traditional masculinity was also massively exposed on several men product advertisement, as what Raharjo (2015) had found (p. 7--17). Those three previous researches gave descriptions on the strength of the traditional masculinity in human's life, even in the digital era. But there was one point: traditional masculinity on every writing. I, then, had decided to analyze factors that shape traditional masculinity inside traditional areas which had massive traditional cultures. I hope that this article readable for readers or researchers as a useful and worthy source of masculinity reference amongst others masculinity research areas.

B. Methodology

This is a descriptive qualitative research by applying Beynon masculinity concept. Beynon gave us his two main points: key factors and the criteria of masculinity. Beynon had seen masculinity as complex as femininity. But many things made femininity became more popular than masculinity. The late seemed so stable and safe, didn't have any issues. This was what Beynon had seen about issues of masculinity. Nasir (2007) saw Beynon had described the masculinity in every decade, based on its development and important things appeared in it: masculine of pre-80's, masculine of 80's, masculine of 90's, and masculine of 2000's (2). Masculine of pre-80's was well-influence industrial revolution when men had roled his hard work: the truly worker; and being a dominator at home: had his truly power above women, decision makers. David and Brannon

(on Nasir, 2007) gave us these following 4 rules strengthening masculinity traits:

1. No Sissy Stuff: any prohibitions of connections to any women points
2. Be a Big Wheel: men might be success if had these things: wealths, fame, and so manly status
3. Be a Sturdy Oak: masculinity needed rationality, power, independence. He had to stay calm on every situation
4. Give em Hell: men had to have his own great bravery and aggressive, risky taker, and could defeat his fear (2).

Indonesia is mostly dominated by patriarchal cultures with those massive patriarchic/masculine rules. Osella & Osella (2000) described Java, for instance, standardized the success of men whenever they had wife, wealth, vehicle, pet bird, and heirlooms (p.120).

Masculine of 80's was enlivened not only *woodspice men*, but also *new men: new men as a nurturer and men as a narcissic*. *New men as a nurturer* were considered to be the first step of men alignments towards feminism. Men were getting involved into domestic duties: caring children or doing things on their household. Meanwhile, *men as a narcissic* marked new men lifestyle. Men tended to be more commercialist. There were many men necessities which were produced to the public: properties, vehicles and automotive equipments, fashion, or personal artefacts. Masculine of 90's was simply like pop lifestyle. Anything tended to the fun. They tended to hide themselves from the loyalty or tight commitment in their relationship with women. They also became more intimate to the hardness or abusive lifestyle. They loved watching football or rugby than other smooth sport. The late was masculine of 2000's. they were beyond of what Beynon standardized, such as, metrosexual, homosexual, or *mugukjeok*. Metrosexual was a truly man but he was very perfectionistic, physically or mentally. Homosexual was a man who had deviated his

sexual orientation. The description of *mugukjeok*, see Pribadi's substances on the earlier part of this paper.

What reasons made those criteria of masculinities? Beynon saw that there were many key factors behind the shape of masculinity, as seen below. Historical and Geographical location had the longest line because of their deepest tracks on human and his/her generations lives. Human was born by trapped values, norms, rules, cultures, or even taboos which were long well-standardized by their ancestors. Geographical location had its own rules, commitment, culture, or taboos. He/she could not hide from them. Culture and subculture, age and physique, ethnicity, also status and lifestyle had middle lines. Those appeared after human was formerly trapped on the longest lines. Meanwhile, class and occupation, sexual interaction, education, religion and beliefs occupied the shortest line on shaping the masculinity. Those were so many differences of applying their influences on shaping the masculinity. They came at the third level after both lines on human lives.

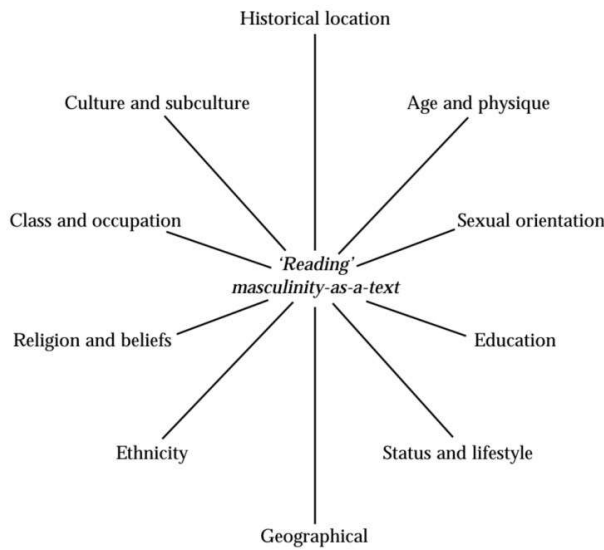


Table 1. Key factors that shape masculinities (Beynon, 2002: 10)

The exploration of masculinity had started into few following steps: selecting the data source by deep reading the novels; deciding these sources: *Puya ke Puya* and *the Trilogy of Darah Emas (Mempelai Naga (MENA), Gadis Buta dan Tiga Ekor Tikus (GABUT), and Sembrani (SBR)*—those had massive traditional culture of their background; stressing into the data: supported quotes on the sources; applying the key factors that shape masculinities; and organizing the results and manage them by writing the article.

C. Result and Discussion

This section would be divided into these two points: masculinity in *Puya ke Puya* and *The Trilogy of the Golden Blood*.

1. Puya ke Puya

There are two masculine characters on the Oddang's novel: Allu Ralla dan Mr. Berth. Allu Ralla is the eldest son of former leader of Toraja Ethnicity. Automatically, after his father death, Allu became a leader of his ethnic. Her father corpse hadn't been ritualized because of the economic problem. So, the soul of his father was still wandering around the village. The soul of the former leader--*penuluan*--insisted himself to be a god (*To Mabali Puang*) in the heaven (PUYA, p.32; p.53). If he was, he could give his great approval whenever his family had demands of prays. If not, until the deadline, the soul would be damaged, then, he might be transformed into a maleficent demon (p.32). So, he changed his mind, Allu had forced himself to earns money to pay for his father famous Toraja funeral ritual, *Rambu Solo*. Besides, at the same time, he had been enforced by Malena, his ex-girlfriend, to marry her soon. Allu could never forget Malena (p.70—73), though he had Siti (she had been impregnated but Allu refused to marry her (p.140—143). Marrying Malena, changed Allu

radically. Allu stole few baby corpses for the company as a ritual sacrifice (p.130). He gave them to Mr Berth for financial reasons: to fulfill his obligation as leader and an eldest son of former leader; and to marry his lovely girl. Later, Allu was very disappointed on her because of her betrayal. Malena had well-trapped him to sell his heirlooms to the nickel company—which her husband got involved into. Allu then punished her by mass brutally raped (p.207—208). Allu was the main male character and was well-exposed his dominant masculine role on the story. His masculinity could be seen on these key factors below.

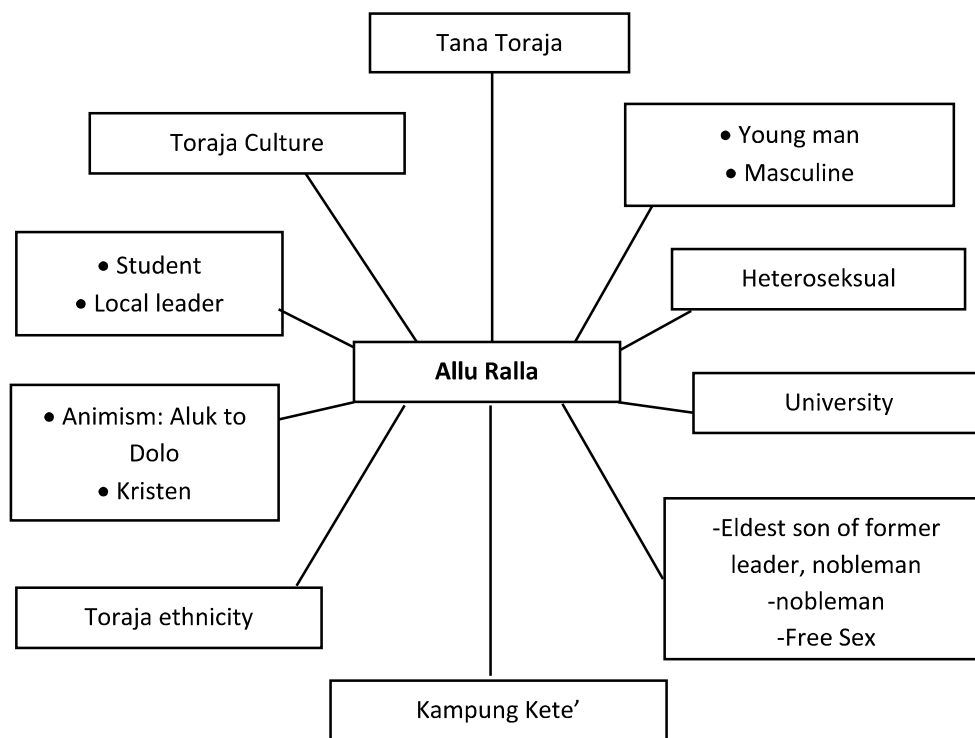


Table 2. Key Factors of Allu Ralla Masculinity

Allu Ralla had special position amongs the public. As the eldest son of former leader, he had his own power. As one of patriarchal, Toraja

stiffly standardized man like Allu. If his father died, he then automatically be a new leader and got new power.

Sesaat setelah embusan napas terakhir Ambe, saya resmi menjadi kepala rumah tangga—dan seterusnya, saya menjadi kuat lebih daripada siapa pun, bahkan lebih dari pada apa yang saya mampu.

(Shortly after Ambe's last breath, I officially became leader of the household — and so on, I became stronger than anyone, even more than what I expected to.) (Oddang, 2016: 9)

Even, he had his high education background, anyone would respect him so much. Malena utilized his power to cheat him. She had actually got married with Pak Soso, an old man who accomplice Mr. Berth in handling the land dispute, against Allu Rallas family. She had a duty to conquer Allu to let his sacred land sold to the company. She pretended to marry him, but, then, Allu obstructed to the rules of high bride price. Even, at the same time, he had to do his father's *Rambu Solo*. As a leader, his capability, fame, and power had been staked. Those complexities changed Allu so radically. Allu surrendered himself to the group of the company as a heirloom seller and a ritual undertaker. For fulfilling the high cost of both his father's *Rambu Solo* and his wedding party, Allu did baby corpses robbery. Those corpses might be sacrifice for company's establishing ritual. Allu then got the money and held the best *Rambu Solo*. By doing this, he got his supremacy of being a great eldest son—by opening the way for her father to be a *To Membali Puang* or a God in *puya* (Toraja's heaven). It was part of his *Aluk To Dolo*, Toraja's old belief. But Allu failed marrying his Malena. The camouflage of Malena was then well-broken. Her denial had bursted Allu's revenge—exposing his power, by

punishing her a radical mass rape—the time that she admitted herself as Pak Soso’s wife, supported by few drunken men after the riot.

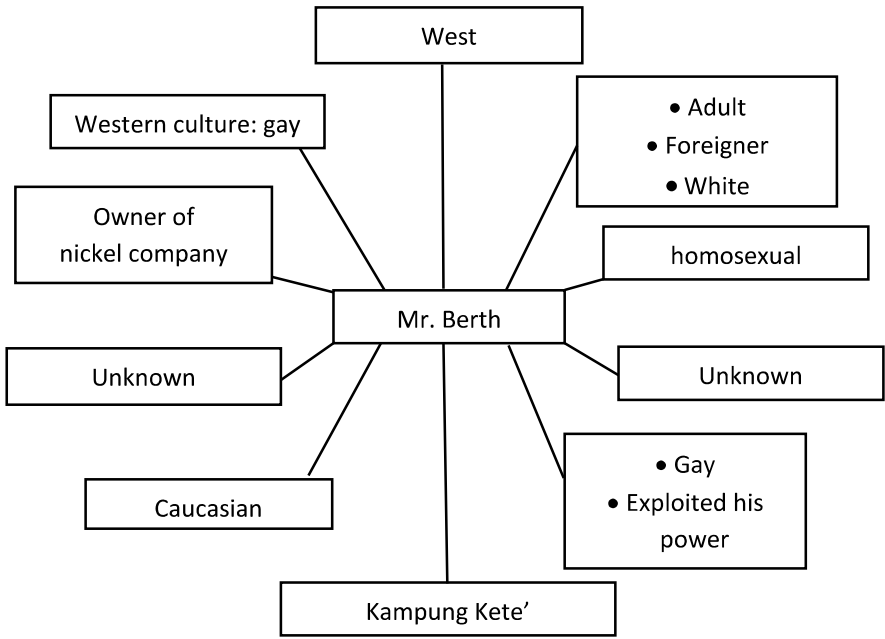


Table 4. Key Factors of Mr. Berth Masculinity

These characters had been chosen based on his massive influence into Toraja’s ethnic’s life. He had exposed his power to defeat those people on the ancient land to hand their land over. There was colonialism favor when the local people were well-defeated by the invader (p.37). Those people were formerly so proud of him and his propaganda that the land became a town after the establishment of big nickel company (p.7). Those people would be the company co-workers. Only few had been taken into the work after all. Of course, it required hardest requirement. Those had to be his odd sexual partner (p.78; 123). At last, he would give them a special reward. No one couldn’t prevent him, even after the baby Bumi Tandiongan had died after being brutally sodomized. The father then had

taken his worker and his sexual partner. The power of the Whites had been well-exposed into those surrenders.

2. The Trilogy of the Golden Blood

There were Hartanto, Naga, and Reuben Moore on this trilogy. The first two were well-exposed on the whole story, but the last one came from the middle to the end, but still with his power.

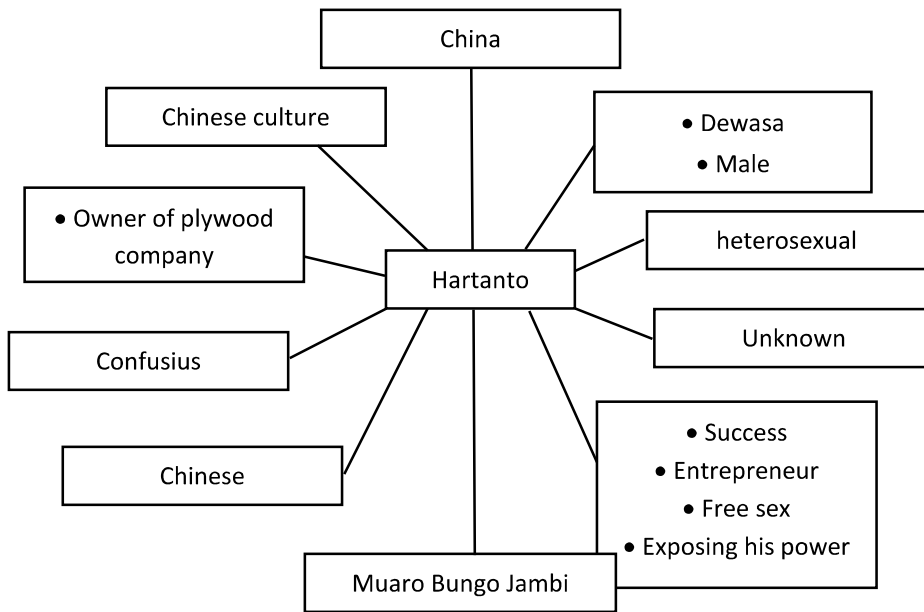


Table 4. Key Factors of Hartanto’s Masculinity

Jap and Christiana (2003) said that being a son in Chinese culture was very important (p.38). He would be the heir of his parent’s business, being the next ritual leader, and his parents caretaker. Hartanto had proved it. Having lost his son, Betel, because of drug addict and deep sadness of losing his girl—Rigel, Hartanto, then, robbed his own grandson from his mother (*MENA*, p.214—218). Rigel was truly his—unknown—own daughter from his beloved girlfriend, Sulastri, before legally married with elected wife: Lena Chan (*GABUT*, p. 47—48). Hartanto was a tycoon with his series colleagues amongst the Phoenix entrenchment—the opponent to

the Dragon's. By his great power, Hartanto might do anything he wanted to, including bribing people who obeyed him for financial or psychological reason. Datuk Itam—the most powerful shaman on the site, had been hired for reaching his ambition: defeating the Dragon entrenchments. With his power, Hartanto brutally killed the Dragon's bride in time she was delivering his heirs: a princess. He tried to break all the forecast from the shaman, amongst other, the Dagon's heir would find the sacred crown from the legend historical and mythical site, Kemingking Kingdom, which was deeply buried for hundred years beneath the plywood company. Hartanto didn't want to lose his icon. Other than that, his sibling then would be part of the Dragon's. Hartanto decided to send the grandson away from this country until he became a young man. But, then, the connection between long separated mother-son, radically had broken Hartanto's barriers.

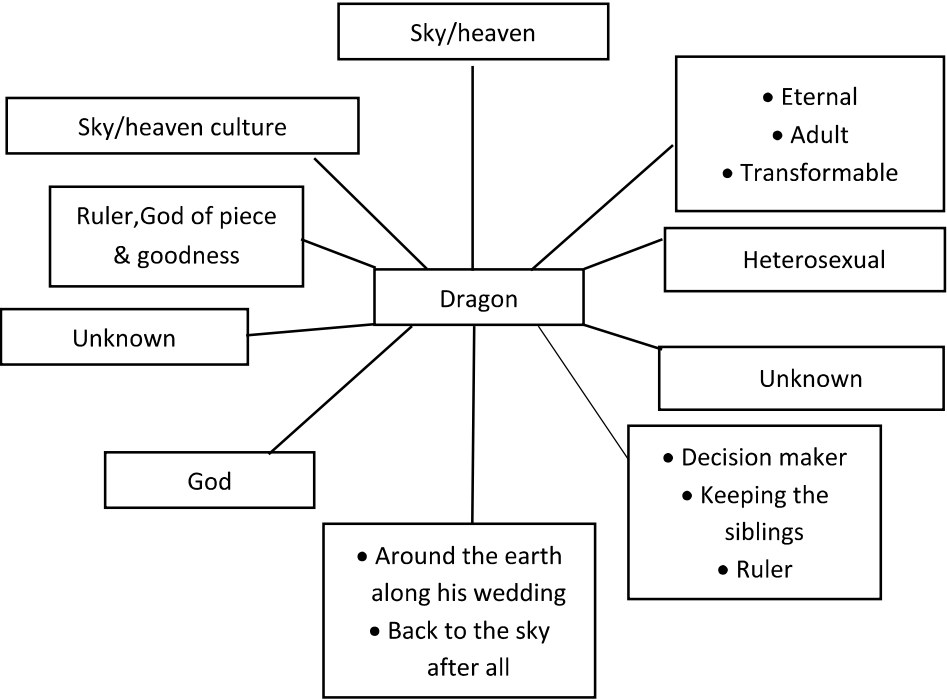


Table 4. Key Factors of Dragon's Masculinity

The Dragon came into the earth to search and marry with his bride who would deliver his new heir. Then, the heir had to find the sacred crown which would be worn by the new king of Kemingking. The Dragon transform himself into human body as long as his wedding period (*MENA*, p.11). Then, after the bride had delivered the baby, always girl, he would give his heirloom—sacred ball, to be swallowed up. The dragon was on truly men's body with whole traditional masculinities. He found many brides who had golden blood. However, many of them who hid themselves from obeying him as his reproduction machine. Many of them chose suicide (p.86). Others chose the hysterectomy (p.86). Being the bride was so risky. The Phoenix's would never let the bride free. They had many stooges who were able to attack the brides. They were under Hartanto's order. The last bride found dead as soon as delivering the baby. Datuk Itam, Hartanto's shaman, killed the bride before the dragon gave the ball into the baby (p.243). The dragon was so wrath and took the bride to the sky, while, the ball rolling up anywhere. The bride's death didn't mean Hartanto's victory. He had to lose his energy against the Dragons. Dragons didn't use his own power, but all was in his supervision. By swallowing the ball, the daughter had a power and do anything by magic. Parts of her body would change covered by the light around her body in her bad situation. She could use her magic to punish enemies, while The Dragon kept staying so close to her. He loved her daughter so much and gave the choice to her. She finally chose to live on the earth together with her boyfriend, Xander—the grandson of Hartanto. The dragon itself kept

staying on the sky. Those heirlooms had been sent back to him (*SEM*, p.232—236).

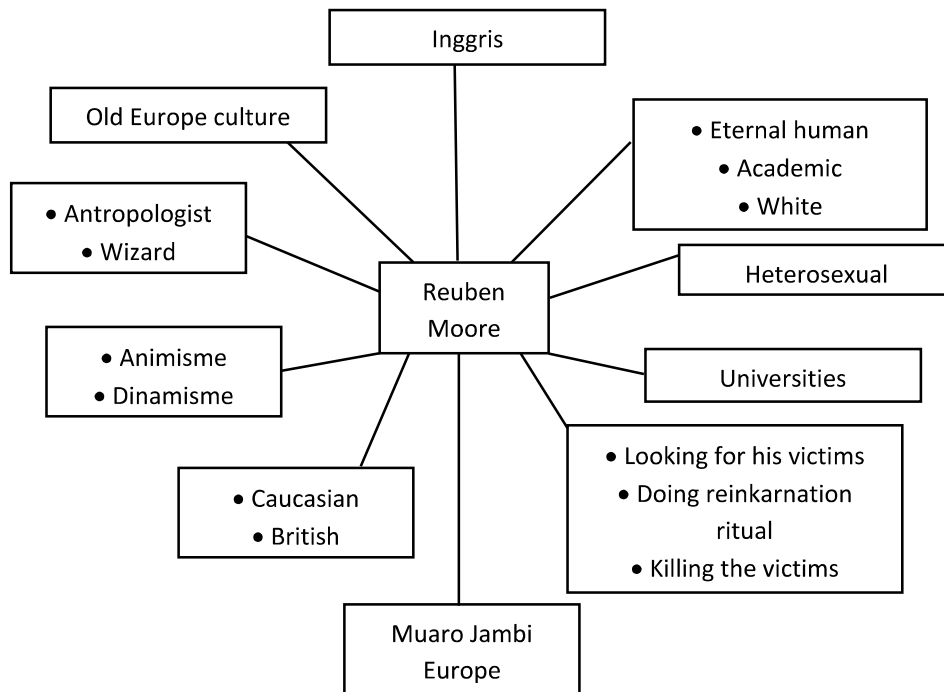


Table 4. Key Factors of Dragon’s Masculinity

Reuben Moore was a very old man, about 900 years old (*SEM*, p.144). He learnt the magic from his father. He got reincarnation formulas. On the certain period, he had to look for his victims. He appeared in many different universities of the world, while looking for other sacred objects for his magical necessities. Lately, he had accompanied by Rigel to investigate the legend site of Kemingking Kindom on Muaro Jambi. Moore then used his knowledge and power to investigate the Dragon’s tracks. He had the dragon scales in his body. Those made him unable to be attacked or even killed (p.150). Moore took both two entrenchments into the reincarnation offering ceremonial. Some had been killed, others got injured. He used his magic and energy to had his reincarnation steps. But

the Dragons got more loyalties than his opponent. Moore lost his energy when the electricity had been broken off. The reincarnation ceremonial had totally failed. Anyway, as a masculine, Moore had good attitude and good speak (*GABUT*, p.222—233). Moore had much knowledge as he had ever been registered in many worldwide famous universities on different studies (*SEM*, p.144—147). Moore did not have interest to Rigel along their togetherness. He needed her (or other women) or men only as a prey. He was a psychopath. He had ever got married, but Moore tried to kill his wife and the fetus--because of phoenix blood in him. In other words, the fetus was the phoenix reincarnation. But, unfortunately, he had failed.

D. Conclusion

All five men above had their own different type of masculinity though they had the same thing: traditional masculinity. Men above had high level power amongst their public. Some used the power for the goodness, such as Allu Ralla when he argued against the family about high cost funeral: *Rambu Solo* of his father. He planned to bury his father in the family land in Makassar. It was a low-cost funeral. Moreover, he succeeded to avoid the police investigation about the baby corpses kidnappings: and punishing his ex-girlfriend for her denial. Mr. Berth took the image of traditional Western masculinity into the massive culture of Toraja. He tarnished the sacred land by his odd sexual orientation, bribing, baby corpses kidnapping as offerings, and new colonialism infiltration. He used his power of being white. Meanwhile, Hartanto used his power to fulfill his goals and his sexual desire. He loved his son and grandson but hated his wife and his illegitimate daughter so much. He loved Sulastri more than other, but he couldn't marry her because of family conspiracy. The Dragon had to release his sperm into the elected bride to deliver

princess as an agent of peace. He used his power by marrying the chosen women and punished the hindrancers. The worst traditional masculinity was Moore's. He exploited everyone only as his preys.

Above all, traditional masculinity was not homogeny. There were many variations of them. Why? Because, traditional masculinity of those men had been reconstructed by each of the key factors with the various length of what Beynon was well-composed. The two main factors, historical and geographical locations, were the longest line on shaping masculinities because of histories traces of their ancestors. Others which had helped on shaping masculinities of the five characters were age and physique, ethnicity, status and lifestyles, class and occupation, also culture and subculture. Those had come later into the men's life after the first two factors were automatically infiltrated. But, the last three factors, sexual orientation, education, also religion and beliefs were not dominant because of lack informations about them on the stories. If it was converted into the percentage, the longest line would be 20%, the five middle lines would be 50%, and the rest would be 30%.

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