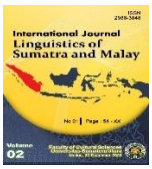
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Hegemonic Masculinity and Homosexuality in Contemporary Indonesian Motion Picture

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ABSTRACT

Homosexuality in Indonesia is examined in through its contemporary motion picture. The data for this study came from the motion picture named Arisan! released in 2003. This study incorporated Foucault's theory of sexuality as a social construction, Connell's Hegemonic Masculinity, and A,J Greimas' Narrative Structuralism . Numerous findings can be found in the research, including the actantial model and functional model of the story in Arisan!. Additionally, this research discovered that homosexuality in Indonesia is subordinated.

Keywords: Homsexuality, Hegemonic Masculinity, *Arisan!*, Narrative Structuralism

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1. Introduction

Gender is a set of physical, mental, and behavioral traits that distinguishes men and women. The first typically refers to male sex biologically, as well as physical features and male attributes. However, it is seen as a social, cultural, and temporal construct rather than a biological one. Masculinity models change with culture and time. Men, like women, do not conform to the hegemonic masculine ideal. Patriarchal civilizations oppress men as well.

Connel in (Connell, 1995) proposes two distinctions between dominating masculinity: culturally masculine or "hegemonic masculinity" and "subordinated masculinity." Hegemonic influence is defined here as societal influence obtained by regulation of personal life and cultural processes, rather than through power. In contrast, in a subordinate, violence is frequently used to impose ideal masculinity expectations or dominance. Hegemonic masculinity is an 'ideal' kind of masculinity that is not dependent on men's actual personalities.

Mike Donaldson, on the other hand, has presented an alternative scenario in (Donaldson, 1993). He contends that "Counter-hegemonic Masculinity" is in opposition to Hegemonic Masculinity. Counter-hegemonic behavior includes homosexuality as one example.

Homosexuality is a term that refers to people who are attracted to other people of the same gender. Male homosexuality, or homosexuality as it is generally known to, shall be the subject of this research. Given that gay men are masculine, it is necessary to identify them as subordinated or counter-hegemonic in terms of masculinity, as this study did. They categorically do not belong to hegemonic masculinity, as their object of

sexual desire undermines the heterosexual institution, which is necessary for patriarchal reproduction (Demetriou, 2001). Indonesian homophobia persists. Unprotected and even dangerous to the community's survival, unlike many other Muslim countries, Indonesia tolerates homosexuality. In truth, certain Indonesian indigenous traditional communities practice homosexuality. Warog at Ponorogo, Bissu in Sulawesi. Homosexuality is widely acceptable in South East Asia. In the media, there are some famous gay or transgender people (Bedford, 2009). Nonetheless, this is a taboo subject rarely discussed.

Despite the fact that homosexuality is not a new phenomenon, it is nevertheless one that need to be discussed. As a result of increased coverage on television, in newspapers, and on the internet in recent years, it has become increasingly popular. This gay phenomenon is also the subject of countless books and literary works, which are all available online.

Literature frequently serves as a window into the society in which it was written or published. Film is considered to be a subcategory of literature. As with literary works, films convey literacy, albeit virtual literacy, to their audiences.

Arisan!, which was released in 2003, is one of the films that has sparked discussion about gay issues. Although it has been a long time, this film can be considered one of the first commercial films to address homosexuality. Arisan! movie, which tells the story of a gay couple, Sakti and Nino, receives a lot of attention from the public. Many of them responded positively due to the director's courage in presenting the story of a same-sex couple on the big screen, which is, incidentally, a taboo subject barely worth discussing.

As a result, researchers are interested in determining the position of homosexuality in Indonesia in relation to the hegemonic masculinity that pervades the country's culture and society. To address these problems, academics will conduct study on the film Arisan! using A.J Greimass's actantial narrative theory.

2. Methods

To disclose the resulting difficulties, it is vital to have a process that leads to the estuary of solutions. As a result, the researcher employed a descriptive analytic technique. Researchers meticulously observe every dialogue in the film Arisan! After a thorough examination, the data will be examined using A.J Greimass's actantcial theory. In general, research that employs an Actanttial narrative approach will integrate the actanttial and functional models for further understanding of the film's problem.

3. Discussions

3.1. A.J. Greimas' Actantial Model

This actantcial is Greimas's response to Propp's previously revealed 31 tale functions. Greimass attempted to summarize and simplify it, and eventually discovered the actantcial. The narrative becomes the tiniest component of a phenomenon transmitted through language. The process of comprehending a tale should be gradual and methodical. Numerous messages are contained inside a story that should be read but are not because the reader does not comprehend the relationship between signs and markers that occurs in every language. The study of structuralism collects narratives found in literary works and then concludes on strategies to comprehend the story. This is referred known as narratology. Greimass's actanttial is presented in this narratology since it will be employed later in this study to analyse Arisan! film through the narrative. Karnanta (Karnanta, 2025) stated in his research that Greimass's actential theory was founded on Ferdinand de Saussure's structural dyadic parallels in linguistics.

Greimas reduced the Propp functions (31 functions) to twenty functions and then classified them into three structures based on binary oppositions in three pairs. Greimas' theory is an extension of Propp's. Propp introduced the smallest permanent narrative element known as function into a literary work (Taum, 2011).

According to Greimas in (Taum, 2011) the actant is the smallest narrative unit. The actant's function, which is comprised of the six actantts, is illustrated schematically as follows:

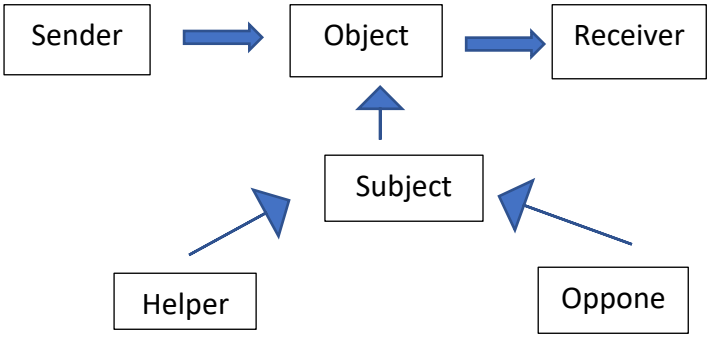


Figure 1. A.J Greimas' Actant

Each actant has the following function or position. The sender is an actant (someone or something) who acts as a source of ideas and serves as the story's narrator. The object is an actant (something or someone) that the subject intends, seeks, hunts, or desires based on the sender's idea. The subject is a fictional hero (something or someone) whom the sender assigns the task of locating and obtaining the object. A helper is an actant (something or someone) that assists or facilitates the subject's or hero's efforts to obtain the object. The adversary is an actor (something or someone) who obstructs the subject's or hero's efforts to reach the object. The receiver is an actant (something or someone) that receives the object sought by the subject (Suwondo, 2003).

Greimas in (Taum, 2011) suggests that, in addition to illustrating the actential scheme, the story model remains as a plot. The following table summarizes the functional model:

Table 2. Functional Model

I	II			III
	Transformation			
Beginning Situation (Equilibrium 1st)	Qualifying Test (Force 1st)	Main test (Disequilibrium)	Glorifying Test (Force 2nd)	Ending Situation (Equilibrium 2nd)

The functional model is divided into three sections: (1) the initial situation, (2) the transformation, and (3) the final situation. Greimas-based functional schema, which is divided into parts. The initial situation describes the initial state of events that disrupt the equilibrium (harmony). At this point, the subject begins to search for the object. There are numerous obstacles at this stage, and the subject is subjected to a proficiency test. There are three stages of trials in the transformation. This trial's three stages depict the subject's efforts to obtain the object. At this stage, both helpers and opponents appear. The main stage includes a description of the subject's efforts to obtain the object. During this main stage, the Hero overcomes the obstacles and returns home. While the Final Situation, the stage of trials that bring glory, is a subject in confronting the fake hero. The veil of a fake hero is lifted, for example, when an enemy in a blanket or someone who pretends to be good but is bad is revealed. If no fake hero exists, then the subject is the hero. Meanwhile, the final situation indicates that the situation has returned to its original state. The story concludes with the subject defeating the object (Zaimar, 2022).

3.2. The Application of A.J Greimas' Actantial Model in Arisan!

Arisan the movie narrates about Sakti, a young gay man who lives in the capital city of Indonesia, Jakarta. He is being portrayed as a young successful architect born and raised in the metropolitan city but Bataknese origin, one of the tribes in Sumatera Island that has a stronghold of patriarchy system. Within the domination of women in his life, be it his mother, best friends, and even a psychologist, he was trying to oppress and deny his own sexuality. Not being sure of who he was, he met a charming movie producer called Nino. Initially he was being afraid of acknowledging his feeling toward Nino, but then he couldn't lie the attraction was developed inside him.

Meimei, Sakti's best friend is another character which was depicted as an opulent career woman who was struggling with her marriage. Being sterile is like a curse for women in Indonesia. Her husband left her with this situation. The problem ignited when Meimei, Sakti's problem also developed the same feeling toward Nino. This happened when Sakti had to go to London for business's trip and Nino was there to accompany Meimei. Meimei felt that this extra attention from Nino was an indication of love. She read the signal wrong.

The researchers will identify every character in the movie by using Actantial Model. Therefore, the Actantial model in Arisan The Movie can be described as follow:

- Subject

The actantial model in Arisan the movie requires the Subject to find the Object. Here, it is obvious that the Subject in Arisan the movie is Sakti. Sakti bears a responsibility to find his true color, that is to accept his own sexuality as being gay. Since the beginning of the movie, he seemed very reluctant to acknowledge it. He went to a psychiatric to heal his gayness as if homosexuality is a disease. He many times confronted the psychiatric why his sexuality hadn't been cured yet.

- Object

Object is a thing wanted by the sender that is not exist or never happens before. The object in this movie is eventually the marriage. Sakti's mother comes from a Bataknese Society. This society obliges the son in the family to become the torchbearer in the clan. Her only wish is to witness Sakti to tie the knot. That's why she invited Lita, Sakti's Pariban (the daughter of Sakti's mother's brother), as an ideal woman for Sakti to marry in the perspective of Bataknese society.

- Sender

Sender is the one who has the responsibility to distinguishes the storyline. In this case the sender is Sakti's mother. Sender will determine it needs. It is also apparent that Sakti's mother is not the only sender. There are also Meimei, Sakti's best friend and Nino, Sakti's lover. There are also Lita, Sakti's cousin and Andin, Sakti's friend.

Meimei wanted to be a perfect wife but she was sterile and her husband divorced her because of that. Nino as a gay movie director wanted Sakti to be open for his own sexuality and came out of the closet. Lita wanted to marry Sakti but she figured out Sakti is gay. Andin wanted to have a perfect life by being a super wife, mom and socialite.

- Receiver

There are also many receivers in this Movie. But the central receiver is obviously Sakti. This movie revolves around Sakti as the central character. Her mother wants her to get married, Lita wants him to be her husband, Nino wants him to accept his love and to be more open about his sexuality.

- Helper

Even though everyone seems against Sakti, even Sakti against his own sexuality. This movie provides a surprising story line where his mother eventually accepted his sexuality, Lita supported him for being gay and Nino always supported Sakti in the process of unravelling Sakti's gayness. Therefore, the Helpers in this movie are Sakti's mom, Lita, and Nino.

- Opponent

There are no really opponents in the movie beside the socialite's members in the gathering or Arisan. These women were shocked when Sakti announced that he is a gay man. Even one of the socialites got fainted. They were also disgusted when Meimei told everyone that Andien just released from the police station because of the police found drugs in Andien's car even though it didn't belong to her but her paramour. Andien also told them that Meimei just got divorced because she is a sterile woman. This event might be so wrong for these socialites' social construct. At the end, they all left the gathering to show their disagreement for Sakti being gay, Andien's drama in the police station and Meimei's status and divorcee.

3.3. The Application of A.J Greimas' Functional Model in Arisan!

- Beginning situation

This movie begins with Sakti's doing exercise to tighten the body. The masculine projection is very vivid but it shatters when the entire Sakti's room is full of images of muscle men. Meimei tries to seduce his husband to have sex, her husband seems unappalling toward Meimei so he needs his booster to make him aroused.

Then the mother figure appears to bold the situation of her longing to see Sakti marries someone.

- Transformation Situation

There are three types to be reckoned in this situation. The first is Qualifying Test. The qualifying element here is when Sakti got a call from a man who wanted to use his expertise as an architect. It turned out that was intentional because Nino called him to find more about Sakti. He believed Sakti is also gay and wanted to quest Sakti's love. In the meantime, Sakti's mother invited her niece to matchmake Sakti with the niece. Meanwhile, Meimei has found out that she was a sterile woman. Her marriage is on brink of collapse. Her husband eventually left her for that reason.

The next step is Main Test. This exposes the characters' efforts to solve their own problems. The characters are able to find comfort and solutions for any barriers in life. Here Sakti as the main character was jealous because he found out that Nino was very close to Meimei. Meimei was so desperate after her divorce and wanted to find solace in solitude. She found it in Nino's caring personality and mistakenly felt is as love.

Sakti was also devastated when Meimei eventually found out that Nino and Sakti are lovers. Meimei refused to talk to both of them and she felt cheated as well as betrayed.

Sakti was also very shocked when Nino came to the house to meet him. The scene even getting intimidating when Sakti's mother told Nino that she knew everything about him and his son. Lita also told him that she knew about Sakti's sexuality. She was being honest and open that she felt Nino must be true of himself. Andien discovered that his loving husband had an affair. This was happened when her husband confessed in their wedding ceremony. Andien sought revenge by flirting with other men even having affairs with younger men.

The last step in this transformation situation is Glorifying Test. This test is marked when every character can deal with the problems and win over them. Sakti's fear about his sexuality and his responsibility to carry out his family name as the only child in patriarch society found comfort. His mother dealt with his sexuality and learned to accept it. Meimei finally made peace with herself and Sakti and Nino, acknowledging their relationship. Andien felt she had done many wrong things and came back to her husband and took care of their children.

- Last Situation

This situation embarks with character's abilities to find their own respective objects. Everyone's desire has been fulfilled in this movie. They eventually could face the reality and made friend of it. Sakti felt no more burdens and relieved to show his true identity. Meimei found it hilarious that her best friend is gay and embraced it. Andien revealed that a woman's best friend is not jewelry but a gay friend.

3.4. Homosexuality Position towards Hegemonic Masculinity

The concept of hegemony masculinity hasn't been talked or discussed that often in the frame of Indonesia's literature. Patriarchy system is apparent and practiced in most of Indonesian societies. Therefore, it is worth discussing to see the impact of hegemony masculinity from many angels including literature, particularly a movie. Buchbinder (Buchbinder, 2013) believes that the structure of patriarchy does not only subjugate women but also men. This resonates with societies expectation toward the male conception in the staunchly Muslim nation called Indonesia. Gay men in Indonesia are being the object of ridicule. They are bullied, persecuted, even their rights are being stripped off. The bottom line is being gay is unacceptable and wrong in so many ways.

Connell (Connell & Messerschmidt, 2005) defines hegemony masculinity as the configuration of gender practice which embodies the currently accepted answer to the problem of legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women. Arisan the movie is actually a critic to see the issues from the perspective of a gay man. Gay men always feel unwelcomed, rejected, and challenged in the patriarch society. They realize they have to follow some social constructs such as being macho, having a fit body, stable job and marry a woman. Sakti, the character in the movie has it all except his inaptitude to love a woman.

In the social construct of masculinity, according to Connel (Connell, 2021), it is not an isolated object, but a bigger aspect from a bigger structure. Therefore, it is not a binary concept from the femininity but way beyond that. Flood (Flood, 2002) adds that there are three main concepts of masculinity that mostly revolved around; 1. Man's representation and their discourse, 2. Major traits that differ it from femininity, and 3. Man's strategy to dominate the power.

The trait masculinity in this movie is vividly shown in the beginning. Sakti as the main character was doing exercise to keep his body in shape. Having a muscle body is the representation of a man. He tried to follow this conception to be seen as a heterosexual man.

Interestingly, Sakti subjugated his desires as a gay man. He decided to find out an answer why he became attracted to men by going to a psychiatric. He wanted a cure. This implies that Sakti himself was trying to get rid of his gayness. His personal view about his own sexuality depicts he himself has trapped in the social construction to define masculinity. He even refused his best friend invitation to join to the gathering / Arisan, saying that gathering (Arisan) is favored only for women not men. Here Sakti tries to develop his own definition concept of constructed masculinity.

One of Sakti's office mates also reminded him to be aware and careful toward Nino whom he suspected as gay man. This scene brings us to an explanation that gay man is considered dangerous and contagious as if homosexuality is a virus that can spread and contaminate hetero man. This depiction also takes us to the reality where being gay in the hegemony of hetero man is a shame. It is safe to say that homosexuals are subordinated in Indonesia.

Another interesting scene is the acceptance of Sakti's mother over his sexuality. Born and raised in the Bataknese culture where a son of the family is the torchbearer of the culture. The mother's reaction when she figured out that Sakti is gay was apologetic. She even welcomed Nino, Sakti's lover to have dinner together. This validates Connell statement that masculinity isn't the binary opposition of femininity. This seems that women, particularly a mother won't bother about the concept of hegemony masculinity. This movie also has an approach to criticize society over the social construct that it creates over the concept of masculinity. Sakti's mother asked him to join her going to the spa. Everyone knows that women enjoy spa not men. Sakti mother defied this construction.

4. Conclusions

Narrative structure is a critical aspect of literary analysis. The use of language as a medium for communicating the work's meaning to the reader/audience is a component that has become an intrinsic aspect of the structure. Many researchers use literary works as secondary material to deduce interpretations that are not contained within the text. This perspective therefore motivates the writer to demonstrate that everything must begin with the text. Thus, what must be done first is a thorough knowledge of the text, followed by interpretation and identification of the text's overall meaning. Greimass's theory of narrative structure is used to illustrate power relations and context in this study. It is impossible to interpret and identify meaning if everything is directed at the context without first comprehending the text and context that existed previously.

One use of Greimas theory is to examine the relationship between homosexuality and hegemonic masculinity. Through story analysis, it is clear that homosexuality is stigmatized in Indonesia. The film Arisan! depicts hegemonic masculinity in Indonesia through numerous scenarios involving many individuals, including Sakti's struggles to keep his appearance in order to be perceived as a heterosexual male, as well as Sakti's efforts to overcome his gay angst. It is found that homosexuals are subordinated in Indonesia.

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