

## **The Practice of Body Power and Masculine Resistance of Male Actors in Indonesian Comedy Films of the Reform Era**

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### **Abstract**

*The practice of power over male actors' bodies in comedy films is understood not as a neutral process where factual reality is conveyed directly through text or images, but as a social praxis related to the deconstruction of gender, resulting in new understandings of masculinity depicted in films from the Reform Era. To address this question, the researcher employs Norman Fairclough's critical discourse approach to comedy films as the main theoretical framework, combined with Michel Foucault's perspective on power relations and Maurice Merleau-Ponty's theory of body language. The paradigm used in this research is the critical paradigm, with data collection techniques obtained through film text documentation studies. The research results show that the male actor's body does not merely function as a tool for visual narration but also as a powerful medium for expressing deeper themes related to power, identity, and social dynamics. For instance, in the film *Arisan! 2*, the narrative highlights sexual freedom and emotional vulnerability. Meanwhile, *Bebas* emphasizes physical changes and social symbolism through the male body.*

**Keywords:** *Body Power, Comedy Films, Gender, New Masculinity, Power Relations.*

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## **INTRODUCTION**

The social reality present today is undoubtedly influenced by the master they adopt, and this master is the media. Media plays a crucial role in shaping the social construction of mass media news. How can this new reality be constructed by the media through symbolic interaction and cultural correspondences in the intersubjective world, as well as the institutionalization process of this new reality (Ma'ruf & Amrihani, 2022; Qorib & Waru, 2022; Suryadi, 2011). As one form of mass media, film is a medium capable of communicating with culture. Many films are adopted from the realities existing in human life and reflected into a culture. The culture reflected in a film undoubtedly influences those who watch it, as the film is associated with new phenomena created by its creators. One recent phenomenon that has been widely discussed is the Citayam Fashion Week (CFW), which is a phenomenon involving teenagers who typically gather in the Sudirman area wearing unique clothes characteristic of teenagers from Citayam (Bogor), Bojonggede (Bogor), Tangerang, and Bekasi. Behind the buzz of the Citayam Fashion Week phenomenon emerges an undesirable aspect related to the behavior of Lesbian, Gay, Bisexual, and Transgender (LGBT) individuals. (Evasentia, 2022).

According to R.W. Connell in (Jung, 2011) think that:

"Different cultures and different historical periods construct masculinity differently. Masculinity does not exist prior to social behavior, either as a bodily state or a fixed personality. Instead, masculinity emerges when people act. It is achieved in everyday behaviors or organizational life, as patterns of social practice."

Transgender itself is a term used to describe people who act, feel, think, or appear differently from the gender assigned to them at birth (Netti, 2022). As a result, moviegoers perceive that the male actor's role, in terms of both voice and character, does not display his masculinity as a man, characterized by qualities such as bravery, maturity, strength, rationality, and prowess, among others (Aprilia et al., 2020). Societal socio-cultural aspects, including rigid religious understandings, also contribute to producing the expected imagery of masculinity, as well as the imagery of femininity. (Hayati et al., 2014; Permanadeli, 2015).

Films, as one form of mass media, have a significant influence on shaping attitudes and narratives regarding gender, particularly on gender equality. Media also has the power to shape how we think and how we identify with these narratives (Fibriana Santoso & Danadharta, 2022). In Indonesia itself, the film industry thrives as a form of entertainment for all segments of society, according to a survey conducted by (Saiful Mujani Research & Consulting, 2019b) mentioning that the frequency of film watching among the public is very enthusiastic, the enthusiasm of the Indonesian society in watching films can be seen in the table below.

Table 1 Frequency of Watching Films in Cinemas by Indonesian Society  
 Source: (Saiful Mujani Research & Consulting, 2019b)

	1-2 Times	3-5 Times	>5 Times	Never
Indonesian Films	27%	20%	20%	33%
Foreign Films	23%	15%	17%	45%

Beyond communication, films serve as vehicles for socialization and the persuasive dissemination of cultural values. They represent a complex phenomenon of social, psychological, and aesthetic dimensions, comprising narratives, images, accompanied by dialogue, and music (Fadilah et al., 2021). Films, as a form of publicity media, both in the past and present, play a crucial role in bridging communication, cultural, and language barriers across diverse communities within countries, including Indonesia (Surya Patria et al., 2019).

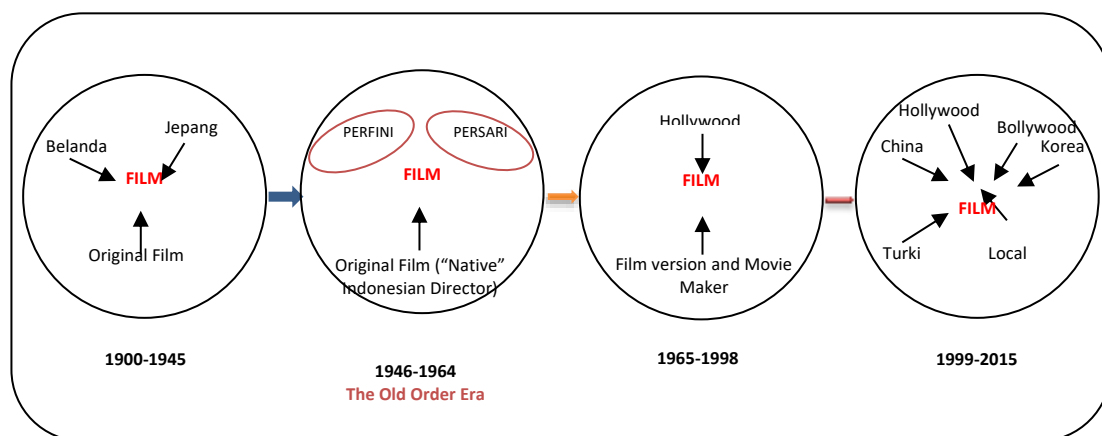


Figure 1: Trajectory of Indonesian Films

Source: (Manurung, 2008)

In Indonesia itself, the comedy genre occupies the top position as the most frequently watched type of film by Indonesian society, according to a survey conducted by (SMRC) in 16 major cities in Indonesia, as depicted below.

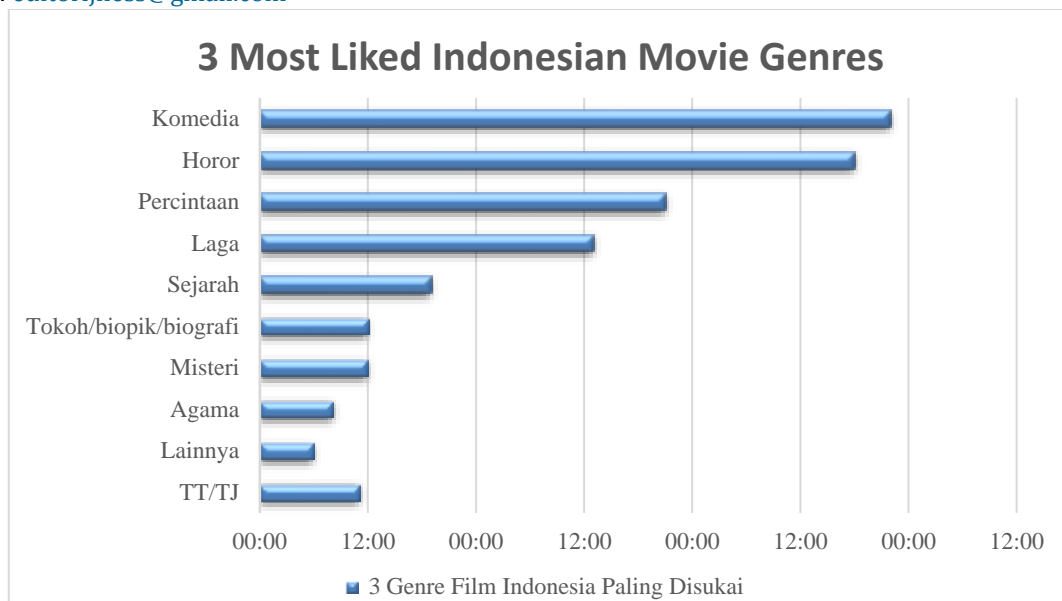


Figure 2: Most Preferred Film Genres in Indonesia  
Source: (Saiful Mujani Research & Consulting, 2019a)

From the perspective of players in the Indonesian film industry, According (Briandana & Dwityas, 2015) Comedy films have the potential to generate significant revenue while cutting production costs. Comedy films typically follow one of two formats. The first involves comedians producing humor through jokes and sketches. The second is situational comedy (sitcom), which uses narrative ideas for portrayal. These two comedic components can coexist or overlap. Among the many mass media platforms, film stands out as a medium used to disseminate messages about feminism, masculinity, and gender. (Widyastuti et al., 2022). Unlike other film genres, comedy places increasing emphasis on the characterization of individual stars, with many former comedians transitioning into the film industry due to their popularity. In the Indonesian comedy scene, the term "komedi" is more commonly associated with both local and national stand-up comedy stages (Chandra Nurhuda & Liana, 2014).

The study of masculinity has been widely conducted by researchers around the world. For example, (Knights, 2022) argues that masculinity in leadership can increase rationality by marginalizing the body and emotions, which often results in sanctions against unethical behavior. This study also examines how issues of identity, power resistance, gender, and the body are relatively neglected around the concept and practice of leadership. The second study on gender expression in the hashtag #MeToo on Facebook was conducted by (Roth-Cohen, 2022) The results show that online feminist discourse, as seen from the expressions and characteristics of messages used by members of Facebook groups and their affective mediation roles, acts as a form of feminism. It especially highlights the broader social meanings that can be inferred from the posts. Another relevant study is by (Nigam, 2023) which depicts 20th-century India as "a tale of two dynasties Mahatma Gandhi and Indira Gandhi." This article examines Mahatma Gandhi's framework of modernity and alternative masculinity, as embodied in the on-screen persona of Rajesh Khanna. The last study referenced is the research conducted by (Rasmussen, 2022) on masculine women in action films. The results of this study indicate that female action stars who exhibit what are considered traditionally masculine traits (developed muscles, aggression, confidence, leadership skills, bravery) challenge expectations for women.

Based on the background of the problem outlined, to focus the discussion more clearly, the author feels it necessary to limit the issue regarding how Indonesian comedy films of the reform era create, construct, and disseminate the ideology of "new masculinity". New

masculinity is understood as an ideology that has evolved in gender studies and contemporary culture, challenging traditional constructions of masculinity and proposing new ways to understand and express male identity contrary to views that restrict masculinity to rigid, dominant, and insensitive stereotypes.

## RESEARCH METHODS

The method used in this research is content analysis. Content analysis is a method used to investigate or analyze the content of communication systematically and objectively (Kriyantono, 2006). This study will examine how the narrative flow of widescreen products portrays the construction of political body language in new masculinity, as well as the cross-era cultural typology of the process of masculinity dissolution in male actor characters during the reform era. It will utilize theories of body language, new masculinity, and power relations. The method in this research involves a series of procedures, steps, techniques, and tools used by researchers to plan, collect, analyze, and interpret data in order to address research questions and achieve research objectives.

Table 2: Production Process, Discourse, and Culture  
Souce; Researcher's Work, 2024

<b>Identity</b>	<b>Class</b>	<b>Ideology</b>	<b>Power</b>
Production of Discourse in Comedy Films	Resistance of Male Actor Characters	Resistance of Masculinity and Allegory of New Masculinity	Comedy films are the most widely watched genre among Indonesian audiences

In research, the choice of research paradigm reflects a belief system regarding ontology, epistemology, and methodology that underpins and guides the entire research process (Y. S. & E.G. Guba, 2000). In this research, the paradigm used is essentially critical theory, which critiques positivism. It argues that positivism is highly problematic because it applies methods from the natural sciences to the social sciences, which is essentially scientism and ideological. Moreover, critical approaches argue that positivism merely contemplates society, preserving the status quo of existing societal configurations (Hardiman, 2009). In this research, the critical paradigm is approached through qualitative research, where qualitative methods allow researchers to engage closely with and immerse themselves in the subject of study. The choice of qualitative methods enables the use of the researcher's subjectivity including reflections, impressions, interruptions, feelings, and so on as data, which becomes crucial in the interpretive process aimed at constructing knowledge. (Denzin & Lincoln, 2018; Flick, 2009).

The unit of analysis in research is a part of qualitative research. In classical case studies, a work owned by an individual serves as its primary analysis. (Yin, 2014). unit of analysis according to (Hamidi, 2010) According to the researcher, classification is conducted based on considerations of history, ideology, controversy, and the circulation areas of film media, up to issues of Resistance of Masculinity and Allegory of New Masculinity in the reform era from 2011 to 2019. Based on the researcher's analysis, among several films released during the reform era, considering aspects of history, ideology, and the circulation areas of film media, up to the issues of Resistance of Masculinity and Allegory of New Masculinity from 2011 to 2019, the focus is on 3 films with their respective doctrines and controversies at the time of their release:

Table 3: Units of Analysis of Comedy Films in the Reform Era  
 Souce; Researcher's Work, 2024

No	Film Doctrine	Film	Controversies
1	Indonesianness	 <p>Arisan 2 (2011)</p>	LGBT issues, sexual content, portrayal of social class, sexism, public reactions, and censorship ratings
2	New Masculinity (Environment, Occupation, and Marriage)	 <p>Bebas (2019)</p>	Issues of sexuality, gender issues, censorship ratings, reactions from conservative groups, positive responses from activists and viewers, and the importance of discussing sensitive issues.

In the unit of analysis created by the researcher, it is classified into two periods where comedy films were most produced: films made in 2011 and 2019. The year 2011 was chosen by the researcher to examine the concept of "Indonesianness" in films like "Dulu Banci, Arisan 2" and the mix of Indonesia and imperialism depicted in the film "Lovely Man". For the year 2019, the focus was on situational new masculinity in terms of environmental perspectives, occupations, and marriage. Furthermore, the data collected in this study were analyzed using high-quality data techniques. Through quality assessment, findings and final decisions were clarified through evaluation or core system assessment. The qualitative assessment used was benchmarking, a model requiring three components: data analysis, data presentation, and conclusion/verification (Sugiyono, 2012). The researcher also included the technical data analysis schedule in the research implementation plan.

## RESULT AND DISCUSSION

### A. Analysis of the Comedy Film "Arisan 2" within the Framework of Indonesianness

Based on the provided context, it seems like you're discussing the analysis of the comedy film "Arisan 2" within the framework of Indonesianness. Here's the continuation and translation of your text: The first comedy film analyzed by the writer is the concept of Indonesianness. Comedy films that embody Indonesianness are those that have representations deeply rooted in Indonesian culture, values, and social realities. The texts of Indonesian comedy films often reflect the characteristics of society, history, and local wisdom. The meaning that emerges from the writer's analysis is how these comedy films incorporate elements of social critique, cultural fusion, resistance against stereotypes, entertainment and consolation, enrichment, the importance of family and friendship, and finally, language as a tool for humor. Indonesian comedy films not only evoke laughter but also convey relevant messages to Indonesian society. The actors play a crucial role in constructing national identity, entertaining audiences, and allowing reflection on social issues. Moreover, comedy films can also serve as powerful tools in social and cultural education.

The controversies surrounding "Arisan 2" reflect the complexity of Indonesian culture and society, as well as the conflict between artistic freedom and cultural and moral considerations. Detecting resistance of masculinity and allegory of new masculinity in a story can be done by considering several aspects. However, it's important to note that interpreting gender expression in a narrative can be subjective and dependent on context and individual interpretation. In this regard, the researcher analyzes several methods that can help detect expressions of Resistance of Masculinity and Allegory of New Masculinity in a story:

#### 1. Character Roles

Observing character roles in the story, are these characters conforming to typical gender stereotypes? For example, is the male character described as strong, dominant, or behaving according to traditional masculinity, while the female character is depicted as gentle, nurturing, or passive?

#### 2. Character Development

Observe if there is character evolution related to gender concepts. There might be changes in beliefs, behaviors, or thought patterns that challenge existing gender stereotypes

#### 3. Dialogue Patterns

Observe how characters speak and interact with each other. Does the dialogue reflect gender bias? For example, do male characters tend to use more aggressive or dominant language, while female characters tend to use more polite and cooperative language?

As a researcher, I consider many elements and do not rely solely on one single aspect in evaluating gender representation in a story. Below, the researcher outlines the analysis as follows:



### **Detection of Resistance of Masculinity and Allegory of New Masculinity based on Story, Character Roles, and Messages**




In the first part, the thing the author detects about the expression of Resistance of Masculinity and Allegory of New Masculinity is from the perspective of the story. This involves a deep analysis of the narrative, characters, dialogue, and the overall context of the story. First, by paying attention to Character Description, that is how the author depicts the characters based on their gender. Are there stereotypes or clichés associated with certain genders? Second, by analyzing Dialogue, that is by paying attention to the characters' dialogues. Are there differences in the way male and female characters speak? Are there any specific language or expressions that depict gender stereotypes? Third, by observing Behavior Patterns, that is by seeing if there are certain behavior patterns associated with gender. For instance, do male characters tend to

take the initiative or possess certain traits? How about female characters? Fourth, by examining Relationships and Interpersonal Dynamics, that is how the relationships between characters are. Are there certain patterns in interpersonal dynamics related to gender? For example, do male characters tend to have certain strengths or weaknesses in relationships? Fifth, by analyzing Word Choice and Writing Style, that is how the author's word choice and writing style are. Are there certain preferences or word choices that characterize specific genders?

Table 4: Detection of Resistance of Masculinity and Allegory of New Masculinity based on Story, Roles, and Messages in the Film Arisan 2

Source; Researcher's Work, 2024

The Visual Text of the Film Arisan 2	Detection of Resistance of Masculinity and Allegory of New Masculinity based on Story, Roles, and Messages
	<p>: The image beside shows Nino (Surya Saputra) and Octa (Rio Dewanto) celebrating the successful launch of their film, which has a gay theme. The success of the film launch is celebrated by meeting their friends at a café.</p> <p>: The image beside features Nino (Surya Saputra) as a man playing the role of a "sugar daddy" and Octa (Rio Dewanto) as a man considered a "toy boy" during the launch event of the gay-themed film they created.</p> <p>age: The image beside illustrates the message about how a "lip kiss" interaction between same-sex individuals is portrayed.</p>
	<p>: The image beside depicts Sakti (Tora Sudiro) and Octa (Rio Dewanto) attending an art exhibition.</p> <p>: The image beside shows Sakti (Tora Sudiro) introducing himself to Octa (Rio Dewanto).</p> <p>age: The image beside conveys the impression of a handshake process between Octa (Rio Dewanto) and Sakti (Tora Sudiro) with delicate hands.</p>
	<p>: The image beside depicts Octa (Rio Dewanto) smoking because he is disappointed after being criticized by Lita (Rachel Maryam). Nino (Surya Saputra) then tries to calm Octa (Rio).</p> <p>: The image beside shows Nino (Surya Saputra) comforting Octa (Rio Dewanto) who is disappointed with comments from Andien (Aida Nurmala).</p> <p>age: The image beside conveys the message of Octa (Rio Dewanto) experiencing disappointment and being comforted by Nino (Surya Saputra).</p>

	<p>: The image beside tells the story of Sakti (Tora Sudiro) undergoing facial treatment by Doctor Joy (Sarah Sechan) at a Beauty Clinic.                  The image beside shows Sakti (Tora Sudiro) portraying a metrosexual man and receiving facial treatment.                  age: The image beside conveys the message that Sakti (Tora Sudiro) is a man who is undergoing facial treatment.</p>
	<p>: The image beside depicts Octa (Rio Dewanto) meeting Andien (Aida Nurmala) at the airport to go on a vacation to the island. Octa (Rio Dewanto) is seen carrying a bag as if he were a woman.                  The image beside shows Octa (Rio Dewanto) interacting at the airport with Andien (Aida Nurmala).                  age: The image beside conveys the message that Octa (Rio Dewanto), in this case, is a man carrying his bag like a woman would.</p>
	<p>: The image beside depicts Octa (Rio Dewanto) bidding farewell to Nino (Surya Saputra), with Octa (Rio Dewanto) seen holding a bag as if he were a woman.                  The image beside is portrayed by Octa (Rio Dewanto) bidding farewell to Nino (Surya Saputra), with Octa (Rio Dewanto) seen holding a bag as if he were a woman.                  age: The image beside conveys the message that Nino (Surya Saputra), as a man, engages in intimate touch by caressing Octa's (Rio Dewanto) face.</p>

**B. Analysis of the comedy film "Bebas" within the framework of imperialism ideology.**

In the third part, the ideology that the author focuses on is imperialism. The comedic film "Bebas" in the context of imperialism will examine how the film portrays, critiques, or reinforces concepts of imperialism in various forms. In this context, comedic films may use humor to convey messages related to imperialism, such as political, economic, cultural, or ideological domination of one country or group over another, where the text of the comedic film can reflect various meanings related to interactions between imperialist nations and the countries subjected to imperialism. According to the researcher's perspective, imperialism includes several elements, such as resistance to imperialism, cultural confrontation, influence of foreign cultures, political and diplomatic dynamics, and finally, criticism of imperialism. In the context of imperialism, comedic films are often used to explore the complexity of international relations and their impact on local communities. They can create narratives that allow audiences to understand the social, cultural, and political aspects of imperialism while providing entertainment and humor. Comedic films can serve as a tool to critique, celebrate, or reflect on the dynamics involved in imperialism and interactions between different cultures.


**Detection of the Expression of Resistance of Masculinity and Allegory of New Masculinity Based on the Story in the Film Bebas**

Detecting expressions of Resistance of Masculinity and Allegory of New Masculinity in a story involves a deep analysis of the narrative, characters, dialogues, and the overall context of the story. Firstly, it begins with Character Description, examining how the writer portrays characters based on their gender. Are there stereotypes or clichés associated with specific genders? Secondly, it involves analyzing Dialogues, paying attention to how characters speak. Are there differences in how male and female characters talk? Are there specific language or expressions that depict gender stereotypes?

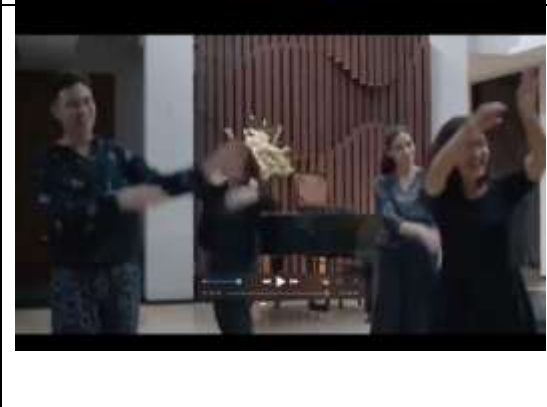
Detecting expressions of Resistance of Masculinity and Allegory of New Masculinity based on character roles in a story entails understanding how specific characters are described or narrated in relation to gender concepts. This can be seen through characteristics and stereotypes, roles in the story, influence on the plot, character development, interactions and relationships, uniqueness, and character development. It's important to remember that interpretations of gender roles in a story can vary. Some stories may adhere to stereotypes, while others may challenge or subvert them. It's also crucial to understand that gender concepts are complex and varied, and analysis of expressions of Resistance of Masculinity and Allegory of New Masculinity in a story should consider multiple aspects and not rely solely on one characteristic or event. Detecting expressions of Resistance of Masculinity and Allegory of New Masculinity based on the message in a story involves understanding how characters in the story are positioned, described, or developed in ways related to gender concepts. This includes studying male and female character studies, character roles and traits, character development, interactions and dynamics, gender representation variations, character uniqueness, and gender conflicts. Detecting expressions of Resistance of Masculinity and Allegory of New Masculinity through characterization involves analyzing how researchers depict, develop, and express their characters in relation to gender concepts.

Table 6 Detection of the Expression of Resistance of Masculinity and Allegory of New Masculinity Based on the Story in the Film Bebas

*Souce; Researcher's Work, 2024*

The Visual Text of the film Bebas	Detection of the Expression of Resistance of Masculinity and Allegory of New Masculinity Based on the Story
	<p>The image next to it depicts Jojo (Baskara Mahendra) performing a dance with his female companion.</p> <p>The image next to it is portrayed by Jojo (Baskara Mahendra) interacting in a relationship through a dance with his female companion.</p> <p>age: The message that can be inferred from the image next to it is about the character traits, uniqueness, and gender conflicts of Jojo (Baskara Mahendra) as he engages in a dance with his female companion.</p>

	<p>The image next to it tells about Jojo (Baskara Mahendra) being mocked or ridiculed by members of an opposing group, leading Jojo to feel humiliated and causing a fight between the two groups.</p> <p>The image next to it portrays Jojo (Baskara Mahendra) interacting in a relationship with members of the opposing group, and Jojo feeling humiliated, thereby provoking a fight between the two groups.</p> <p>Message: The message that can be gleaned from the image next to it is about the character traits, uniqueness, and gender conflict of Jojo (Baskara Mahendra) being mocked or ridiculed by members of an opposing group, which leads him to feel humiliated and incites a fight between the two groups.</p>
	<p>The image next to it depicts Jojo (Baskara Mahendra) gathering with his female companion and enjoying tea together inside her room.</p> <p>The image next to it portrays Jojo (Baskara Mahendra) in an interaction where he gathers with his female companion and enjoys tea together inside her room.</p> <p>Message: The message that can be inferred from the image next to it is about the character traits, uniqueness, and gender conflicts of Jojo (Baskara Mahendra) as he gathers with his female companion and enjoys tea together inside her room.</p>
	<p>The image next to it portrays Jojo (Baskara Mahendra) engaged in a verbal altercation with a member of Baby Girl (Nada Novia).</p> <p>The image next to it depicts Jojo (Baskara Mahendra) interacting in a relationship by engaging in a verbal altercation with a member of Baby Girl (Nada Novia).</p> <p>Message: The message that can be inferred from the image next to it is about the character traits, uniqueness, and gender conflict of Jojo (Baskara Mahendra) as he is involved in a verbal altercation with a member of Baby Girl (Nada Novia).</p>

	<p>: The image next to it depicts Jojo Adult (Baim Wong) documenting the fight of his female friend. The image next to it shows Jojo Adult (Baim Wong) interacting in a relationship by documenting his female friend's fight.</p> <p>age: The message that can be inferred from the image next to it is about the character traits, uniqueness, and gender conflict of Jojo Adult (Baim Wong) as he documents his female friend's fight.</p>
	<p>The image next to it depicts Jojo Adult (Baim Wong) dancing with his friend to celebrate their gathering. The image next to it portrays Jojo Adult (Baim Wong) interacting in a relationship by dancing with his friend to celebrate their gathering.</p> <p>age: The message that can be inferred from the image next to it is about the character traits, uniqueness, and gender conflict of Jojo Adult (Baim Wong) as he dances with his friend to celebrate their gathering.</p>

## Discussion

### A. Concept of Indonesian Identity in the Film Arisan 2 (2011)

The writer's primary focus in the research subject is films that embody Indonesian identity. There were numerous films produced during the reform era that touched upon this theme. However, the writer's attention is particularly drawn to the number of films produced in the same year. After conducting a study, two films produced in the same year with similar themes stand out: "Dulu Banci Year" (2011) and "Arisan 2" (2011).

"Arisan! 2" is an Indonesian comedy-drama film released in 2011, serving as a sequel to the popular film "Arisan!" The film continues the story of friendship and social life among the main characters from the first film. It portrays their lives after Raga and Cinta's marriage and the dynamics within their group of friends. The plot revolves around the continuation of the characters' lives from the first film, focusing on Raga and Cinta's marriage and the changes in their relationship dynamics. The story explores themes such as love, friendship, and changes within a social group. The message and values of "Arisan! 2" attempt to convey messages about love, friendship, accepting differences, and the evolution of human relationships. It depicts the complexity of social relationships and how they can change over time. Critically and publicly, the film received diverse responses from critics and viewers. Some appreciated the continuation of the story, while others felt it did not match the strength of the first film.

#### 1. Cultural Diversity

The first aspect of Indonesian identity that the researcher analyzes is the representation of cultural diversity, where the film portrays the cultural diversity of Indonesia through characters from various ethnic and cultural backgrounds. This reflects the reality of Indonesia's multicultural and multiethnic society. For example, the parties and social gatherings depicted in the film showcase various aspects of Indonesian culture, including food, clothing, and customs. The second aspect of diversity is linguistic: The use of Indonesian language mixed with regional languages and foreign languages reflects the daily life of urban Indonesian society, where various

languages are often used interchangeably. This illustrates how Indonesian society integrates global influences with their local culture.

## **2. Social values**

This aspect can be seen from Friendship and Solidarity, where one of the main themes in "Arisan! 2" is the importance of friendship and solidarity. The relationship between Meimei, Sakti, and Andien demonstrates the values of mutual support and solidarity, which are integral parts of Indonesian culture. They support each other in facing various personal and social challenges, reflecting a strong spirit of togetherness.

In addition to friendship and solidarity, another social value is Family values, where family values are also highly emphasized in this film. Despite the characters having various personal problems, their relationships with their families remain an important part of their lives. This shows how family still serves as the primary foundation in Indonesian society.

## **3. Social issues**

In the context of social issues, there are values of Equality and Acceptance addressed in the film. This means that the film also raises issues of equality, especially concerning gender and sexual orientation. The character Sakti, who is a gay man, and his struggle for acceptance by society reflects the challenges faced by the LGBTQ+ community in Indonesia. The film delivers a message about the importance of acceptance and equality in society.

In addition to equality and acceptance, social issues can also be seen from the aspect of Modernity vs Tradition. "Arisan! 2" highlights the tension between modernity and tradition in Indonesian society. The characters in the film often have to navigate between traditional values inherited from their families and the demands of modern lifestyles. This reflects the reality of many Indonesians living amidst rapid social changes.

Therefore, it can be understood that in this film, the concept of Indonesianness is reflected in various aspects. First, the film portrays the diverse and dynamic life of Indonesian society. The lives of these friends show how they face changes and challenges in their lives. Second, the film also portrays the role of women in Indonesian society. Andien, Meimei, and Lita are examples of women who strive to improve their status in society. Third, the film features themes related to Indonesian culture. For example, it depicts the tradition of "arisan," which is still popular in Indonesian society. This arisan serves as a means for mothers to share experiences and support each other. Fourth, the film also portrays the role of media in Indonesian society. Yayuk Asmara (played by Ria Irawan), a writer, changes course and profits by writing biographies of the Jakarta arisan mothers. The film also depicts conflicts related to the concept of Indonesianness. For instance, the conflict between Sakti and Nino (played by Surya Saputra) eventually leads them to temporarily part ways. This conflict shows how differences in views and values can affect Indonesian society.

## **B. The concept of New Masculinity (Environment, Occupation, and Marriage) in the film "Bebas".**

The film chosen for research in the context of new masculinities (environment, work, and marriage) is "Bebas," an Indonesian film released in 2019, directed by Rama Adi. The film explores themes of freedom, self-expression, and the journey of self-discovery. Here is a general review of the film based on information available until my knowledge cutoff in September 2021. The plot and story of "Bebas" depict the life journey of a former prisoner named Kris (played by Dion Wiyoko) who seeks to understand the meaning of freedom and transforms his life after leaving prison. The story takes the audience through Kris's struggles and quest for self-identity.

The message and values of "Bebas" attempt to convey messages about rehabilitation, second chances, and the human ability to change. The film also illustrates the importance of understanding past mistakes and seeking deeper meanings of freedom. It received appreciation for its emotional storytelling and profound portrayal of characters. The direction and impactful

acting also garnered praise, with some critics appreciating the positive messages conveyed by the film. Three main aspects in portraying new masculinity in the film "Bebas" (2019), that is :

### **1. Environment**

In the film "Bebas," the social and cultural environment depicted undergoes significant changes between the 1990s and the 2010s. During their teenage years, the female characters lived in a society still largely colored by traditional gender stereotypes. However, as they matured, there was a shift towards more inclusive and gender-equal values and norms. New masculinity is reflected here in the way male and female characters interact in a more modern and progressive environment, where values of equality and mutual respect are more prominent.

### **2. Work**

The characters in "Bebas" show career development that reflects changes in perspectives on masculinity and femininity in the workplace. For example, the character Vina, as an adult, works in the advertising industry, a field often dominated by men. Her career demonstrates how women can succeed in a competitive professional environment. New masculinity in the context of work is evident in the support for gender diversity and equal opportunities for all, regardless of gender.

### **3. Marriage**

In terms of marriage, the film depicts a more egalitarian dynamic between husbands and wives. The female characters in the film, as they mature, have marriages that reflect equality in decision-making and domestic responsibilities. This reflects the ideology of new masculinity where traditional gender roles in marriage become more flexible and supportive of each other.

Overall, "Bebas" demonstrates how social and cultural changes influence views on masculinity and femininity. The ideology of new masculinity in this film is seen in how characters adapt to more equal and inclusive modern values, both in their social environment, workplace, and married life. In the film "Bebas" (2019), the concept of new masculinity portrays a paradigm shift from traditional masculinity. The main character is depicted as having masculine traits but also possesses qualities that are uncommon in the old concept of masculinity. In this film, masculinity is not solely defined by physical aspects but also encompasses aspects of work and marriage. Regarding the environmental aspect, "Bebas" features a main character who demonstrates the ability to adapt to diverse environments. This character can communicate effectively with people from different backgrounds and has the capability to confront challenges presented by the environment. In this regard, the film shows that masculinity extends beyond physical attributes to include social and emotional abilities. In terms of work, "Bebas" presents a main character who excels in various fields. This character can contribute to society and has the ability to self-develop. In this aspect, the film illustrates that masculinity encompasses not only physical aspects but also professional skills and the capacity to contribute to society. In the aspect of marriage, "Bebas" showcases a main character who can communicate with their partner and has the ability to face challenges within marriage. In this context, the film demonstrates that masculinity involves emotional skills and the ability to communicate effectively with others, not just physical attributes.

## **CONCLUSION**

In the film "Arisan 2," resistance to masculinity is shown through the portrayal of Nino, who does not conform to the typical masculine attire. The choice of pink as Nino's costume theme in the third scene of the film does not reflect how a traditionally masculine man should appear strong and assertive. Pink itself carries the stereotype of being a feminine color, symbolizing gentleness. This indicates that resistance to masculinity can be achieved through

unconventional changes in mindset and behavior that are not commonly found in traditional concepts of masculinity. This is embodied in themes related to Indonesian perspectives in the film. The film depicts the diverse and dynamic life of Indonesian society, the role of women in society, cultural themes, and the role of media. Thus, this film can be considered an example of how Indonesian perspectives can be applied in artistic works.

In the film "Bebas," resistance to masculinity is demonstrated through the portrayal of the main character's ability to adapt to different environments. This character can communicate with people from diverse backgrounds and has the ability to confront challenges presented by their environment. In this regard, "Bebas" shows that resistance to masculinity can be achieved through social and emotional skills uncommon in traditional concepts of masculinity. The film "Bebas" demonstrates that new masculinity is not limited to physical aspects but also encompasses aspects of work and marriage. It features a main character who adapts to their environment, excels in various fields, and communicates effectively with their partner. Therefore, "Bebas" illustrates that masculinity includes social, emotional, and professional capabilities, not just physical aspects.

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