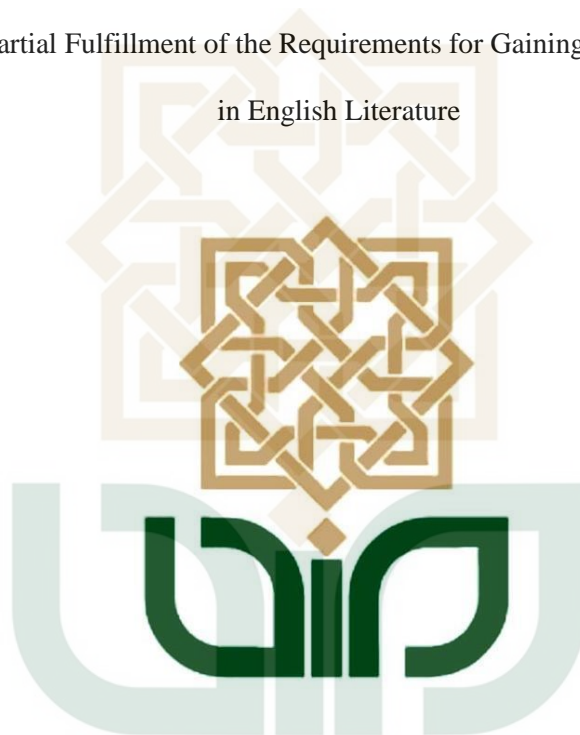


**Masculinity and Patriarchy Narratives in Colonial Times: A  
Comparative Study in *The New World* (2005) and *Bumi Manusia*  
(2019)**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor's Degree  
in English Literature



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**2025**

## **MOTTO**

“Seorang terpelajar harus sudah berbuat adil sejak dalam pikiran, apalagi dalam perbuatan” – Pramoedya Ananta Toer



## **DEDICATION**

I dedicate this graduating paper to myself, thank you for the never-ending effort, my dear parents, Dr. Ulyati Retno Sari, M.hum. who has guided my thesis very well, and all lecturers of English Literature UIN Sunan Kalijaga Yogyakarta.



# VALIDATION



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*Assalamu'alaikum Wr. Wb*

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kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami mengucapkan terima kasih.

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**Masculinity and Patriarchy Narratives in Colonial Times: A Comparative Study In *The New World* (2005) and *Bumi Manusia* (2019)**

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**ABSTRACT**

This research discusses the construction of masculinity of the main male characters in two colonial-set films, *Bumi Manusia* (2019) and *The New World* (2005), focusing on the influence of the colonial patriarchal culture and superior character masculinity on the main male characters. This research aims to reveal that the masculinity of the two main characters is influenced by the superior character who is the colonizer of the two main characters. The theory of masculinity by Raewyn W. Connell is used to analyze the characters' masculinity while the theory of colonialism by Ania Loomba is used to focus this research on the colonised point of view which is the background of the two films. The research method used is descriptive qualitative method and comparative literature to compare the two main characters in the two films. The results show that Minke in *Bumi Manusia* initially experiences a form of marginal masculinity due to colonial domination and discrimination that places him as an oppressed subject. However, through resistance to the colonial system triggered by his heterosexual-oriented sexual identity, Minke's masculinity develops into a hegemonic masculinity. In contrast, Smith in *The New World* displays a complicit masculinity, a masculinity that benefits from the colonial patriarchal system without actively exercising dominance or resistance. His character tends to be passive and prefers to maintain the benefits of the colonial structure that keeps his masculinity in complicit masculinity. The contribution of this research is to enrich the understanding of how the patriarchal colonial system shapes various masculinities, and that colonised characters are not always victims of patriarchal culture.

**Keywords:** *Comparative Literature, Hegemonic Masculinity, Complicit masculinity, Marginalized masculinity, Colonialism*

## **Masculinity and Patriarchy Narratives in Colonial Times: A Comparative Study In *The New World* (2005) and *Bumi Manusia* (2019)**

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21101050030

### **ABSTRAK**

*Penelitian ini membahas konstruksi maskulinitas karakter utama pria dalam dua film berlatar kolonial, Bumi Manusia (2019) dan The New World (2005), dengan fokus pada pengaruh budaya patriarki kolonial dan maskulinitas karakter superior terhadap tokoh laki-laki utama. Penelitian ini bertujuan untuk mengungkapkan bahwa maskulinitas kedua karakter utama dipengaruhi oleh karakter superior yang merupakan penjajah dari kedua karakter utama tersebut. Teori maskulinitas hegemonik oleh Raewyn W. Connell digunakan untuk menganalisis maskulinitas karakter sedangkan teori kolonialisme oleh Ania Loomba digunakan untuk memfokuskan penelitian ini pada sudut pandang pihak terjajah yang menjadi latar belakang kedua film tersebut. Metode penelitian yang digunakan adalah metode kualitatif deskriptif dan sastra banding guna membandingkan kedua karakter utama dalam kedua film tersebut. Hasil penelitian menunjukkan bahwa karakter Minke awalnya mengalami bentuk maskulinitas marginal akibat dominasi dan diskriminasi kolonial yang menempatkannya sebagai subjek tertindas. Namun, melalui perlawanan terhadap sistem kolonial yang dipicu oleh identitas seksual yang berorientasi kepada heteroseksual, maskulinitas Minke berkembang menjadi maskulinitas hegemonik. Sebaliknya, karakter Smith dalam The New World menampilkan maskulinitas komplot, yakni maskulinitas yang memperoleh keuntungan dari sistem patriarki kolonial tanpa aktif melakukan dominasi maupun perlawanan. Karakternya cenderung pasif dan lebih memilih untuk mempertahankan keuntungan dari struktur kolonial yang membuat maskulinitasnya tetap berada di maskulinitas komplot. Kontribusi penelitian ini adalah untuk memperkaya pemahaman tentang bagaimana sistem kolonial yang patriarki membentuk ragam maskulinitas dan bahwa karakter terjajah tidak selalu menjadi korban dari budaya patriarki.*

*Kata kunci: Sastra Banding, Maskulinitas Hegemonik, Maskulinitas  
komplisit, maskulinitas marginal, Kolonialisme*



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# CHAPTER I

## INTRODUCTION

### 1.1 Background of The Study

Literature does not always have to be in written form, but has also evolved into audio-visual forms such as film. Widyahening said that Film has become a part of literary works because it contains many authors' works, and playwrights' works have been performed on the big screens and become popular (Widyahening, 2014). Besides being a literary tool, film is also a medium for conveying ideology. Ideology critique connects a film's project to its sociocultural context, attempting to understand how films reinforce, challenge, or reveal worldviews that strongly impact viewers' lives (Villarejo, 2013). In this research, patriarchy is one of the ideologies portrayed in a situation of colonialism, where the system formed in it produces outputs that have an impact on the behaviour of men who have superiority. Hegemonic masculinity is one of the components of patriarchal ideology that reflects male dominance over other individuals. In this context, hegemonic masculinity is the mount of patriarchal ideology in maintaining the system of gender inequality and power relations that exist in society.

As a medium for conveying patriarchal ideology and the concept of masculinity, both films, *The New World* (2005) by Terrence Malick and *Bumi Manusia* (2019) by Hanung Bramantyo, are examples. In *The New World* (2005), Terrence Malick tells the story of how a firm and brave British colonial captain who loves the daughter of a tribal chief named Pocahontas from the land he colonised finally gives up and leaves the woman he loves. Despite his brave attitude, Captain Smith

greatly respected his superior, Captain Newport. The words and orders from his superiors are like a holy book that Captain Smith must obey and practice until he is willing to leave the women he loves without making any effort to maintain his relationship. He preferred the orders of his superiors, namely, to look for a new world to be occupied by British rule and dashed the hopes of his romantic relationship.

Meanwhile, in *Bumi Manusia* (2019) by Hanung Bramantyo, the characters also have a similar background. This film tells the story of Minke, a native of the Dutch East Indies who attends the Hoogere Burgerschool (Native-Dutch school). Minke is an educated person who dedicates his life to writing and expressing his ideas for the benefit of his people. In his life, which is only filled with books and writing, he met a Dutch-native girl named Annelies Mellema and fell in love with her. His love also blossomed because the girl also loved him. They then married religiously.

However, their love had to fail because the Dutch colonial court opposed their marriage and deemed the marriage invalid because Annelies still had a guardian from her father's first wife, who then had to live with her father's first wife based on a power of attorney from her father while he was alive. In contrast to the previous film, Minke fights for their love even though Annelies' father's power of attorney and the Dutch court are very burdensome for Minke's steps to get justice. Finally, justice is not obtained until Annelies leaves.

The comparison of these two films reveals similarities in the treatment faced by the two main characters. Both characters experience pressure from dominant male

figures who influence their decisions. In *The New World* (2005), Captain Newport is the dominant male character who influences every decision made by the male lead (Captain Smith), while in *Bumi Manusia* (2019), the dominant character is a Dutch man (Herman Mellema) who is the father of the male lead's partner (Minke).

For instance, in the scene where Herman Mellema entered the house while drunk, entered the dining room, insulted Minke with the nickname monkey and scolded him for being a native.

*Herman Mellema: Siapa kasih ijin koe datang kemari, Monyet! [dalam Bahasa Belanda] Kau kira dengan memakai baju Eropa, bersama dengan orang Eropa. Bisa bicara bahasa Belanda... lalu kau jadi bangsa Eropa? Tidak, tidak. Kau tetaplah monyet! (00:30:10-00:30:32) (Bramantyo, 2019)*

*(Herman Mellema: Who gave you permission to come here, monkey? [in Dutch] You think by wearing European clothes, befriending Europeans, and speaking a little Dutch, you can be European? No, no. You're still a monkey!) (00:30:10-00:30:32) (researcher's translation)*

The insult indicate that the Native-Dutch refused to join the Dutch East Indies-Native. The Dutch consider their group to be exclusive. This further emphasizes the practice of colonialism between them. Mellema's behaviour also indicates that there is domination between Mellema and Minke. The following example in *The New World* (2005) is that Captain Newport stated that Smith is the strongest soldier in the colony and told him to take the lead in meeting the inland tribes in the region and negotiating with their chiefs to trade with them.

*Captain Newport: The naturals tell me of a city up the river and of a mighty king who lives there. I propose we send an envoy to this king to see whether he can be persuaded to trade with us. Meanwhile, I shall, uh, return to England for fresh supplies. I'll not be back until spring. Radcliffe here will be in command. As to who will approach the savage king, I need to tell you it will be a hazardous mission. Captain Smith is the only professional soldier among us (00:16:41-00:18:13)* (Malick, 2005).

This gives the sense that the statements issued by Captain Newport must be listened to and agreed upon by all the colonists. Captain Smith's obedience to his superior means that a man who is considered to dominate the gender system can be dominated by a man who is more dominant than he is.

The dominant characters in both films, Captain Newport and Herman Mellema, are categorized as hegemonic masculinity. The concept of hegemonic masculinity emphasizes the incorporation of various conventional ideas, attitudes, and behavioural manifestations that value white, heterosexual, physically healthy, and other normative masculinities (Connell, 1995) as cited in (Harris et al., 2011). Furthermore, hegemonic masculinity is often related to patriarchy. (Sanka, 2019) states that Many people believe that patriarchy encourages men to rule over women and creates an unnatural class system where women are subservient to men.

However, patriarchy does not merely reduce women to servitude. Men can be converted into patriarchal subjects by cultural norms and expectations if they are thought to be unworthy of the label "man." This statement is also supported by Tennakoon,

*Men also fall victim to patriarchy in various ways* (Tennakoon, 2021)

From this background, the problem that arises is why the two male characters in the two films produce different outputs, even though they both have problems in love relationships, which are faced with the colonialism system and the superior roles of the two male main characters. The resulting output is that the character Minke decided to fight for his love relationship and stay by his partner's side. Meanwhile, Smith's character does not fight for his love relationship and leaves the woman he loves. By applying the theory of masculinity by Raewyn Connell and the theory of Colonialism by Ania Loomba to focus on the colonized point of view, this research examines how hegemonic masculinity and the colonialism system affect the formation of masculinity of the two main characters in the films *Bumi Manusia* (2019) and *The New World* (2005) and how the patriarchal culture impacts the masculinity inherent in the two main characters in the films.

## **1.2 Research Questions**

Based on the research background, research questions emerged:

1. How does the superior's masculinity and patriarchal system of colonialism influence the masculinities of Minke and Smith's characters in the two films?
2. To what extent does the masculinity of Minke and Smith characters in *Bumi Manusia* and *The New World* shift?

## **1.3 Objectives of Studies**

1. To find out how the masculinity of the characters Minke and Smith is formed from the role of a superior or dominant man of a colonial background.

2. To find out to what extent the characters of Minke and Smith experience changes in masculinity.

#### **1.4 Significance of The Study**

The study's significance is that it will develop literary research that examines the issue of masculinity, especially Raewyn W. Connell's theory. Furthermore, this research will provide a new point of view on gender studies and colonialism studies because it will enrich the literature with a rare perspective related to the man in colonialism.

This research also examines the comprehension that patriarchy impacts not only the female character but also the male character in the film. This research likewise uses the comparative literature method because it compares the two perspectives of masculinity, patriarchy, and colonialism from each film against the background of the Western world and the Eastern world, which can expand the literature in the world of gender studies and colonialism studies.

#### **1.5 Literature Review**

Several previous studies have examined the same object. First, the study conducted by Ray Sangkhylang and Rini Rinawati in 2022, entitled *Representation of Javanese and European Communication Culture in the Film Bumi Manusia*. This research analyses the cultural representation of communication between Javanese and Europeans depicted in *Bumi Manusia* (2019) using the semiotic approach by John Fiske. This research aims to understand the representation, reality, and ideology of Javanese and European culture depicted in *Bumi Manusia* (2019). This study uses a qualitative research method with a semiotic approach by John Fiske

based on television codes: the level of reality, representation, and ideology appearing in *Bumi Manusia* (2019). This study shows that each level in John Fiske's television codes represents each communication culture in each Javanese and European culture shown in the film (Sangkhylang & Rinawati, 2021).

Then, there is research conducted by Nahla Faizah and Joesna Tjahjani in 2021 entitled *Indigenous Resistance to Colonial Orientalist Views in the Film Bumi Manusia (2019)*. This study aims to analyse how *Bumi Manusia* (2019) represents the perspective of Western Orientalists during the colonial period using the postcolonial approach by Edward Said, Bogs, and Petrie's film structure theory. The research method used in this study is close reading, which analyses the structure and the dominant ideology depicted in the film. Freytag's pyramid is divided into five plot parts to analyse the film structure: exposition, rising action, climax, falling action, and catastrophe. The results of this study show that this film provides a counter-discourse to Orientalism and tries to reverse the view of the East by the West by describing the true Indigenous personality as a means of Indigenous resistance during colonisation (Faizah & Tjahjani, 2021).

Furthermore, there are studies that examine the same object as *The New World*, namely, this research conducted by Derek Buescher and Kent A. Ono with the title *Civilized Colonialism: Pocahontas as Neocolonial Rhetoric*. The aim of this research is to give a detailed analysis of how "Pocahontas" functions as a neocolonialist literature, challenging readers to reevaluate the narratives they consume and the historical facts they obfuscate. The paper's findings emphasize the

importance of critically analyzing popular cultural texts and their function in molding historical narratives and public attitudes (Buescher & Ono, 1996)

Last, the research by Juliana Pimenta Attie, which has the title *The decolonial perspective on America's founding mother myth: a study of Paula Gunn Allen's Pocahontas*. The study aims to conduct a critical assessment of historical narratives, emphasize the influence of colonialism and sexism, evaluate specific literary works, and promote a decolonial understanding of local women's involvement in history. The paper's findings highlight the need of reexamining historical narratives via a decolonial lens, emphasizing the need to elevate native women's voices and acknowledge the intricacies of their roles in history (Pimenta Attie, 2020)

Overall, the research gap that distinguishes this research from previous research is. This research uses the comparative literature method, which examines two objects, namely films. This research uses Ania Loomba's theory of colonialism to examine the background of the two films, while no previous research has used it. This research also examines how patriarchy affects the output of the problems that arise from each male lead in the two films.

## **1.6 Theoretical Framework**

### **1.6.1 Masculinity Theory**

*Masculinities* (2005) by Raewyn W. Connell is the main theory used in this research to analyze the formation of masculinity of each male character. (Connell, 2005) stated that Masculinity is how men should behave. Connell describes the main patterns of masculinity in the western gender order, namely Hegemonic,

marginalization, Complicity, and Subordination masculinity (Connell, 2005). In this study, the most prominent masculinities in the formation of each male character's masculinity are hegemonic, marginalized, and complicit masculinities.

The term hegemony refers to a cultural dynamic in which one group retains a dominant societal position. Hegemonic masculinity refers to the set of gender behaviors that ensures men's dominance and women's subordination. It is not generally the most powerful individual, but it is more likely to develop if there is a relationship between cultural ideals and institutional power. (Connell, 2005).

The characteristic that emerges regarding hegemonic masculinity is physical violence, physical violence is considered to assert dominance, whether carried out directly or covertly. Then, hegemonic masculinity priorities a victory orientation towards achievement and victory, including competition and aggressiveness. Hegemonic masculinity emphasizes being the best and strongest. Next, hegemonic masculinity confirms that the appropriate sexual orientation is heterosexuality. Hegemonic masculinity considers this sexual orientation to be a normal orientation and superior (Connell, 2005).

Meanwhile, Complicit masculinity refers to men benefiting from its dominance, as they receive the patriarchal dividend, which is the advantage men collectively derive from the systemic subjugation of women. Complicit Masculinity builds to reap the patriarchal reward while avoiding the tensions and risks of becoming patriarchal frontline troops, who are culpable in this regard. Then, Marginalized masculinity is shaped by class and race influence relationships

between masculinities. Marginalization is always linked to the authorization of the dominant group's hegemonic masculinity (Connell, 2005)

### **1.6.2 Colonialism Theory**

Ania Loomba's Colonialism theory is used as the second theory to analyze the colonial situation more deeply, which is the background of the films *The New World* (2005) and *Bumi Manusia* (2019). According to Ania Loomba, colonialism is not an identical procedure throughout many regions; instead, it invariably entangled the Indigenous populations and the settlers in some of the most intricate and distressing interactions in human history (Loomba, 2005). Colonialism is the conquest and domination of other people's territories and resources. However, colonialism, in this sense, is not simply the expansion of various European powers into Asia, Africa, or the Americas from the sixteenth century onwards; it has been a repetitive and widespread feature of human history. (Loomba, 2005)

Colonialism discredited the nation it colonized through stereotyping racial, cultural, and social groups. In the context of colonialism, this discrediting is referred to as "othering", according to (Loomba, 2005) specific ways of seeing and representing racial, cultural and social difference were crucial in forming colonial institutions of control, and they also transformed every aspect of European civil society. Weapons and disease were, in fact, inseparable from the ideological process of 'othering' colonial society. The collection of 'information' about non-European lands and peoples and 'classifying' them in various ways determined strategies to control them.

For instance, colonial authorities in Africa and India divided native populations by ascribing characteristics to specific tribes and groups. These "races" were then deployed to occupy roles such as agricultural workers, soldiers, miners, and domestic servants. (Lomba, 2005)

### 1.6.3 Film Theory

This study's research object is a film, so film theory is needed to analyze the film. Several aspects must be examined in order to analyze a film. Amy Villarejo stated in her book *Film Studies: The Basics* that *mise-en-scène* is one of the aspects that must be analyzed. In *mise-en-scène*, one frequently sees a tactile embodiment of what we would call the "world of the film". *Mise-en-scène* contains its feel, attitude toward detail, and sense of its own reality. There are six components to consider *mise-en-scène*: setting (set and props), lighting, costume, hair, make-up, and figure behavior. (Villarejo, 2013)

Cinematography is also necessary when analyzing a film. Cinematography encompasses everything related to cameras, including camera distance, camera angle, camera's depth of field, camera's movement, and framing (Villarejo, 2013). There are five elements of framing that we may isolate to investigate their function. First, content delivers information. Second, the frame serves as a limiting barrier and can be either geometric or dynamic. Third, the frame separates and unifies the contained items, with geometric and dynamic relationships. Fourth, every frame represents an "angle of framing" or implied point of view. Last, every frame decides an "out of field" beyond the framed image (Villarejo, 2013).

Every camera placement can be examined using the distance between the camera and its object(s). The human body serves as the reference point for each classification, there are:

1. The extreme long shot (ELS), when the human figure is hardly distinguishable.
2. The long shot (LS), humans are distinguishable but are dwarfed by the background.
3. The medium long shot (MLS), The human is framed from the knees up.
4. The medium shot (MS), We move in slightly to frame the subject from the waist up.
5. The medium close-up (MCU), We get a closer look at the human from the chest up.
6. The close-up (CU), isolates a specific part of the human body, typically the face.
7. The extreme close-up (ECU), We see a piece of the face, including an eye and lips (Villarejo, 2013).

## **1.7 Method of Research**

### **1.7.1 Type of Research**

This study applies the qualitative method. Qualitative research can contribute a complex textual description of how a population experiences a given research problem. Qualitative techniques can efficiently identify

intangible components that are not immediately obvious in the research issue, such as cultural norms, socioeconomic status, gender roles, race, and religion (Mack et al., 2005). Using this technique, the researcher collected data in the form of shots, scenes, and dialogues related to masculinity and patriarchy in colonialism, considering the purpose of understanding the film's substance.

### **1.7.2 Data Sources**

This study contains two categories of data; primary data and secondary data:

- a. The primary data is obtained from both *The New World* (2005) and *Bumi Manusia* (2019). Data is collected from dialogue, scenes, and shots that feature the main character in the film.
- b. The secondary data are gathered from additional sources, such as masculinity, patriarchy, and colonialism articles and books that are connected to the primary data.

### **1.7.3 Data Collection Technique**

The researcher's approach to data collection in this study involves seeing the film and locating a few corroborating sources. The author breaks it down into a few steps:

- a. The researcher reads *The New World* and *Bumi Manusia* to apprehend the movies.

- b. The researcher sorted the data by scenes, shots, and dialogue in the film and categorized them as practice and discourse in terms of lingual and visual units.
- c. Researchers collect secondary data from journal articles, books, and other scientific works to support primary data.

#### **1.7.4 Data Analysis Technique**

The researcher took data from both films *The New World* (2005) and *Bumi Manusia* (2019). The researcher used several steps to analyze the data. First, the researcher identified the sorted data in *The New World* (2005) and *Bumi Manusia* (2019). Second, the researcher collected the primary data that had been sorted and grouped them into analysis sub-chapters. Third, the researcher analyzed sub-topics which later become the sub-chapters based on the variable of the masculinity theory and added secondary data to support the primary data. Fourth, the researcher compares the data analysis of the two films using the comparative literature method to describe and discuss the findings.

#### **1.8 Paper Organization**

This research consists of four chapters. The first chapter is the introduction. It consists of the introduction of the study, research question, objectives of the study, significance of the study, literature review, theoretical approach, method of research, and paper organisation. Chapter two displays the intrinsic elements of the movies *The New World* (2005) and *Bumi Manusia* (2019). Chapter three provides conclusions from the data

using the theory of masculinity by Raewyn W. Connell, Colonialism by Aniaa Loomba, and Film theory by Amy Villarejo. Chapter four is the conclusion of the research.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

Based on the analysis, the characters of Minke and Smith show different responses to the colonial domination they face, resulting in different forms of masculinity. This proves that superior masculinity and the patriarchal system of colonialism affect the masculinity of both characters. Minke's character in *Bumi Manusia* produces marginalized masculinity resulting from labelling to inferiority, alienation, rejection, and discrimination that arises from the dominance of hegemonic masculinity, in this case the perpetrator of colonialism. Meanwhile, Smith in *The New World* produces complicit masculinity that results from the protection, social acceptance, and trust given by the hegemonic colonial perpetrators, so that he receives the benefits of hegemonic masculinity.

Furthermore, the masculinity of these two characters undergoes a transformation that is initiated by the attitudes taken by the two characters in dealing with their romantic problems stimulated by the sexual identity of each character. Minke's masculinity, which was initially categorized as marginalized masculinity, transforms into hegemonic masculinity due to resistance to the colonial system that emerges from his heterosexual output. Meanwhile, Smith's masculinity remains in complicit masculinity as he is passive to maintain the advantages of hegemonic masculinity, regardless of his heterosexuality bond with his partner.

This research demonstrates that although Minke and Smith are affected by the colonial patriarchal system, they cannot simply be categorized as victims. Through their actions and decisions, both characters are not victims of the patriarchal system. Minke in *Bumi Manusia*, whose masculinity “levels up” to hegemonic masculinity, adopts hegemonic colonial values that then allow him to fight back and make his position equal, not as a colony, but as a colonized person who fights back. Similarly, Smith's character in *The New World*, although he is not directly involved in aggressive colonial domination practices, his position as a representation of complicit masculinity shows that he still benefits from the colonial patriarchal system without being the main perpetrator of domination. Smith does not show resistance to the established power structure, but rather chooses to maintain his comfort and advantage within the hierarchy. Therefore, Smith also cannot be positioned as a victim, but rather as part of the party that helped maintain the continuity of the colonial patriarchal system through his passive and compromising attitude.

Additionally, this analysis highlights that masculinity cannot stand alone without other gender expressions, especially femininity as its contrast. This is an affirmation of the positioning of femininity as subordinate so that the construction of masculinity from the characters of Minke and Smith can be emphasized through defense efforts with other gender expressions, which in this case is the femininity of the characters Annelies and Pocahontas who are the partners of the characters Minke and Smith.

#### 4.2 Suggestion

After completing this research, researchers found several things that should be studied more deeply. Such as the role of sexual identity. In this research, the sexual identity that appears only describes heterosexuality, in future research it is hoped that there will be other sexual identities to broaden the perspective. Furthermore, this research discusses colonialism that still survives and is oppressive, it is hoped that future research will discuss decolonization. Finally, for future research, to look further into how masculinity is formed, researchers can use the theory of deconstructed masculinity to enrich research views on masculinity.

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