

Having It All_The Construction of Masculine Man in Layangan Putus (Revised)

by Unknown Author

Submission date: 18-Oct-2022 11:25AM (UTC+0700)

Submission ID: 1928421818

File name: he_Construction_of_Masculine_Man_in_Layangan_Putus_Revised.docx (29.9K)

Word count: 5699

Character count: 27603

Having It All: The Construction of a Masculine Man in *Layangan Putus*

ABSTRACT

A phenomenal *sinetron*, *Layangan Putus*, has enraptured and polarized Indonesian audiences lately. Foregrounding marriage and infidelity, it is a fertile site of the study of gender. *Sinetron* is a powerful tool of the construction of identity and identification and is a source of potent, though sometimes invisible, ideologies. The construction of masculinity is evident in the male characters and in their roles and relationships with their partners, children and friends. The main male character, Aris, is portrayed as dominant, idolized, yet manipulative. His capability to provide and attract women is foregrounded and is contrasted with other male characters. The construction of masculinity is also established through his top position in the social ladder as the other men and women look up to him as the alpha male who has it all. This suggests that masculinity is not an intrinsic value of men, but a constructed notion, represented in social practices.

Keywords: masculinity, *sinetron*, infidelity, *kodrat pria*, *having it all*

INTRODUCTION

Layangan Putus is a ten episode Indonesian *sinetron* or soap opera which tells the collapsing marriage of its main characters: Kinan and Aris. Streamed online through the video-on-demand platform, WeTV, on November 26, 2021, it quickly became the trending topic in social media and is used as popular memes. O'Connor & Boyle (2006) argued that although soap opera has long been considered to be "of inferior quality, as fantasy and escapism for women", it has attracted broader audiences "from a wider demographic range including men and teenagers" (O'Connor & Boyle, 2006, p. 108). The medium in which *Layangan Putus* is available is perhaps one of the reasons for its popularity and extension of audience. WeTV is an online platform with application basis originated from China which expanded to Indonesia in 2020. Its goal is to provide Asian audiences with Asian series that can be enjoyed in local languages. Prasetyo (2020) claimed that the highlighted feature of WeTV is their original series which they claim to have similar cinematic qualities to films (para 4). *Layangan Putus* is one of their original series. Because it is streamed online, it offers convenience to its viewers. Anyone who has access to a mobile phone, a laptop and internet can watch it online and can enjoy it with friends, or solitarily at his/her own preferred time and location. Such comfort may be one of the reasons why *Layangan Putus* achieves considerable success. Kompas.com

(2022) reported that *Layangan Putus*' success went beyond its intended local audiences as it became the number one trending topic in fifteen countries including the USA, Singapore, Malaysia, Australia and Japan (para 3).

Another reason for its popularity is that it talks about conflicts in a marriage life caused by the third person, a topic which can be found in many other series, including the recently popular Korean series such as *The World of the Married* and *The Penthouse*. The serial focuses on the marriage life of Kinan and Aris that is disrupted by Aris' affair with Lydia. The agitated heavily pregnant Kinan who has her suspicion that Aris is cheating on her, has to go through a long and difficult time to prove her suspicion. Aris skillfully hides his affair from Kinan and even his best friends. Since episode 1, Aris is portrayed as the ideal material of a husband because of his look, his wealth and his obvious affection for Kinan and their daughter, Raya. Even Kinan's best friends, Lola and Dita, who are single, wish that they would have a husband like Aris. Aris is represented as an ideal man who exerts his masculinity that can easily draw women to him. The dominant notion of masculinity is constructed using the concept of 'having it all', the term that is popularized by Helen Gurley Brown (1982) in her book *Having it all: love, success, sex, money*. She argues that it is not impossible for women to have both successful careers and married lives, therefore women should embrace 'all' in love, success, sex and money. Even though the term 'having it all' originated as a feminist concept, the term has evolved and can be applied to any context. Observing how the concept of masculinity is constructed based on 'having it all', this paper analyzes the portrayal of Aris in relation to the construction of his masculinity.

As Reeser (2010) suggested, masculinity is not a popular topic in Indonesia, and is not a novel term, but it is hardly investigated in a thorough manner because it used to be considered as something given and natural, except "when there is a snag, a man who is unable to maintain his masculinity or a woman who is hurt by it" (Reeser, 2010, p. 21). Oetomo (2000) argued that the study of gender in Indonesia in general can be said to be mainly focused on 'women's issues' and the research conducted in this area has been neglecting

men and masculinity (Oetomo, 2000, p. 46). Clark (2010) also stressed out that in fact, in the “last 15 years or so, scholarship in Indonesian gender studies has, on the whole, been much slower than in other countries to incorporate the study of men and masculinities” (Clark, 2010, p. 14). This quite possibly has something to do with the nature of masculinity itself that is considered to be invisible and given. Hearn & Howson (2020) further pointed out that “men and masculinity become the benchmark against which everything else about human nature is explained” because they refer to all people in general, the “individuals, groups or categories have typically not been problematized” (Hearn & Howson, 2020, p. 19). Men and masculinity are referred to as standards over which all other issues are compared and contrasted. As a standard, masculinity is not something that is necessary to be talked about or even investigated because there seems to be no need to do that. Men are not in repression; therefore, they are not worthy of study. Yet, issues on masculinity have their own problems and with the recent developments on theories of masculinity, studies on masculinity also arise.

According to Whelehan & Pilcher (2004), masculinity is defined as “the set of social practices and cultural representations associated with being a man” (Whelehan & Pilcher, 2004, p. 80). It is a cultural construction that sets the standard of what a man is supposed to be and how he should act in a certain culture. As suggested by Hall (2003), culture itself is much more than “a set of things”, but a “a set of practices” that is “concerned with the production and the exchange of meanings” within a certain society or group (Hall, 2003, p. 2). Therefore, to understand masculinity, we need to examine the practices that produce the exchange of meanings in a particular environment. The construction of masculinity, must be examined through a set of social practices, and this is evident abundantly in visual media, including in soap operas. Bain (2005) argued that it is “through analyzing representations of gender in visual and other media” that “we can gain insight into the tensions and ambiguities inherent in gender ideology” (Bain, 2005, p. 101). These two aspects: a man on a precipice of masculinity and a woman (women) who are affected by him, are the main idea of *Layangan Putus*. It is through the representations of men portrayed through the social practices depicted in *Layangan Putus* the construction of masculinity is evident. The social practices in

Layangan Putus construct masculinity by depicting a man to have it all, a lavish provider and desired by women, which in turn causes his infidelity. The discussion will focus on analyzing Aris, the main male character, who is constructed to have it all by contrasting him to the other minor male characters who fail to show the masculinity traits or the lack of them.

A Lavish Provider

The first and the most foregrounded notion of masculinity in *Layangan Putus* is the notion of being a provider for others. Aris is put in the traditional role as the breadwinner for his family. Even though Kinan used to be a doctor, she is a full-time housewife once she married Aris. She depends on Aris as the provider for the family, a role that Aris does very well. He is depicted as a self-made man who manages to climb the social ladder with his own efforts. The sinetron (literally means electronic cinema, an Indonesian version of soap opera) opens with the scene of Kinan, heavily pregnant with her second child, who is undergoing a ritual of *siraman*, a Javanese tradition of welcoming a baby soon to be born. The version of Aris who is introduced to the audience in the beginning scene is portrayed as a successful man who has it all: handsome, fit, well-spoken, well-mannered and successful in both his career and private life. The audience is then introduced to Aris and his wife, Kinan's house which is a typical wealthy house often used in sinetrons, complete with a state of the art kitchen, spotless dining room, spacious garden and, of course, a swimming pool. Aris is driving a Mazda, not particularly a luxurious car, but is a medium level brand that sends signals of youth, modernity and coolness. His wife is driving a different Mazda. Kinan uses her car to take her daughter to school and to meet her friends. The audience soon learns that she no longer work as a doctor. Later, it is revealed that this couple met when Kinan was a doctor, and Aris was her patient. The flashback shows a different image of a younger Aris, in casual clothes and speaks casually, not like the cool and reserved version of his mature self. The audience can see the transformation that happens before and after Aris marries Kinan, how their life is now affluent and comfortable, how they shop for jewelry without thinking about the money, how their servants complain that the food is always in excess, mostly because Aris hardly ever eats at home and always comes home late. Aris is working almost all the time, although

later the audience finds out that he is *not* always working when he is not at home. But he continuously uses his work as an excuse to not be at home, even on weekends. And the fact that this is acknowledged and accepted by Kinan unquestioningly (at first) shows that she understands that the lavish life she has is the result of Aris' hard work. A fact that Aris repeats several times to justify his frequent absence from the house.

Aris uses his work as the only excuse for being late or absent from home on the weekends, and this excuse is used in his defense when things start to be suspicious for Kinan. Kinan later notices strange things about her husband: he once comes home late and when he opens his jacket, Kinan sees that he misses one shirt button; he says that he is working on weekends, but Kinan sends food to the office one Saturday and discovers that the office is always closed on weekends; Aris saves his mistress' number in his phone in the name of his fictional client. The fact that Aris continuously uses the office and his work as an excuse to his negligence as a husband and father shows that being a provider for the family is an important notion of masculinity. It is so important that when this is used as a reason for a misdemeanor, it is accepted without question by Kinan. Later on, Kinan also uses Aris' work to explain his absence to their daughter, Raya, who often voices her protest of Aris's frequent breaking promises to her. The ability to provide a lavish comfortable life for his family then is an important notion of masculinity which is considered to be natural and given. Aris uses and even manipulates this notion of masculinity expected of him to hide his affair and at the same time uses this excuse as an underlying threat for Kinan, suggesting that his failure to work hard will result in her losing her comfortable life. In line with this, Kinan accepts his excuse and even acts as his representation to strengthen the believability of Aris's excuses.

The notion of being a lavish provider is also emphasized in Aris' relationship with his mistress, Lydia. Right after the audience learns that Aris is cheating on his wife, the audience also learns that Lydia lives in an apartment provided by Aris. She repeatedly thanks Aris for the apartment and when Aris visits her in the apartment, she would provide him with food, drinks and even sex as forms of gratification. Aris also

gives presents to Lydia, most notably a pair of earrings which later is found by Kinan and further strengthens her suspicion. Although Lydia continuously insists that she loves Aris, it is apparent too, that she envies Kinan's life as Aris' wife. Lydia wants what Kinan has. There is one memorable scene where Lydia and Aris go to Kinan's house, and Lydia looks around the house, goes into the rooms, and even seduces Aris to make love to her in Kinan's bed. Lydia wants what Kinan has and she shows this with explicit words as well as implicit facial expression. Thus, it implies that Aris is a winner as a provider for his family and even Lydia envies the lavish life that is depicted by the house that Aris and Kinan live in.

Furthermore, a masculine man is not only a willing provider like Aris, but is also expected to be a lavish provider, which is depicted in the dating scene between Kinan's best friend, Lola and the man he met in online dating. She is meeting him for the first time in a club. The man unfortunately comments on Lola's weight, saying that she looks bigger than her online profile, and Lola, who is self critical about her weight, does not take it well. She decides to order food and drinks excessively and offers them to the man, who refuses and grows more worried as the date progresses. After Lola finishes eating, she excuses herself to the toilet and while she is there, she asks the waitress to send the bill to the man. The man looks at the bill and gapes, confusingly checks his wallet, showing the audience defeated look on his face. The audience can tell that he does not have enough money to pay for the bill. The man could actually send back the bill, ask the waitress to ask Lola to pay since he does not eat or drink any of them, but he does not do that. In fact, few men will do that given the same circumstance. A man will lose his face if he cannot pay the bill, especially on a first date. This unwritten code, or understanding between men and women, is based on the assumption that being masculine is being a provider. This scene ridicules the incompetency of man who is insensitive to the woman he dates and his limited fund. It constructs the idea of a man as a *loser* in contrast to the masculine man like Aris. The man who Lola dates is the opposite of Aris, who manages to provide the needs of not only one, but two women..

The idea of a *loser* is also depicted in the character of Eros, Miranda's husband. Miranda is Aris's successful and smart business partner. In contrast to Aris, Eros fails in his role as a provider. This failure as a provider is constructed as the loss of masculinity. As Miranda becomes the provider, replacing Eros, then Miranda is given the 'masculine' right to have an inamorato (male mistress). When Miranda is confronted by Kinan about her affair, the question that Kinan asks to her is whether or not the affair is making her happy. To this question, Miranda says that she has lost her respect toward her husband, that she has watched him fail in achieving his dreams so many times that now she has lost faith in him. She thinks of her husband as a failure. His failure as a provider leads to his failure as a desirable man who no longer has a sexual appeal, that Miranda has to seek for her sexual needs in other man. It is not revealed clearly in the sinetron about Eros' job as he is a minor character. But there are repetitive remarks on Eros' failed efforts in building a business and in contrast to Miranda who is a successful career woman, very competent in her job and who can support herself and provide for her family. It is finally shown near the end of the sinetron that Miranda and Eros are divorced and their son moves to live with Eros in a different city. Eros then is portrayed as an example of a *loser*, who is unable to secure a stable life for his family and therefore, serves as *the other* of the discourse on men as the provider. Again, this is in total opposite to the depiction of Aris as the lavish provider for both his family and his mistress.

Desired by Women

The second notion of masculinity evident in the sinetron is that masculinity as identical to being desired by other women. A masculine man possesses attraction and charisma that is wanted by women. This notion is foregrounded in the characterization of Aris. Aris is an attractive man and this is acknowledged by the women in the sinetron. He is referred to as the "hot daddy" by Merry, Kinan's neighbor who often drops by unannounced and gives unsolicited comments on the nature of men. In a conversation between Kinan and her best friends, Lola and Dita, when they are talking about online dating, Lola admits that the men in the online dating application are not as attractive as Aris. She acknowledges that a 'complete' masculine man like Aris is hard to find. Even Kinan's mother once says that she does not trust Aris and has doubts

about him when he asked Kinan's parents for their approval in their marriage, as she believes that Aris is too perfect to be true.

Another example of how the sinetron reinforces the notion of masculinity as being desired by women is in the scene of 'the boys going clubbing'. Aris' best friends, Alif and Irfan, ask Aris to join them for a "boys night out" to do some "chill-out time" in a club. They allure Aris to come by emphasizing on the need to relax and hang out with friends, although they are fully aware that Aris is married and his wife is expecting a baby. The friends even stress out that the night is "ladies night" meaning that there will be many women in the club. They also mention that they have invited some women to join and accompany them. At first, this is something strange because the friends seem to be suggesting that Aris needs the accompaniment of other women to relax, considering that he is married. Apparently, Aris' friends are using him as bait to lure women to accompany them. Even among the men, Aris is considered to be attractive and women are easily attracted to him. His friends are using Aris to 'elevate' their position in the eyes of these women. Aris is acknowledged by the other men as an alpha male and he gives 'permission' to let his friends be acknowledged as masculine men as they are in his circle. Right after Aris is gone, Alif says to one of the women that since Aris is gone, she can focus on him. Aris's ability to attract and is desired by women without him making an effort, puts him as a masculine man, opposite to his friends who have to make the efforts without considerable result.

The most obvious example of the notion of masculinity as identical to being desired by women is in the scene when Aris and Lydia coincidentally met at a coffee shop. Even though Aris was the one making the first move, he was able to attract Lydia without much effort that leads to their affair. After they have become lovers, Lydia is the one who shows aggressiveness and assertiveness.. She seduces him with midnight calls and provocative messages. In one scene, Lydia even comes to Aris' office and makes love to him in the parking lot. In contrast, another male character named Dion is also attracted to Lydia. Dion is young, attractive and successful. He is the owner of a business that is recruiting Lydia for a project. Dion shows

immediate interest in Lydia and even continues to pursue her persistently even though he knows that Lydia is in a relationship with another man. It is interesting to analyze why Lydia is not attracted to Dion who is as attractive, and as successful as Aris, and who is undoubtedly single. This unwavering attraction to Aris seems to be rooted on a notion of masculinity that when a man is desired by many women, other women will desire him too. The fact that Aris is married and has a beautiful wife increases his 'position' in the eyes of society and women in particular and makes him more desirable than other men.

Normalization of Infidelity

The two foregrounded notions of masculinity constructed in the sinetron: men as a lavish provider and as desired by women serve as the basis for another discourse seemingly inherent in the sinetron. The privilege that the main character, Aris, gives to his wife in terms of luxurious house, cars and easy lifestyle as well as his desirability in the eyes of other women provide him with a sense of entitlement to provide and being desired by *another* woman; thus, his right to infidelity. Throughout the sinetron, Aris does not show any remorse, regret or guilt about his secret affair. In fact, the only time he feels guilt is when he cannot be reached by phone when Kinan is in pain due to her high blood pressure which is caused by stress. At the time Kinan is in terrible pain, he is in Lydia's apartment and overslept after their passionate sex. By the time he finally gets to the hospital, Kinan is already taken care of by her friends and maids. His guilt is apparent. But his guilt is not based on remorse over his infidelity, rather on the fact that he does not keep his promise to take Kinan to the doctor. In other words, his guilt is based on his inability to become a provider for Kinan, in this case, providing service and comfort to his pregnant wife. The next day, he even calls his mistress early in the morning, another proof that his remorse for his infidelity is nonexistent. He seems to consider his affair as a given birthright as a man. Why he even bothers hiding the affair and keeps it as a secret from Kinan and his friends, might come from his subconscious realization that he will lose everything should the affair come to light. By hiding the affair, the sense of how he has it all, adds to his confidence as a masculine man.

This concept of having it all that Aris believes in is shown in another scene when Kinan loses the baby due to her high blood pressure. His grief is apparent because of the loss of his baby, but he never relates that he is the cause of that loss. It is his affair that triggers Kinan's high blood pressure which leads to her miscarriage. He does not show guilt or remorse regarding his infidelity even after. Right after the funeral of his son, he continues to contact Lydia and resumes his affair with her as if nothing happens. When Kinan confronts him and confirms that she blames him for the death of his unborn son, Aris is unable to comprehend the accusation. He does not think that Kinan's blood pressure is caused by the stress of his infidelity. Right after the big quarrel, Aris storms out of the house and goes to Lydia's apartment. The pattern is clear here. Whenever Aris is under pressure, he goes to a place where he is always welcomed, to an apartment that he bought, to a woman he provided and cared for and who desires him because of those reasons. His refusal to acknowledge that it is his affair that causes the loss of the baby shows how he believes that it is his masculine right to have another woman aside from his wife. This arrogance in his birthright as a masculine man constructs the concept of masculinity he blindly trusts.

Normalization to infidelity is also evident in the appearance of Merry, a neighbor of Kinan who is mentioned earlier. She is a minor character and her appearance is ridiculed as her character is a stereotypical gossiping neighbor, a trivial character who does not contribute to the plot of the story but is important as she is one of the familiar elements of Indonesian sinetron. Merry is a divorcee, and she uses her experience with her previous husband to build a generalization on men. The first time the audience is introduced to Merry, she comes to the house warning Kinan to be careful about letting Aris drive Raya, Kinan's daughter, to school because Aris will meet the other mothers. Merry is convinced that the other mothers will be attracted to a 'hot daddy' like Aris. Merry continues to say that there are only two types of men: the first one is the men who are so *bejat* (evil) that it is impossible for them to be faithful no matter what the wives do, and the second one is the men who are basically good but can be tempted (to cheat on their wives) with as little as a text message from another woman. This is how men are perceived by women. In other words, men are fickle.

Normalization to infidelity is also evident in the way Aris' friends, Alif and Irfan, joke about him. In one scene where the three of them are meeting up in a cafe before a motor touring, they are ready to join the touring but Aris then receives a text message that he claims from his client who urgently asks for a meeting. Disappointed, the two friends ask whether it is his real client or 'client', meaning another woman.

“Hey bro, let's be real. We are all men right? Are you meeting a client or a 'client' (smirking)?” (Layangan Putus, ep. 1, my translation).

Then, Irfan re-affirms by asking whether Aris has a girlfriend. Aris denies their suspicion and claims that he works to provide for his wife and daughter, again using work as an excuse and masquerade for his infidelity. This seemingly innocent remark by the 'boys' shows that it is common knowledge that married men are infidel, and that those who do not are the exception. The question and the response given by Aris's friends, suggests that infidelity is expected and considered to be natural as Aris has all the capitals, looks and money, that are deemed desirable by both men and women.

The normalization of infidelity is very much related to what is considered to be *kodrat pria*, which means traits ingrained in men, a birthright.. Aris's friends does not question the morality of the infidelity, but they are more interested to find whether he is lying or not.

“Do you believe Aris?” Alif asked.

“Well, I believe him more than I believe you, *buaya!*” Irfan answered.

“Hey, *buaya* accuses *buaya!*” Alif scoffed.

(Layangan Putus, ep. 1, my translation)

In Indonesian popular culture, the term *buaya darat* (land crocodile) is used to describe a man who cannot be faithful to a woman. In *Kamus Besar Bahasa Indonesia*, *buaya darat* means two things: *penjahat* (criminal) and *penggemar perempuan* (womanizer). It is not clear how this term got spread and on what basis, but popular singers from Irwansyah to Ratu, and popular *sinetron* from *Pacar Gue Buaya Darat* (My Boyfriend is a Land Crocodile) to *How to Train Buaya Darat*, all build on the discourse of men as unfaithful beings. Men are considered as a creature who is naturally polygamous and cannot restrain themselves from being attracted to beautiful women.

In *Layangan Putus*, the discourse on men as *buaya darat* is perpetuated by the women as well as the men. Kinan's friends, Lola and Dita, who come to her *siraman* reception are shocked to find that one of the guests is a very attractive woman. Dita looks at the woman suspiciously and comments that she is *cantik banget* (very beautiful). They are even more shocked when Kinan tells them calmly that the woman is Aris' partner at work, Miranda. Dita smirks and repeats the word 'work partner' in a mocking tone. A beautiful woman is considered to be not just a friend for men. It is impossible for men to be only friends with beautiful women. Although in the *sinetron* Aris is not romantically involved with Miranda, the suggestion that there *must* be something going on between them is based on the assumption of men as *buaya darat*. This assumption is also corroborated by the men themselves as in their effort to invite Aris to hang out with them in the club, Alif and Irfan bring out the fact that since Kinan is pregnant and the due date is soon, it means that Aris and Kinan have not made love for a long time and this must have caused Aris to be stressed. Again, the assumption that men need biological release and that they need to *watch* attractive women as a form of recreation are closely related to the assumption of men as *buaya darat*.

In her article discussing the role of the feminine in the New Order cinemas, Sen (1995) states that in the Indonesian romance films, women are portrayed as strong and willful, but they never seem to be able to steer too far from *kodrat wanita* (the nature of women) that suggests that women's main role as mothers is within the scope of family; thus going too far from this scope is a contestation toward the dominant

discourse of motherhood (Sen, 1995, p. 117). Women, despite their achievements and education, are bound within the domestic sphere and are always evaluated in referral to their role as mothers. Men seem to be bound within another sphere. The roles of the provider and the conqueror of women that men carry bound them within the sphere of the exterior, always on the peripheral distance from the ones they provide for, in roles of absentee fathers and husbands, and in eternal search for passing, short-lived pleasures of sexual gratification.

CONCLUSION

The masculine man in *Layangan Putus* is constructed as the lavish provider, the desired figure and an adulterer. The portrayal of Aris as the lavish provider that makes him desirable is contrasted to Eros who is not able to act as a provider and make him undesirable. The role as a lavish provider is used as a license to attract women that lead to an act of infidelity. These three traits portrayed in the character of Aris show how *Layangan Putus* constructs the meanings of masculine man as represented in Aris and how other characters, male and female, assert the belief. Furthermore, the idea that masculinity is constructed questions the nature of man as *buaya darat* as something that is not intrinsic to men, but rather is constructed. Both men's confirmation and women's allegation to the notion of men as *buaya darat* shows the pervasiveness of the construction itself, but at the same time, opens possibilities where men can contest this assumption and creates a new, and possibly more positive, notion of masculinity. Surprisingly, *Layangan Putus* offers this positive notion of this masculinity when it shows the shift from Aris who has it all in the beginning of the sinetron to who loses all at the end when Kinan sues him for a divorce. The ending shows how Aris and Lydia, who should be happy, are in a forlorn condition. Maybe it is the element of punishment for the adulterers that make *Layangan Putus* so popular.

REFERENCES

(2016). KBBI Daring. Retrieved April 4, 2022, from <https://kbbi.kemdikbud.go.id/entri/buaya%20darat>

Afrisia, R. S. (2015, June 22). *Roti buaya sejatinya simbol kesetiaan*. CNN Indonesia. Retrieved April 26, 2022, from <https://www.cnnindonesia.com/gaya-hidup/20150622111040-262-61510/roti-buaya-sejatinya-simbol-kesetiaan>

Bain, L. (2005). Women's agency in contemporary Indonesian theatre. In *The agency of women in Asia*. Marshall Cavendish, Singapore.

Brown, Helen Gurley. 1982. *Having it all*. New York: Simon and Schuster.

Clark, M. A. (2010). *Maskulinitas: Culture, Gender and Politics in Indonesia*. Monash University Press.

Hall, S. (2003). Introduction. In *Representation: Cultural Representations and Signifying Practices* (8th ed., pp. 1-12). Sage Publications Ltd.

Hearn, J., & Howson, R. (2020). The institutionalization of (critical) studies on men and masculinities: geopolitical perspectives. In T. Shefer, L. Gottzén, & U. Mellström (Eds.), *Routledge International Handbook of Masculinity Studies* (pp. 19-30). Taylor & Francis Group.

O'Connor, B., & Boyle, R. (2006, August 22). Dallas with balls: televised sport, soap opera and male and female pleasures. (*gender & popular culture*), 107-119. <https://doi.org/10.1080/02614369300390101>

Oetomo, D. (2000). Masculinity in Indonesia: genders, sexualities, and identities in a changing society. In *Framing the sexual subject: the politics of gender, sexuality, and power*. University of California Press, Berkeley and Los Angeles.

Prasetyo, W. B. (2020, December 9). *Layanan Streaming Video WeTV Milik Tencent Ekspansi di RI*.

BeritaSatu.com. Retrieved April 30, 2022, from <https://www.beritasatu.com/digital/707693/layanan-streaming-video-wetv-milik-tencent-ekspansi-di-ri>

Reeser, T. W. (2010). *Masculinities in Theory: An Introduction*. Wiley.

Sen, K. (1995). Repression and Resistance: Interpretations of the Feminine in Indonesian Cinema. In Virginia Hooker (ed), *Culture and Society in New Order Indonesia: 1965 1990*, Oxford University Press, Kuala Lumpur, 1993, pp.116-133.

70 Percent of Female Crocodiles Proven Loyal, Male Crocodile? (2022, January 13). World Today News. Retrieved April 26, 2022, from <https://www.world-today-news.com/70-percent-of-female-crocodiles-proven-loyal-male-crocodile/>

Tak Hanya di Indonesia, Layangan Putus Trending Nomor 1 di 15 Negara. (2022, January 11). Kompas.com. Retrieved April 30, 2022, from <https://www.kompas.com/parapuan/read/533089406/tak-hanya-di-indonesia-layangan-putus-trending-nomor-1-di-15-negara>

Whelehan, I., & Pilcher, J. (2004). *50 Key Concepts in Gender Studies*. SAGE Publications.

Having It All_The Construction of Masculine Man in Layangan Putus (Revised)

ORIGINALITY REPORT

0%

SIMILARITY INDEX

0%

INTERNET SOURCES

0%

PUBLICATIONS

0%

STUDENT PAPERS

PRIMARY SOURCES

Exclude quotes On

Exclude matches < 1%

Exclude bibliography On