



Representation of Masculinity in Chinua Achebe's "The Voter" and Dimas Jayadinekat's "Si Pemalu Menang Pemilu": A Comparative Analysis

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Abstract

Keywords:

*Social Construction;
Hegemonic
masculinity;
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The social construction of masculinity supports men's dominant roles, the subjugation of both the general male and female population, and other suppressed manifestations of masculinity. To reveal that subtle aspect, this study investigates how masculinity is portrayed in "The Voter" by Chinua Achebe and "Si Pemalu Menang Pemilu" by Dimas Jayadinekat. This study used the social construction of masculinity and hegemonic masculinity by Connell. Since the data took the form of narratives about the short stories, the qualitative descriptive method was used. A close reading technique is used to support the analysis of the data to find evidence. The result shows that there is some evidence of the social construction of masculinity and actions done by the main characters that represent hegemonic masculinity. Even though these short stories have different origins, the construction of masculinity of being an ideal man is relatively similar. It has also shown that masculinity is not simply 'there', there must be a construction of masculinity by society as depicted in both short stories.

Abstrak:

Kata Kunci:

*Konstruksi sosial;
Hegemoni
maskulinitas;
Analisis komparatif;
Kekuasaan sosial.*

Konstruksi sosial maskulinitas yang memperkuat dominasi peran kaum laki-laki, penindasan terhadap kaum laki-laki dan wanita, dan manifestasi maskulinitas lainnya yang tertindas. Untuk mengungkap hal tersebut, kajian ini menginvestigasi bagaimana maskulinitas digambarkan melalui dua cerita pendek "The Voter" oleh Chinua Achebe dan "Si Pemalu Menang Pemilu" oleh Dimas Jayadinekat. Kajian ini menggunakan teori konstruksi sosial maskulinitas dan hegemoni maskulinitas oleh Connell. Studi ini menggunakan metode kualitatif. Teknik *close reading* digunakan untuk mendukung analisis dari objek kajian. Hasil kajian menunjukkan bahwa ada bukti konstruksi sosial maskulinitas dan aksi-aksi yang dilakukan oleh karakter utama yang merepresentasikan hegemoni maskulinitas. Walaupun kedua cerita pendek mempunyai latar budaya yang berbeda, konstruksi sosial maskulinitas menjadi pria yang ideal hampir sama. Selain itu, narasi maskulinitas juga tidak 'ada' begitu saja tanpa adanya konstruksi sosial.

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INTRODUCTION

Chinua Achebe is one of the important authors of African Literature. Born in Nigeria in 1930, his real name was Albert Chinualumogu Achebe (Barksdale-Hall, 2007). His short story titled “The Voter” published in 1965 has drawn scholarly discussion (Patel, 2014). “The Voter” tells the story of the main character, Rufus Okeke (Roof), a popular man in his village. He was selected as the representative of the electoral campaign for the Honourable Minister, who is also a member of the People’s Alliance Party (PAP). One day, when he was doing his job as chief of the election campaign, he was asked by the enemy party, the Progressive Organization Party (POP) to vote for Maduka instead of Marcus (Achebe, 1991). The second short story, “Si Pemalu Menang Pemilu” by Dimas Jayadinekat (2024) focuses on Abdul Hayat or Yayat, who is doubtful about his ability to join the party for the upcoming election. The doubt arises from the economic problem that he and his wife must overcome while preparing for the upcoming election.

Masculinity is depicted in the characters in both stories, but this issue has not been discussed much in comparative analysis. One significant part of civilization is masculinity. It is impossible to separate femininity from masculinity. It has always been the subject of countless discussions (Kasih, Fitratullah, Husna, & Mulia, 2014). Men and women are the two categories of human gender. Whereas women speak of femininity, men speak about masculinity. In other words, if something does not fit the definition of feminism, someone will be classified as male, and if something does not fit the definition of femininity, someone will be classified as feminine. A concise definition of masculinity is the position that men and women occupy in gender relations, the behaviors that men and women engage in to occupy that position, and the impacts of these behaviors on physical experience, culture, and personality (Connell, 1995). Gender has been made through social life and social culture, which is why gender is dynamic (Kurnia, 2004). Hegemony is a term used to describe a form of cultural and ideological tyranny that has an impact on men's relationships and dominance in society.

According to Connell (Connell, 1995), a certain historical period, culture, and geographic location all influence how masculinity is socially created. Man's power, dominance, competitiveness, independence, and aggression are frequently portrayed as aspects of masculinity (Roberts & Elliott, 2020). To put it briefly, the idea of masculinity is only applied to men, and everything is evaluated and contrasted within it in an effort to realize the ideal life that a man would lead. Additionally, masculinity is formed through social interactions rather than being innate.

Hegemonic masculinity, according to Connell, is a pattern of behavior and ascendancy through institutions, culture, and persuasion that permits men's domination over women to endure and become ingrained in society (Connell & Messerschmidt, 2005). This theory provides an understanding for analyzing how various forms of masculinity interact with each other and femininity. This helps in understanding the power relations between different gender identities. Gender is defined by social construction, or it is expressed through a range of traits such as speech patterns, mannerisms, attire, and conversation themes. It represented the most respected male behavior at the time, compelled other males to adopt a position on it, and offered ideological support for women's enslavement to men globally. It highlights how hegemonic masculinity supports social hierarchies (class, race, and sexuality). In the writings of Carrigan, Connell, and Lee, Chapman, Cockburn, Connell, Lichterman, Messner, and Rutherford, hegemonic masculinity is depicted. It entails a particular tactic for the subjugation of women. "The question of how groups of men occupy positions of power and wealth, and how they legitimize and reproduce the social relationships that generate their dominance," is what hegemonic masculinity is all about (Donaldson, 1993).

In relation to the short stories, this theory helps to analyze the portrayals of hegemonic masculinity which in African societies, masculine ideals are celebrated. The theory can help analyze the power dynamics within Achebe's "The Voters" which subtly shows how hegemonic masculinity reinforces social hierarchies and impacts between men and between men and women. This theory also helps to analyze the portrayals of patriarchal society in Jayadinekat's "Si Pemalu Menang Pemilu". Because the background of the story is Indonesia, which is categorized as a patriarchal society, this will also help to reveal the power dynamics in the story.

The research done by Ariani (2020) titled *The Portrayal of Masculinity in To Catch A Prince by Gillian McKnight* has shown the representation of masculinity in a literary work. Another research by Ramdhan, Ariyanti, & Harti (2021) has the same field of analysis. However, they use the Men's Health magazine on Advertisements concerning the multimodal discourse analysis. Another study by Gürkan & Serttaş (2022) analyzed the representation of masculinity in cinema and on television. However, some researchers analyzed Chinua Achebe's "The Voter" for example, Patel (2014) analyzed the poignant satire on human weakness. Also, another research done by Zapata (1993) focuses on Chinua Achebe's work through the perspective of postcolonialism. The previous studies have brought a significant point of view from different analyses. To the

best of my knowledge, there is no significant analysis focusing on gender studies, especially masculinity and hegemonic masculinity. This study offers a new perspective of analyzing Chinua Achebe's "The Voter" and compares it to Jayadinekat's "Si Pemalu Menang Pemilu" through the gender lens.

Literature and masculinity can go hand in hand. As a kind of conscious or unconscious fantasy or projection of other worlds, literature can reveal aspects of masculinity that might not come out or be visible in daily life or other types of cultural artifacts (Reeser, 2015). The topic of this study is masculinity as it appears in "The Voter" by Chinua Achebe and "Si Pemalu Menang Pemilu" by Dimas Jayadinekat. The context of both stories is in anticipation of the election of a people's representative, which unites them. "Si Pemalu Menang Pemilu" is set in Indonesia, but "The Voter" is set in Nigeria, an African nation. This article's focus is on the masculine characters in the two short stories, particularly how masculinity is represented by the major characters, Roof (also known as Rufus Okeke) and Yayat (also known as Abdul Hayat). It investigates the dominant positions of men in society in both short stories.

METHOD

The method used in the analysis of both short stories is a close reading supported by critical theory namely social construction of masculinity and hegemonic masculinity. According to Hanson (2013), close reading is a meaningful reading and rereading of a piece of text. A close reading of text involves an investigation of a short piece of text, with multiple readings done over multiple instructional lessons. Students are taught to thoroughly study and understand a variety of parts of the work through text-based questions and debate, including important terminology and how contexts shape its meaning; consideration of form, tone, imagery, and/or rhetorical devices; the importance of word choice and grammar; and the finding of several interpretations of a passage after reading it several times (Fisher & Frey, 2014). The data are taken from online sources, i.e., (links and APA in-text citations). For additional information, Dimas Jayadinekat is known as a freelance screenwriter in Indonesian Television (TVRI), also in several production houses, a short movie director, and a content creator in online media. His published books are the motivation book titled *Rahasia Nekat* and the online novel *Mencintai Pelakor*.

RESULTS AND DISCUSSION

The two short stories, “The Voter” and “Si Pemalu Menang Pemilu” will be examined based on two research focuses: the masculinity constructed by the society and the aspect of hegemonic masculinity in both short stories. Connell employs life-history case studies supported by psychoanalysis to deepen insights into gender relations. Connell argues that psychoanalysis reveals how societal pressures shape individual personalities, linking personal experiences to broader social structures while emphasizing the historical process of gender construction. On the same side, Kimmel views masculinity as a constantly changing collection of meanings that we construct through our relationships with ourselves, with each other, and with our world (Kimmel, 2005).

Connell (1995) argues that hegemonic masculinity is the “configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women” (Connell, 1995). One aspect of the characteristics of hegemonic masculinity is the domination of men over women or even over males. Hegemonic masculinity is more than just a set of behaviors; it represents a cultural ideal that men are encouraged to aspire to, which often includes traits such as toughness, control, and authority. The hegemonic of manhood is a man in power, a man with power, and a man of power (Kimmel, 2005). This idea serves to justify and maintain male dominance over women and other marginalized masculinities. Connell argues that hegemonic masculinity is context-specific and can vary across different cultures and historical periods, but it consistently operates to legitimize male power. For instance, men who conform to this ideal may gain social privileges, while those who do not may be marginalized or ridiculed. This concept illustrates that masculinity is not fixed but a dynamic social process.

“The Voter” by Chinua Achebe tells the story of an upcoming election in the village of Umuofia. The two parties People’s Alliance Party (PAP) and the Progressive Organization Party (POP) fight to get a higher position in the village. Rufus Okeke, Roof, is a young man who is elected by the Honourable Minister namely Marcus to be the one who will be responsible for the campaign efforts for the upcoming election. One day, Roof is approached by a rival party member and asks him to vote for Marcus’s rival, Maduka from the Progressive Organization Party. Roof was in a confusing situation. On one hand, he was elected and trusted by the People’s Alliance Party to be the person in charge of the campaign. On the other hand, he was also offered money if he voted for Maduka.

The short story “Si Pemalu Menang Pemilu” by Dimas Jayadinekat is set during the election in 2024. The short story tells the story of Abdul Hayat or Yayat who is offered by a particular political party. He was known for his good attitude, ability to speak, and his involvement in social activities. On one side, he wants to accept the offer to be the candidate for representative, but on the other side, he doubts his ability especially the cost to join the election. The story delves into Yayat’s journey to convince himself to join the party and be the candidate for the party’s representative in the upcoming election.

The Social Construction of Masculinity

As was indicated in the preceding chapter, masculinity is socially created and contingent upon a particular historical period, cultural context, and geographic location (Connell, 1995). The way they act, dress, and present their bodies are all examples of how masculinity is portrayed. In many cultures, masculinity is commonly associated with men’s power, aggression, independence, competitiveness, and domination. Based on the evidence, we can see the social construction of masculinity in these two short stories. “The Voter” by Chinua Achebe shows the main character’s portrayal as an ideal man through the social expectation of a good man. The villagers of Umuofia indirectly expected that being an ideal man in this society, at least, has to be like Roof. Roof is portrayed as a trustworthy, young, and energetic who chooses to live in the village rather than move to town to find a better job. A similar case can be seen in “Si Pemalu Menang Pemilu” by Dimas Jayadinekat. The social construction of masculinity can be seen throughout the short story. Masculinity is constructed through the expectations of an ideal man by the people in the story. Yayat is seen as an important person. People see him as capable of speaking in front of people and his involvement in social activities. Even people stated that Yayat is a lucky man because of his marriage to the daughter of the village head. Let’s break down the evidence of the social construction of masculinity depicted in the story.

In “The Voter”, Rufus Okeke, or Roof as he is usually called, is depicted as a famous man in his village. He was acknowledged as an energetic young man, which different from other men in his village. People of the village tend to see Rufus as a role example of what should men be. It is shown by their respect towards him who did not leave his village to seek work in towns. He works as a bicycle repairer in Port Harcourt. As a man who was trusted by his people, it was to be expected that Roof was elected for the service of the Honourable Minister campaign for the upcoming election.

From this description of Roof at the beginning of the story, it can be said that he as a 'man' was constructed by the society (the villagers). The description of a 'good' or ideal man was constructed through societal and environmental aspects. In the story, it is believed that the society in "The Voter" views and shapes the definition of masculinity from Roof. The masculinity depicted in the story is characterized by Roof's ability to be a young man that loyal to the people of Umuofia, the village. It is shown in the following passage. This reflects Connell's theory which shows the construction of masculinity portrayals shaped by society. Connell's argument that gender is not fixed in advance of social interaction, but is constructed in interaction is portrayed in the short story (Connell, 1995)

"Rufus Okeke-Roof for short-was a very popular man in his village. Although the villagers did not explain it, Roof's popularity was a measure of their gratitude to an energetic young man who unlike most of his fellows nowadays, had not abandoned the village in order to seek work, any work, in the towns." (Achebe, 1965, p. 13)

Other evidence also shows that Roof was trusted as an important person who is responsible for the service of the Honourable Minister for the coming election. It shows that the people of Umuofia are not surprised if Roof will be some kind of an important person in their village. Then, society created another definition of masculinity which is represented by Roof. The masculinity here is described as a man who is energetic, hardworking, loyal, and can be trusted to be responsible for important occasions. He was trusted by the people of Umuofia as mentioned in this passage.

"As was to be expected Roof was in the service of the Honourable minister for the coming elections. He had become a real expert in election campaigning at all levels—village, local government or national." (Achebe, 1991, p. 14)

"'We believe every word you say to be true,' said Ezenwa. 'We shall, every one of us, drop his paper for Marcus. Who would leave an ozo feast and go to a poor ritual meal? Tell Marcus he has our papers, and our wives' papers too.'" (Achebe, 1991, p. 16)

Meanwhile, in "Si Pemalu Menang Pemilu", the main character, Yayat, is viewed as a man who doubts his plan to join the party as the candidate of people's representative. People in this story know Yayat as an important person in "Pemuda Karang Taruna" (youth community). He was known not because of his ability to speak, but his active role in social activities. Also, he was known as a fortunate shy young man and a polite *santri*, an Islamic student, who was humble and honest. He was fortunate because he was married to a beautiful young girl, the daughter of a *lurah* (village head). Here is what people perceive how Yayat is like.

“Di sekitar Gang Panci sampai ke seantero kelurahan, nama Yayat sebagai tokoh pemuda Karang taruna sangat dikenal. Bukan karena keterampilannya berbicara, tapi karena peran aktifnya dalam turun tangan berkegiatan sosial.” (Jayadinekat, 2024)

“Bahkan Si Yayat ini dikenal sebagai pemuda pemalu yang beruntung. Santri santun yang rendah hati dan jujur. Itu pula brand image dirinya di sekitar Gang Panci hingga kelurahan. Dibilang beruntung karena ia baru setahun ini menikahi gadis cantik putri seorang lurah.” (Jayadinekat, 2024)

“Jamila nama si gadis, nama yang cocok antara paras dan artinya, cantik fisik dan juga pribadinya. Mereka pun mendadak jadi idola di gang Panci yang warganya tahu betul kehidupan keluarga baru dengan sang nahkoda bahtera rumah tangga nan pemalu itu.” (Jayadinekat, 2024)

It can be said that the masculinity of Yayat is constructed through the people's perspective of his image. Again, it resembles Connel's theory of the construction of masculinity by society (Connell, 1995). An ideal man, according to the people in his story has to be a man who is actively participates in every social activity and married to a beautiful girl of a high-rank figure. It is depicted through the description of the society's point of view of Yayat. This also resembles Connel's idea of masculinity. Just as Kimmel said, Manhood is not the manifestation of an inner essence; it is socially constructed (Kimmel, 2005). In other words, Masculinities is also a form of power relations.

Other evidence that masculinity is shaped or constructed by society is when Yayat is having a conversation with his wife, Jamila. Jamila asks her husband if he is ready and prepared to accept a particular political party's offer to join the party. Yayat stated that at this point he was still doubting his ability to become a candidate for people's representative (*Caleg*). In their conversation, Jamila said that being a man and a leader should have strong faith. At this point, Jamila commented that Yayat should be in no doubt. It indirectly indicates that masculinity here also means that being an ideal man should be firm and trustworthy by many people as if a man should follow others' expectation of being a man.

“Lha gimana toh? Kalau kamu nggak yakin, mending ditolak. Jangan suka ngasih harapan. Jangan suka PHP. Belum jadi caleg aja kamu sudah PHP-in orang, nasihat Jamila.” (Jayadinekat, 2024)

Another interesting example of evidence is when Yayat is having a conversation with his father-in-law. It is shown that being a member of “Karang Taruna” which is accustomed to the environment of an organization, a man has to be able to do a speech in front of people.

“Pinter ngomong kayak apa dulu nih? Kamu kan kader Karang Taruna dan sudah biasa berorganisasi di mana-mana. Kalau untuk sekedar kata sambutan saja, masa kamu nggak bisa?” (Jayadinekat, 2024)

Throughout both short stories, the social construction of masculinity can be seen. In “The Voter”, Roof, embodies the ideal masculinity subtly shaped by the people of Umuofia. Roof’s commitment to his community earns him respect from the villagers. The societal construction of masculinity emphasizes loyalty, hard work, and responsibility aligning with Connell’s theory that gender roles are not predetermined but formed through social interactions. His selection to campaign for the election illustrates the trust placed in him by his community, reinforcing the notion that a ‘good’ man serves and uplifts his people. Roof serves as a lens of how the masculinity is shaped by the society.

In “Si Pemalu Menang Pemilu,” Yayat is portrayed as a complex figure struggling with the societal expectations of masculinity. His marriage to Jamila, furthermore, illustrates how social status intersects with perceptions of masculinity. The community’s view of Yayat is in line with Connell’s theory that masculinity is socially constructed. Yayat’s internal conflict about his political ambitions reveals a deeper aspect of masculinity. In his conversations with Jamila, Yayat expresses doubt about his capability to serve as *Caleg*. Jamila challenges suggesting that true leadership requires confidence and a strong sense of faith. This particular dialogue strengthens how social expectations dictate that a man should be decisive and trustworthy.

Representation of Hegemonic Masculinity

Hegemonic masculinity is also known as the concept that men in society are suggested to be the dominant sex. It means that men have power and control over the opposite sex even over other males. Connell (1995) stated that hegemonic masculinity is the “configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women” (Connell, 1995). One aspect of the characteristics of hegemonic masculinity is the domination of men over women or even over males. In the short stories, the researcher tries to collect the evidence of hegemonic masculinity depicted. According to Jewkes et al. (2015), hegemonic masculinity identifies how gender power operates at multiple levels, it provides an overarching framework for understanding how gender inequalities are produced and reproduced, both in the long term and quotidian. It is described as the “ideal” masculinity where these men with the quality of hegemony are dominant. They dominate women and other genders that are considered feminine.

In Chinua Achebe's "The Voter", the hegemonic masculinity is represented through Roof's actions. In one part of the story when Roof gathered with elders of the village of Umuofia in one of the villagers' houses, he asked them to vote for Marcus to be the person to be elected in the upcoming election with the lure of one shilling per person. As we have discussed in the preceding chapter, hegemonic masculinity according to (Connell & Messerschmidt, 2005) is a way of thinking and acting that allows men's dominance over women to persist and become embedded in society through institutions, culture, and persuasion. Hegemonic masculinity legitimizes and reproduces the social relationships that generate the dominance of men in society. Even though in the story the role of women is likely never mentioned, the dominance of men over men can be seen clearly in the following:

"'We have a Minister from our village, one of our own sons,' he said to a group of elders in the house of Obuefi Ezenwa, a man of high traditional title. 'What greater honour can a village have? Do you ever stop to ask yourselves why we should be singled out for this honour? I will tell you; it is because we are favoured by the leaders of PAP. Whether or not we cast our paper for Marcus, PAP will continue to rule. Think of the pipe-borne water they have promised us...'" (Achebe, 1991, p. 15)

This section contains information that demonstrates the behaviors of the main character related to hegemonic masculinity. Roof persuaded the Umuofia residents who had gathered in the house to support Marcus in this segment of the narrative. The elders were persuaded by him that Marcus was the village's "son." Roof uses his authority as the person in charge of the Marcus campaign and his standing as a young man who is respected by his people to persuade the crowd. The following text provides additional proof that demonstrates Roof's ability to exert authority over the Umuofia people:

"'All right,' he said in English and then reverted to Ibo. Let us not quarrel about small things.' He stood up, adjusted his robes and plunged his hand once more into the bag. Then he bent down like a priest distributing the host and gave one shilling more to every man; only he did not put it into their palms but on the floor in front of them." (Achebe, 1991, p. 16)

Another interesting piece of evidence of hegemonic masculinity in the story is when the representative of the rival party, the Progressive Organization Party, who is also his friend comes to Roof's house and asks him to vote for Marcus instead, the POP representative asks him to vote for Maduka also with the lure of money. Even, the representative asks Roof to promise to the mystical thing called *iyi* to vote for Maduka instead of Marcus. The evidence shows the hegemonic masculinities since it describes the power used to control men over men. The power described in this part of this story is the money and the *iyi* which bind Roof in a promise that seems difficult to refuse. It can be seen in the following passage:

“The *iyi* comes from Mbanta. You know what that means. Swear that you will vote for Maduka. If you fail to do so, this *iyi* take note.” Roof’s heart bearly flew out when he saw the *iyi*; indeed he knew the fame of Mbanta in these things. But he was a man of quick decision. What could a single vote cast in secret for Maduka take away from Marcus’s certain victory? Nothing.” (Achebe, 1991, p. 18)

Near the end of the story, the researcher found another piece of evidence of hegemonic masculinity depicted. It is when the day of the election, Roof asks the people of Umuofia to vote for Marcus once again. This time he lured the people to vote for Marcus and used Marcus’s car to convince people to vote for Marcus. Again, it indicates hegemonic masculinity to control others with the power the character has. It’s as if the village people choose Marcus, then they will live comfortably and prosper and will also be able to drive the car Marcus uses.

“Vote for the car,’ he shouted, all the veins in his neck standing out. ‘Vote for the car and you will ride in it!’ ‘Or if we don’t, our children will,’ piped the same sharp, old girl.” (Achebe, 1991, p. 20)

In Dimas Jayadinekat’s “Si Pemalu Menang Pemilu”, the hegemonic masculinity is represented through the main character’s, Yayat, actions. In this short story, the researcher found a small piece of evidence of hegemonic masculinity. Yayat is seen as a man who doubts his capability to join the party and become the candidate for the upcoming election. Throughout the story, we are shown Yayat’s journey in convincing himself to run as the candidate. In a particular part of the story, it is when Yayat is having a conversation with his wife, Jamila about his ability to be a people representative as described in the following:

“Aku ini nanya ke kamu, karena kamu kan sarjana politik. Kamu pasti lebih tahu tentang politik daripada aku.” (Jayadinekat, 2024)

“Waduh, aku ini cuma nanya, kok malah dapat ceramah.” (Jayadinekat, 2024)

He asked Jamila’s opinion about the probability of becoming the candidate and ended up having a little argument about it. Yayat said that he was only asking her because she is a bachelor of politics. Hegemonic masculinity serves as a lens to analyze the power dynamics depicted in both Achebe’s “The Voter” and Jayadinekat’s “Si Pemalu Menang Pemilu.” This concept suggests that societal norms locate men as the dominant gender. In “The Voter,” Roof exemplifies hegemonic masculinity through his actions and influence. His role in persuading the villagers to support Marcus shows how masculine authority is wielded to maintain power over social hierarchies. Roof’s ability to persuade the villagers through financial promises and communal pride underscores the mechanisms by which hegemonic masculinity legitimizes male dominance and reinforces patriarchal structures.

In “Si Pemalu Menang Pemilu,” Yayat’s journey reflects the internalized pressures of masculinity. Although he exhibits self-doubt about his political ambition, his interactions with Jamila illustrate the conflict between personal aspirations and societal pressures. Both stories demonstrate how hegemonic masculinity operates not just in overt displays of power, but also in subtler forms of social influence and perception. These narratives highlight the ongoing relevance of hegemonic masculinity in shaping male behavior and societal hierarchies which complex.

CONCLUSION

In comparison to previous studies, this research found that there is evidence of masculinity aspect especially the social construction of masculinity and the hegemonic masculinity depicted in both short stories. The article has shown the masculinity depicted in both short stories, Chinua Achebe’s “The Voter” and Dimas Jayadinekat’s “Si Pemalu Menang Pemilu” which is constructed by the society inside the story. Even though these short stories have different origins, one from Nigeria and Indonesia, the construction of masculinity of being an ideal man is relatively similar. The depiction of the ideal man in both stories for example is being an ideal man who is trustworthy and has the ability to speak in front of people.

In summary, the representation of masculinity that this study aims to analyze is the social construction of masculinity and hegemonic masculinity is depicted in both short stories with different origins, cultures, and periods of time. There is growing recognition that masculinity is a complex and diverse construct that varies across cultures historical periods, and individuals. It has also shown that masculinity is not simply ‘there’, there must be a construction of masculinity by society as depicted in both short stories. Also as we discussed in the previous chapter, hegemonic structure which is the use of power to control other genders either men over women or men over men is depicted in the story, especially “The Voter”. There is only a small piece of evidence of hegemonic masculinity in “Si Pemalu Menang Pemilu”.

Lastly, the study of gender and masculinity must continue to be echoed as the support for gender equality. Through this research also, the researcher hopes that works that discuss the issue of gender and masculinity will be increasingly encouraged. The researcher also hopes that by studying masculinity, rather than focusing solely on harmful and toxic behaviors associated with traditional masculinity, future studies may examine how masculinities can contribute to individual well-being, relationships, and communities.

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