



The Image of Men in the Pararaton Translation by KI J. Padmapuspita and the Novel Ken Angrok Sang Brahmaputera by Damar Shashangka (Masculinity Approach)

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ABSTRACT

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This research aims to 1) Reveal the image of men's physical strength in the translation of Pararaton by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka through a masculinity approach. 2) Reveal the image of male courage in the translation of Pararaton by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka through a Masculinity Approach. 3) Revealing the image of male social relations in the translation of Pararaton by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka through a masculinity approach. 4) Revealing the image of the male mindset in the translation of Pararaton by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka through a masculinity approach. The research uses a qualitative descriptive method, namely a method that provides solutions to problems that are observed by describing or depicting the state of the research object or subject. A researcher of literary works is required to reveal emerging facts or data by providing descriptions. This research resulted in 1) Ken Arok is someone who has strength and physical abilities but has an angry nature and often loses control. 2) Masculinity is not always related to strength and dominance, but also in the form of courage to sacrifice oneself for others. Wiraraja was a man who was intelligent, cunning and full of tactics. 3) Lembong as Ken Arok's father has initiative and social values. Taun Sahaja and Tita are people who have a good social spirit. And Ken Arok is depicted in a social structure that is very dominating over the opposite sex. And has the ambition to rise in social status.

KEYWORDS:

The Image of Men, Pararaton Translation, Ken Arok Novel

1. INTRODUCTION

Literature is the result of creative thinking, human imagination, which is standardized from actual life which is expressed or immortalized. Literature is often identical to texts but different from other texts. Although these differences are flexible. The differences that appear between literary texts and other texts cannot yet be clearly classified. This is based on the opinion that text media is language. Literary or other texts all have words, phrases, sentences and meanings. Literary works are images that must be understood using mediation. Literary works build life from the quality of the paradoxical relationships of systems of signs and symbols, words, which indicate something other than itself.

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Literary works, whether prose, poetry, short stories and novels, have historical integration between contemporary and later works (Pradopo, 2010, p. 167). In parts of a literary work, this connection takes the form of similarities and differences found in the two literary texts which have relevance to each other. Intertextual studies do not always only focus on examining similarities, but also examine differences. The similarities and differences indicate that each creator of a literary work has a message to convey using language as the medium. Similarities and differences in literary works can be studied by applying the principle of intertextuality. This principle is intended for researchers to study works that are allegedly related to other works so that a work can become a hypogram for subsequent literary works.

The relationships between works do not always apply to the same genre of literary work, but can be related to different models of literary work. As stated by (Pradopo, 2010, p. 132) that texts in the general sense can be interpreted as the universe, not only written and oral literary works. Literary works include customs, culture, history, films and

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even drama so that intertext provides as many possibilities as possible for obtaining hypograms. According to Ratna in (Desnawati, 2018, p. 1), intertext can be done between novels and novels, novels and poetry, novels and myths.

Riffaterre is quoted as saying (Pradopo, 2010, p. 167) explaining that starting literary texts which become the basis for the creation of literary works afterwards are called hypograms. Hypograms are literary works that were born earlier so they are used as references or examples for literary works in the following era. To obtain intertextual relationships between literary works, this can be done by knowing the overall structural elements contained in the literary work. This elemental relationship includes intrinsic elements such as characters, characterization, setting, plot, language and other extrinsic elements.

In the current era, many in the literary world highlight stories taken from novels or historical manuscripts that date back hundreds of years. In this case, the historical manuscript is the hypogram text of a novel, while the novel is the transformation text. This process of transforming a historical manuscript into a novel produces a reciprocal relationship between the historical manuscript and the novel. The existence of novels can increase people's appreciation of historical texts which are their hypograms.

In this case, the Pararaton translation by Ki J. Padmapuspita brings new interpretive and contextual elements to this classic story. This research considers the novel Ken Angrok by Damar Shashangka which may have been inspired by Pararaton. This study will also examine the elements of intertextuality between the two works in the context of representations of masculinity. Masculinity approach to analyze male characteristics represented in both literary works. Focusing on these aspects such as physical strength, courage, social relationships, and thought patterns can provide insight into how the concept of masculinity is realized and developed in literature on the island of Java.

The difference between the translation of Pararaton by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka. First, presenting the storyline. In the Pararaton Translation by Ki J. Padmapuspita, the direct story of how the main character Ken Angrok was born is presented. Meanwhile, the novel Ken Angrok by Damar Shashangka explains long before Ken Angrok was born. The origins of his parents and the process of producing the fruit of love between Ken Angrok's parents are explained. Second, the difference is the completeness of the story. In the Pararaton Translation by Ki J. Padmapuspita, the contents of the story are conveyed to completion. Like the curse uttered by Mpu Gandring that Ken Angrok and his children and grandchildren would die with the keris that Mpu Gandring made. Meanwhile, the novel Ken Angrok by Damar Shashangka tells the story of Ken Angrok growing up. Third, the difference is the way the characters are portrayed. In the Pararaton Translation by Ki J. Padmapuspita the characters are depicted briefly. Meanwhile, in the novel

Ken Angrok by Damar Shashangka, the characters are portrayed in detail. Fourth, the difference is that towards the end of the story, the historical explanation becomes shorter and is mixed with various information about the genealogy of members of the Majapahit kingdom. In the Pararaton Translation by Ki J. Padmapuspita it is divided into two phases, telling the story of Ken Angrok until the end of Majapahit's heyday. The first part tells the story of Ken Angrok from birth to death, and the second part touches a little on the story of the kings of Singhasari and Majapahit. Meanwhile, in the novel Ken Angrok by Damar Shashangka, the description only contains the story of Ken Angrok without any Majapahit genealogy. Similarities between the translation of Pararaton by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka. First, they both tell the same character. Second, the stories both have historical themes.

Previous research is relevant to the article entitled "The New Image of Men in the Novel All You Can Eat by Christian Simamora (Rowena Chapman's Theory of Masculinity) by Naila Sya'ada from SD Negeri 18 Kayuagung in 2023. This research describes the image of men with uses 2 approaches, namely the masculinity approach and the feminism approach. In previous research, there were three aspects, including, 1) macho men and effeminate men, 2) Narcissists and Compassionate men, 3) Rebel men. The similarity between previous research and the research currently being conducted is that they both use qualitative methods, a masculinity approach, and the object of research is literary works. And the difference is that what is currently being researched intertextually is from two literary works that both have historical backgrounds.

Ki J. Padmapuspita is a book writer and translator relating to history and beliefs in the archipelago. His work is an important reference on the history of the archipelago and its beliefs. One of the books he wrote was Pararaton Kawi Language Text and Indonesian Translation. This book is a very rare book because the book contains Kawi language according to the language of the Pararaton book. Meanwhile, Damar Shashangka is the author of a book which is also related to history and beliefs in the archipelago. His work is an important reference on the history of the archipelago and its beliefs. The works that have been published are: Sabdo Palon 1 (The Hidden Story of the Archipelago), Sabdo Palon 2 (The Spirit of the Archipelago and the People on the Wind), Sabdo Palon 3 (The Majapahit Geger), Sabdo Palon 4 (The Fading of the Majapahit Sun), Sabdo Palon 5 (Earth Milestones), Sabdo Palon 6 (Sandyakala Wilwatika), Lemah Abang 1: Pikukuh Jawa Sunda, Lemah Abang 2: Jawan Grass Grows, Wali Sanga, and Ken Angrok (The Brahmputera).

Apart from that, another reason the researcher wants to research this work is because first, the researcher wants to know and describe the image of the men in the work from a masculinity approach. Second, there has not been much

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research related to male images in literary works and current research is still dominated by images of women. Third, as a citizen of Malang City, you should learn a lot about local culture and history. The goal is to maintain history's authenticity, avoiding recognition of culture and history from other countries, as a comparison of past and present civilizations.

The era of the XII century was the point of glory for the archipelago's work. One of them is Singhasari's work in Malang. From the stories that have been recorded, it is the actions of many men who become leaders and are involved in the story of the archipelago. Men who cannot be separated from power provide meaning and perspective that they are the perpetrators of history. In the Pararaton translation by Ki J. Padmapuspita and the novel Ken Angrok (The Brahmaputra) by Damar Shashangka, the image of men and their political ambitions dominates.

Men are the result of a process in history. The work of civilization that makes and shapes men. Starting from birth, they are labeled with signs that differentiate them from women (sex). Apart from that, there are biological realities that separate men and women. Men are not destined to give birth and menstruate (gender). Literary works that are often discussed by writers and writers are related to gender. Gender which comes from English is gender. This term was first used by Robert Stoller (1968) in (Sya'ada, 2023) that gender is the basis for explaining problems between men and women or social relations. Meanwhile, according to (Fakih, 8: 2013) the characteristics inherent in men or women are socially and culturally constructed.

On the other hand, there is a concept that has been attached to men from the point of view of viewing themselves. A man will be labeled a man if he has strength, never gives up, and doesn't get sad easily. Seeing this phenomenon does not only exist in the community. However, there are also literary works that can be used as a reflection for men to always behave well and not violate human rights. This reflection can be carried out by behaving better than before and making improvements to behavior that is not in accordance with community norms (Agung, 2020). Koswara has opinions on literary, historical and religious works. Generally it can produce valuable information related to human behavior. (Minderop, 2013)

In research conducted by researchers to examine the image of men as the focus of the research. Therefore, the image of men is analyzed based on the literary sociology approach of Sapardi Djoko Damono (Damono: 1979) where literature is a real depiction of various aspects of social class, familial relationships, conflict, and so on. Starting from that, researchers researched the translation of Pararaton and Ken Angrok's novel (The Brahmaputra). The rapid development of literature in Indonesia is influenced and originates from history in the past which is the basis for the image and behavior of men today. Examining these conditions, men are

always the determining and important factor in carrying out activities both in terms of laws, rules, customs and nature.

Around the 12th century in the Jawadwipa kingdom, when there was a conflict between the Janggala and Panjalu kingdoms that had not yet found a solution. It started with Ni Wadana or Ni Endhog who became Ksatria's sexual friend who was similar to Bathara Brahma until Ni Endhog became pregnant. The pregnancy was indeed planned by the Knight and Ni Endhog to raise the social status of Ni Endhog and the child she was carrying from the position of being a sudra. Ni Endhog, who already has a husband, no longer cares about her husband Gajahpara because he is too stubborn and doesn't want to listen to the advice of Ni Endhog, Gajahlegong, and Rakiki Panglet. Finally, Gajahpara and Gajahlegong were killed because Gajahpara tried to contaminate the kama seeds of the Kshatriya who impregnated Ni Endhog.

After meditating for 9 months and 10 days in Ni Endhog's stomach, a boy was born to a beautiful Sudra woman. The child was born in Pungkur, one of the pre-villages in the Pakuwon Tumapel area. The child's name was Angrok. Angrok is a Lembu Peteng which is defined as a child of warrior blood born to a woman from the Sudra caste and whose existence is kept secret. Gajahpara's death strongly suggests that the kshatriya who owned the seed was not willing to have his seed polluted by the seed of the Sudras

Angrok has a mark on his stomach that is the same as Gajahpara's. Ni Endhog, as the biyang, threw her baby into the Kabalon cemetery so that the child would not be destroyed by the Rama. Ki Lembong found Angrok while carrying out his action in Kabalon, which is known as a gold warehouse in Daha. Angrok was cared for and educated by Ki Lembong. When Angrok grew up, he met Rama Sagenggeng's daughter, Tita. This meeting led him to become a leader and knight and at the same time led to the complicated problem of Daha and Tumapel's enmity.

(Imron, 2003) believes that gender is a characteristic that exists in a man or woman which is described socially or culturally. The spread of gender-related news has had a powerful effect on the emergence of awareness among literature lovers. Men who are always considered invaders of women or even men themselves actually also happen in the world of literary works.

Fakih assumes that the gender justice gap is channeled in various forms such as marginalization or economic impoverishment, subordination or unhelpful views in politics, stereotypes, violence, workload (Fakih, 2012). Masculine is always synonymous with men. This is related to the male character who always wants to show his popularity and existence in his social environment (Sya'ada, 2023). It is very rare to discuss male figures in research. Often. Researchers focus more on discussing women or feminism. What researchers focus on is more about female figures who are oppressed, who are victims of violence, whether physical

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or sexual. Whereas on the other hand, men are the holders of an active and dominant role.

Men most often experience social and cultural conflict. They learn to feel happiness, so they have to do things according to their desires. Even in the dimensions of the XII century until now men are still considered like kings or lords. This has an impact on their lives. Men assume that they have the right to impose their will and decisions even if they do wrong on a woman or a fellow man, whether she is his wife or not, his daughter or not, his sister or not. This point of view must be eliminated in the modern 20th century as it is today. According to (Godman, 1996) in (Rommy, 2009).

II. LITERATURE REVIEW

A. Literary Works

Literary works are usually known as works that use language as a medium. In Sanskrit it can be interpreted as sas-, in a derivative verb it means "to direct, teach, give guidance or instructions". Meanwhile, tra-, can be interpreted as indicating tools or means. Literary works can be poetry, short stories, novels and so on. Literary works are very closely related to the creator's imagination. Although sometimes literary works represent the real world. Literary works are generally also known as narrative stories which can be defined as a series of stories of fictional events even though these events are related to actual events. Therefore, literary works can also be called narrative works. According to Minderop in (Zuhirawati, 2018)

Literary works are the result of human creation which are created in the form of stories. Literary works dominate in highlighting real stories. In creating a literary work, it is necessary to create or make a writer creative. According to (Harahap, 2019) in (Sya'ada, 2023). Creativity is something that is really needed to produce literary works. Because, in producing literary works, the creator must create extraordinary works.

The term fiction is derived from the Latin word *fiction*, *fictum*, which can be interpreted as forming, making, creating and holding. Therefore, it can be made an analogy that in Indonesian, fiction means something that is created, formed, and a story that is based on imagination. According to Cleauth Brooks in (Zuhirawati, 2018), fiction is a term applied to distinguish non-historical descriptions from historical descriptions with characteristics characteristic of literature. In general there are two types of works of fiction. First, imaginative fiction which is based on imagination. Second, science fiction which is based on scientific analysis.

Fiction is a literary work that publishes the reality of life so that it can improve the ability to imagine or imagine. Fiction is the result of dialogue, contemplation and reaction of the creator, reflection on the environment and life. Even though fiction is in the form of fantasy, it is not correct if fiction is only considered the work of imagination, but rather a reflection with full appreciation on a regular basis by an

author. Contemplation with full awareness and responsibility regarding creativity as a work.

As literary fiction, the author unconsciously uncovers data related to the social situation of the time period in which the story occurs. Meanwhile, in realistic stories, accidental things are not allowed to happen. In assessing this, literature lovers measure the world of fiction with images of a reality that occurred. In this case, it is sometimes difficult to differentiate between a fictional text and a non-fiction text or vice versa. There is a difference between truth in the fictional world and truth in the real world. Facts in the realm of fiction are facts that match the author's beliefs. A fact whose validity has been trusted is in accordance with the perspective on life and living problems. Facts in works of fiction are relative to the truths that apply in the real world, for example, truth in terms of law, religion, morals and even logic. Something that is impossible to happen and is believed to be untrue in the real world may happen and is believed to be true in the fictional world. (Zuhirawati, 2018)

If you look at it at a glance, fiction is very closely related to narrative texts and *adab* (Arabic) or literature. Narrative fiction (stories) relate to the sequence of time and many of these stories come from history. In English there are two main types of narrative fiction, namely romance and novel. Romance is a work made with sublime language and beautified by describing what has never happened or is even impossible. Its characteristics are poetic and epic. Meanwhile, a novel is an illustration of real life and behavior when the literary work is made with a realistic nature. Meanwhile, literature or *adab* (Arabic) is a collection of written and contained texts which contain ideas in the form of essays or written art. This understanding is not much different from literature in Indonesian, namely writing in the form of poetry or prose and its value depends on the expression of the soul and depth of the human mind.

Meanwhile, nonfiction is defined as a literary work that is created not only based on authentic data, but also that the data is created according to the creator's imagination. Non-fiction literature is literary work written based on scientific studies or experience. Nonfiction writing can be in the form of essays, articles, journalism, biographies and so on. According to (Tarigan, 2015) in (Zuhirawati, 2018) what differentiates fiction and non-fiction lies in the purpose. The aims and objectives of non-fiction stories or narratives such as biographies, history and science aim to recreate what has actually happened. In other words, nonfiction can be said to:

- a. The nonfiction narrative begins by saying, because these are all facts, this is what must happen.
- b. The nonfiction narrative begins by saying, if all of this is fact, then this is what happened.

On the other hand, fiction focuses more on paying full attention to imaginary characters who are able to make the

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work come to life. Nonfiction is actual while fiction is realistic. Nonfiction is divided into two types, namely:

- a. Pure nonfiction is a book that contains developments based on authentic data
- b. Creative nonfiction starts from authentic data and then develops it based on imagination, which basically takes the form of novels, poetry and prose.

In the literary world, we also recognize literary works that are based on stories or reality. According to Abrahams in (Nurgiyantoro, 2009), such works are called historical fiction if the author is based on historical facts, biographical fiction if based on biographical facts, and science fiction if the author is based on science. These three types are called nonfiction fiction.

B. Image

According to (Nur, 1999) in (Megawati, 2015) image is a depiction that reflects something original as a mental response or visual image caused by words, phrases, sentences and elements that are typical in prose and poetry. According to (Sari & Isman, 2022) When image in this research refers to appearance, the visual image in each person's mind created by a word, phrase or sentence. (Pradopo, 1994) in (Megawati, 2015) defines an image as a picture of the mind that exists in the image, which is an effect in the mind that is very similar to the image obtained from capturing an object that can be seen by the eyes, visual nerves and parts of the brain. which are connected to each other. Therefore, the application of imagery in this research is a form of description of behavior, traits and attitudes in the daily lives of men in the 12th century in the novel Ken Angrok by Damar Sashangka.

Meanwhile, according to (Warren, 1995) in (Karlina, 2018) who thinks that visual images are a process of sensing or perception. However, it also represents or refers to something that is not visible, something that is within. Meanwhile, Sumardjo and Saini (1986: 10) argue that images are ideas, imaginary feelings that arise in a person's consciousness. (Hearty, 1986) self-image is an understanding that can be linked to two other concepts, namely self-concept and self-image. Self-beliefs can occur intuitively or be the result of reflection. Images provide a visual image that is colored by feeling and appreciation.

C. Gender

Gender in the Big Indonesian Dictionary is interpreted as gender according to (Ali, 1999). However, gender actually has a special definition, not just sex. (Fakih, 2012) states the opinion that gender is the difference in behavior between men and women which is socially and culturally constructed.

According to John M. Echolds (Anam, 2018), gender comes from English which means sex, but in general gender is the visible difference between men and women which can be seen from values and behavior. In the women studies

encyclopedia, it is explained that gender is a cultural concept, seeking to make differences in terms of roles, behavior, mentality and emotional characteristics between men and women that develop in society. In this case, class analysis outlines three main issues. First, determining the differences between class categories and the division of people within them. Second, understanding mobility between classes. Third, the various implications of class position and class mobility on politics or social consciousness.

Meanwhile, according to (Gender Analysis and Social Transformation_Luh Anik, n.d.) the concept of gender refers to the characteristics inherent in men or women which are constructed either culturally or socially. For example, women are known to be gentle, emotional, and motherly; men are considered strong, rational, and powerful. Unlike gender, gender characteristics and traits are interchangeable. That is, there are men who are gentle, emotional, and motherly; there are women who are strong, rational, and powerful. Changes in gender characteristics can occur over time, from one place to another, or from one class to another. For example, in certain tribes women are stronger than men.

According to (Rutherford, 2014) says the image of the new man is all about the rising link of the Venus wave or Adonis part of the shaving foam, full of confidence, in posters, calendars, magazines and birthday greeting cards, the indifferent probing eyes of billboard, dropping his pants in the washing machine. Champman also said her curvy figure and muscular body were 80s standards, a sign of the sexual era. A symbol of male and female strength. who is looking for a new image and vision of masculinity amidst the rise of the feminist and men's movements. The new man is a rebel and a deviation from masculinity. A deviation from hard-line masculinity, from the bulging chest of the Incredible Hulk or the firm jaw of John Wayne.

In Indonesia, the symbols of men and women have different perspectives and show different areas of life. The male part is usually in the fields of politics, power, work, position, and family leadership. Meanwhile, the center of women's lives is at home, cooking, educating, taking care of household affairs, and caring for children. (Pratiwi & Wiyanti, 2017)

Due to the social construction of gender, men are required to be strong and aggressive. Men must be trained, socialized and motivated to become and achieve the gender characteristics that have been determined by society, by being physically stronger and bigger. Apart from that, educating children, managing or maintaining the cleanliness and beauty of the house is considered a woman's "nature". In fact, this is actually a social and cultural construction of women. In reality, these matters are not natural because they can be done or exchanged with men

Gender differences are not a problem as long as they do not give rise to gender inequality. Gender inequality is manifested in various forms of injustice, such as

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marginalization or the process of economic impoverishment, subordination or the assumption that it is not important in public decisions, the formation of stereotypes (negative labeling), violence, longer and more workloads, and the socialization of gender role value ideologies.

The difference between gender and sex lies in the nature of men and women. If gender refers to a physical form that can be seen directly. However, gender refers more to the functions, responsibilities and status of men and women in socio-cultural construction.

D. Pararaton

In general, the book Pararaton is the first ancient book written in 1535 Saka or 1613 AD. Pararaton was written in ancient Javanese which was later changed to Kawi Javanese. Kawi language is a type of language that was created on the island of Java during the Hindu-Buddhist kingdom in the archipelago and was applied in the form of written works. Kawi means poet or writer. Literary works born from a kawi are called kakawin. (Adha, 2020)

The Pararaton Book or Kututuranira Ken Angrok is a Middle Javanese text which tells the story of the kings of Shingasari (Tumapel) and Majapahit (Wilwatika) before 1222 to 1478. In Javanese, Pararaton "Para Ratu" means "Rulers". Pararaton begins with the story of Ken Arok's incarnation in 1222-1292 AD. Nearly half of the stories in the Pararaton book tell how Ken Arok worked his way up to becoming king. A mythological pararaton with a short narrative and arranged in chronological order. Nearing the end of the story, the historical explanation becomes shorter and is mixed with the genealogy of the Majapahit family members. (p2k.stekom.ac.id, 2023).

1. History of the Book of Pararaton

The Pararaton Book is a story manuscript that begins with the story of Ken Angrok's incarnation. In the Pararaton Book, almost half of the books explain the life story of Keng Angrok until he later built Singhasari and became a king. There are many events in this manuscript. Then towards the end, the historical explanation becomes shorter and is mixed with various information about the genealogy of members of the Majapahit kingdom. Serat Pararaton is divided into two phases, telling the story of Ken Angrok until the end of Majapahit's glory days. The first part tells the story of Ken Angrok from birth to death, and the second part touches a little on the story of the kings of Singhasari and Majapahit.

2. Contents of the Pararaton Book

In the contents of the book Pararaton, one can find the story of Ken Angrok who was flooded in Tumapel. Tumapel was originally only an area under the Kadiri kingdom or is now known as Kediri. Tumapel is like a small area led by an Akuwu who is equivalent to a sub-

district head. The leader of Tumapel at that time was Akuwu nggul Ametung. He is the first husband of Ken Dedes. The story tells the story of Ken Angrok who intends to seize Ken Dedes and the Tumapel Throne from Akuwu nggul Ametung. Bagus Ametung is known as someone who likes to be pushy. Just like Ken Dedes was forced to become Akuwu bungul Ametung's wife. When Ken Dedes became pregnant with Akuwu bungul Ametung's child, Ken Angrok met Lohgawe to ask for advice on killing her.

After that he met Mpu Gandring, an expert keris maker. However, Mpu Gandring could not complete the keris he made according to Ken Angrok's request. Finally, Mpu Gandring was killed by Ken Angrok with a keris he made himself. Before he died, Mpu Gandring made an oath that Ken Angrok and his children and grandchildren would be killed by the keris.

After killing Mpu Gandring, Ken Angrok met Kebo Ijo. Ken Angrok lent the keris he brought to Kebo Ijo. Kebo Ijo was very happy and showed it off to the residents of Tumapel. Ken Angrok, who knew Kebo Ijo's arrogant nature, let him be the scapegoat. At night, when Akuwu ANGKAL Ametung was sleeping, Ken Angrok came and immediately stabbed ANGKAL Ametung. When it was discovered that ANGKAL Ametung had been stabbed to death by a keris. So Kebo Ijo was accused of killing ANGKAL Ametung. Finally, Kebo Ijo was executed with the same keris.

After successfully killing Akuwu nggul Ametung and Kebo Ijo, Ken Angrok finally married Ken Dedes. When Anusapati grew up and found out that his father ANGKAL Ametung was killed by Ken Angrok, he avenged his father by killing Ken Angrok. After Ken Angrok's death, Anusapati came to power in Tumapel. However, Anusapati's position did not last long, he was killed by his half-brother Tohjaya.

E. Novel

According to (Nurgiyantoro, 2013) a novel is a work of fiction that presents a world, a world in which there is an ideal model of life, an imaginary world that is structured through internal elements such as characters, characterization, setting, plot, point of view, and others. According to Abrams in (Megawati, 2015) that the word novel comes from Italian, namely novella in German, novelle. Literally novella means something new, small. This is also in line with the opinion of (Waluyo, 1998) that from an etymological perspective the word novel comes from the word novelus which means new. This is based on the fact that the novel is a prose fiction literary genre that was born after the romance and the short story.

Goldman defines a novel as a story about the degradation of authentic values carried out by a problematic hero in a world that is also degraded (Faruk,

1994). The same opinion was expressed (Semi, 1993) which states that the novel expresses a concentration at a time of tension and a firm focus on life. Novels are works of fiction that reveal deeper aspects of human life and are presented subtly. Meanwhile, according to The American Collage Dictionary in (Tarigan, 2015) it can be found that a novel is a fictional prose story of a certain length, then depicts characters, movements and real life scenes that are representative in a plot or a situation that is somewhat chaotic or tangled. .

Then a conclusion can be drawn from several theories above, namely that a novel is a work of prose fiction that tells the story of human life which is considered valuable in several episodes of human life and in which turmoil or changes in the lives of the actors occur.

1. Characteristics of Novels

As concluded above, the novel is a complex literary work. The complexity of the novel can be seen from the characteristics of the novel. According to Nurgiyanto (Nurgiyantoro, 2013), the characteristics of novels can be seen as follows:

a. Plot

Due to the lack of attachment to the length of the story which gives freedom to the author, it generally has more than one plot: consisting of a main plot and sub-sub plots. The main plot contains the core issues told throughout the work, while the sub-sub plots are in the form of (the emergence of) additional conflicts that support, emphasize and identify the main conflict to reach the climax.

b. Theme

The novel also offers more than one theme, namely one additional theme and one additional theme. This is in line with the main plot and sub-sub plots above which display a main conflict and supporting (additional) conflicts.

c. Characterization

The depiction and number of characters in the novel has more detail and more characters.

d. Background

Novels can describe background conditions in detail so that they can provide a clearer, more concrete and definite picture.

2. Novel Function

A work of prose fiction usually presents the social reality of society imagined by the author. In accordance with the aim of the creator of a literary work, namely dulce et utile or beautiful, useful, a work is not only entertaining but also makes a greater contribution to the reader. Wellek and Warren (Nurgiyantoro, 2013) state that "fiction is a story and therefore also has the aim of providing entertainment

to readers in addition to aesthetic goals. Reading a work of fiction means enjoying a story to entertain yourself to gain inner satisfaction." In other words, a literary work provides benefits to its readers. This also applies to novels. The function of the novel itself according to (Jakob, 1998) is as follows:

- a. Literary works (novels) make readers aware of truths. We can gain in-depth knowledge and understanding about humans, the world and life in literary works (novels).
- b. Literary works (novels) provide joy and inner satisfaction. This type of entertainment is higher intellectual and spiritual than other entertainment.
- c. Literary works (novels) can give us a deep appreciation of what we know. This knowledge comes to life in literature.
- d. Reading literary works (novels) can help readers become cultured humans. Cultured humans are humans who are always looking for novel values of beauty, truth and goodness. One way to obtain these values is through association with works of art, including literary works.
- e. Literary works (novels) are works of art that are more beautiful to fulfill human needs for the instinct of beauty and human nature. Novels have the freedom to convey dialogue that moves people's hearts with rich feelings, depth of content, and powerful views on various issues

3. Novel Building Elements

A novel is built on mutually integrated frameworks. Many experts have formulated the elements that are built in a novel, but in essence there are two building blocks in a novel, namely intrinsic elements and extrinsic elements. Intrinsic elements (Nurgiyantoro, 2009) are elements that build the literary work itself, while extrinsic elements are elements that are outside the literary work, but indirectly influence the building or organismal system of the literary work.

(Waluyo, 1998) mentions various intrinsic elements of literary works, including the following: (1) theme or main idea, (2) plot or story framework, (3) characterization and character, setting or place where the story occurs or also called background, (4) the author's point of view or point of view, (5) background or back ground, (6) dialogue or conversation, (7) linguistic style/storytelling style, (8) story time and narration time and (9) message. According to M. Saleh Saad (Ngulandara, 2007) intrinsic elements are divided into characters, events, setting, plot and center of storytelling. The intrinsic elements of prose according to Stanton in

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(Ngulandara, 2007) are: (1) characters, (2) plot, (3) setting, (4) title, (5) point of view, (6) style and tone.

In general, from the opinion above, it can be concluded about the building blocks of literary works as follows:

a. Theme

The author's goal in creating a literary work is not merely to convey the 'storyline', but rather there is a certain concept of thought that he wants to put forward. The definition of theme according to Stanton and Kenney quoted by (Nurgiyantoro, 2009) is the meaning contained in a story. (Waluyo, 1998) believes that theme is the main idea in a fictional story. So that the theme can be formulated as the main thought, idea, or thought underlying the essay which has meaning for the reader. Themes are always related to life values and behavior patterns. A theme often found in didactic literary works is the conflict between good and bad values, for example in the form of lies versus honesty, tyranny versus justice, corruption versus hard work and so on.

b. Mandate

Messages are often also called moral messages or appeals contained in stories. In the past, moral messages were often conveyed by authors explicitly, verbally and directly; but in modern times it seems that this method rarely happens. Writers now more often imply messages implicitly through character behavior, especially towards the end of the story. This technique apart from eliminating the impression of patronizing, also gives readers freedom to search for and discover the moral message of a story themselves.

c. Plot

The events experienced by the characters are arranged in such a way as to form a story, but this does not mean that all events in the characters' lives are shown completely. The events that are woven have been chosen taking into account their importance in building the plot. Events that do not have special meaning (significant) are left behind, so that in fact the distribution always pays attention to causality/cause - effect relationships. Stanton (Nurgiyantoro, 2009), for example, stated that a plot is a story that contains a sequence of events, but each event is only connected causally, one event, one event is caused by another event. This is in line with the opinion of (Waluyo, 1998), namely that the story is structured in a time sequence that shows cause and effect relationships and has the possibility of making readers guess about future events. This causal relationship is not always visible in a neatly structured novel because

it is sometimes hidden behind jumping events, or in the words or behavior of the characters. The plot elements according to (Waluyo, 1998) are as follows:

a. Exposition

The author conveys just enough information to the reader, for example introducing the story character, his situation, where he lives, his job, and his habits. The exposition function is to provide information to the reader so that they can follow the rest of the story easily.

b. Inciting moment

A feeling or inciting moment is an event that initiates a crisis, for example with the appearance of a new character who acts as a catalyst, or an event that destroys a situation that was initially harmonious.

c. Rising action

A problem is the emergence of a problem between the main character and something (it could be a problem with another character, oneself, values, the environment, etc.) as a continuation of the stimulus part.

d. Complication

Complications where the storyline reaches increasingly sharp disputes.

e. Climax

Climax is a plot of dispute/complication that reaches its peak and there is no more complicated or complex conflict.

f. Falling action

The storyline reaches the development of events towards completion. Here we can see a bright spot in solving the problem, namely that the dispute which had previously reached a critical point, is gradually receding and it seems that there is a way out.

g. Denouement

Denouement is the end or conclusion of the story. The ending can be a relief (happy ending), it can be sad (unhappy ending/sad ending), it can also be left hanging without a solution.

4. Characteristics/Character

Characterization/character is the author's way of describing the character/attributes of the story characters. There are two types of characterization, namely direct and indirect. It is called direct characterization if the author directly mentions the characters of the story characters. In the past, authors usually described the characters of the story statically, not changing from the beginning to the end of the story. Indirect characterization is where the author

describes through the intermediary his relationship with other characters and the environment. Apart from describing the relationships of other characters, it can also be done through the characters' thoughts and behavior. Nowadays it seems that authors are more objective. The characters in the story are depicted as very human and can change. A good character can one day turn evil, and vice versa. Such characterization is called the around character. According to (Waluyo, 1998) characterization in the novel can be divided into five, namely:

- a. The protagonist is the main character of the story who acts as the driving force of the story. This character is the first to face problems and get involved in difficulties. Usually readers empathize with this character.
- b. The antagonist is the main character who acts as an obstacle to the protagonist. This character is the opposite of the protagonist, so his character may irritate the reader.
- c. Central character means a character who is emphasized or highlighted or becomes the center of the story.
- d. A mainstay character is a character who has a role as a character.
- e. a helper who becomes the confidant or who becomes the mainstay of the protagonist and/or antagonist.
- f. Subordinate characters are additional characters whose roles are not important to the integrity of the story's theme. Additional characters are introduced to create an atmosphere so that the story is more lively.

F. Maskulinitas

In social life, a man is required to carry out certain gender roles based on his sex. In society with a patriarchal culture, including Indonesia, gender roles for men are strongly influenced by masculine ideology. Masculinity is a gender role, position, behavior and form of construction of masculinity towards men which is connected to sexual qualities and then shaped by culture. According to Damartoto in (Setyorini, 2019) if a man is not masculine then he is considered a failure. Men are always pressured to be masculine (Poedjianto, 2014) masculine ideology then gives birth to every man to appear masculine, look manly, and have a higher position than women (Julistuti, 2000)

When men grow up, they are required to fulfill the role of primary breadwinner (provider) and protector for their wife and children. In order to achieve success, men are required to have masculine traits such as rational, logical, firm, ambitious, competitive, independent, dominant, adventurous and leadership (Poedjianto, 2014). Men and their masculinity are still something new to be studied in gender studies. So far,

what has often been studied in gender is feminism, a study of women and the construction of feminine values. Problems in gender are not only about women and their position being subordinated to men, but men also have problems and are disadvantaged by gender construction in society. Just as gender is the result of construction, the values of masculinity and what an ideal man should be are also the result of construction.

Even though there are many ways that can be done to be considered an ideal man, there are several things that are considered more valuable to do so that a man is considered a masculine man. This theory is called hegemonic masculinity (Cornwall, 1997). According to the Big Indonesian Dictionary, hegemony means "the influence of leadership, dominance, power, etc. of a country over other countries" (2007: 394). Or in the context of hegemonic masculinity, it means the dominant influence of one construction of masculinity over other forms of masculinity. According to (Trigiani, 2008) in his article entitled Masculinity Feminity "hegemonic masculinity is the social dominant form of masculinity in a particular" which means hegemonic masculinity is a form of social dominance of masculinity in a certain culture within a certain time period.

In this theory, masculinity is related to dominance and power. Hegemonic masculinity theory is considered the most appropriate and successful way of defining what an ideal man should be. In this theory, masculinity is defined by physical strength, big mouth, heterosexuality, emotional control that shows weakness, economic independence, authority over other women and men, and a great interest in conquering other women (ibid).

Sociologist Janet Saltzman Chafetz explains seven masculine areas in society, namely:

1. Physical – Manly, athletic, strong, brave. Doesn't care about appearance and the aging process.
2. Functional – Breadwinner, provider.
3. Sexual – Aggressive, experienced.
4. Emotional – Not emotional, always happy.
5. Intellectual – Logical, intellectual, rational, objective, practical.
6. Interpersonal – Leader, dominate, discipline, independent, individualist.
7. Other personal characteristics – Success oriented, ambitious, proud, selfish, moral, trustworthy, decisive, competitive, adventurous.

Masculine traits or stereotypes are a social construction. However, even so, these traits appear to be natural for men and those who do not have these traits are not considered fully men. In fact, many men then become depressed because of society's pressure on them to act masculine. Being seen as weak, emotional, and not independent is a big threat to his self-esteem. Brannon and Kimmel (2008) state that there are "four norms that define

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masculinity, namely: not being feminine at all, being oriented in the public sphere and achieving a status, being independent, being confident, and being aggressive. These things are the concept of masculinity traditional".

The concept of traditional masculinity then gives rise to society's assumptions about men, namely: men should consider success at work as the main goal and receive respect from other people because of their work, as well as earn a high income to be able to meet the needs of their families; men must not give up even once, they must be sure of themselves, rational, self-confident and independent; men must not complain and appear weak, must be able to endure pain, not show worries, fears and problems and be strong mentally and physically, men must be aggressive and violent, enjoy danger, ready to fight; and men should not do feminine activities such as working in the domestic sphere, having jobs that are usually done by women (such as secretary), or crying (Brod, 1994)

Through the translation of Pararaton and Ken Angrok's novel, it is shown that the stereotypes circulating in society are only a social construction that does not fully reflect the real situation. Talking about male masculinity certainly cannot be separated from the word "manly". The word "male" when connected to biology indicates that the man has high sexual ability and is able to produce many children. In reality, masculine men are not necessarily manly in the sense of being able to be studs. Because a man's masculinity has nothing to do with his ability to give birth.

Judy Giles and Tim Middleton (1999: 32) in *Identity and Difference* say that the demand to be recognized and gain an identity as a masculine man hides and suppresses who a man really is "We sometimes believe that this real me is hidden or suppressed by the demands of social roles or cultural conventions that require a public facade" - We sometimes believe that our true selves are hidden and suppressed by the demands of social roles or customs that society (other women and men) ask us not to show giving people the option to express feelings of sadness, weakness, tiredness, depression, need or loneliness without sacrificing their masculinity.

The construction of masculine and feminine values is a product of society's social construction, which divides the roles of men and women into certain appropriate values. In fact, what is considered masculine values or feminine values can actually be found in both men and women. However, through societal construction, feminine and masculine values are contrasted and separated in such a way that what is considered feminine is not masculine, and what is masculine is not feminine.

Something that is a social construction can certainly change according to space and time. Likewise with the social construction of these two gender identities. As time progressed, the codes of masculinity and femininity began to

blend into each other. What has long been constructed in the feminine area, is now also found in the masculine area.

III. RESULTS

1. The Image of Men's Physical Strength in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

Ken Angrok is depicted as having physical strength which is shown when he tries to defend a principle or honor. Apart from that, Ken Angrok is also described as someone who is aggressive with his courage in attacking. Ken Angrok's aggressiveness and courage emerged because of very urgent conditions and situations. The trust that Ken Angrok did not receive from the residents of Kabalon was the trigger for anger and attacks.

Furthermore, regarding the image of physical strength depicted by Dewa Vishnu about Ken Angrok, it was conveyed to Dang Hyang Lohgawe. That Ken Angrok is the incarnation of Lord Vishnu. As is known, Lord Vishnu has extraordinary abilities above average. Both physically, morally and spiritually. This is an indicator that Ken Arok has the physical form and strength of God Vishnu.

Furthermore, the character Bango Samparan is a person who has expert tactical and strategic abilities. Bango Samparan already knows in advance the abilities of ANGKAL Ametung, Ken Angrok, and the keris that will be used to kill ANGKAL Ametung. Bango Samparan has patriarchal masculinity which means having authority and important decisions over other men that involve violence and domination.

Ken Angrok is someone who has physical strength and ability. He is also someone who is angry and often loses control. This is commonplace in male masculinity. Ken Angrok tried to resolve his anger by killing Mpu Gandring because he couldn't complete his request to make a keris like what he asked for.

2. The Image of Male Courage in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

The courage of men presented in the Pararaton translation by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka displays several similar data. In Ki Lembong's image, he is a figure who dares to make sacrifices and loyalty which is often associated as a form of masculinity. Ki Lembong made decisions based on these two data. This reflects that masculinity is not always

related to strength and dominance, but also in the form of courage to sacrifice oneself for others.

Next, based on the image of courage by the character Ken Angrok, it is explained. That he had the courage to make cunning plans and stratagems. He also dared to do everything he could to get Ken Dhedhes from the arms of stump Ametung. This reinforces that women are the ones being fought over and stimulates men's masculinity to carry out various brave actions. Apart from seizing Ken Dhedhes, Ken Angrok also had another strategy, namely, he wanted to become king of Tumapel.

Based on the data above, Wiraraja's image is a man who is intelligent, cunning and full of tactics. Calmness in formulating strategies is inherent in leadership masculinity. This also proves that he is a leader who is skilled at diplomacy in carrying out tactics and strategies to expand his power. In this case, masculinity is not always about courage and strength, but also the ability to build alliances and diplomacy

3. The Image of Men's Social Relations in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

The Lembong figure who is Ken Angrok's adoptive father has initiative and social values. Lembong helps a child he finds in a baby grave with no clear origins. This shows his masculinity, namely his ability to protect someone who is weak. Furthermore, based on the data above, the character Bango Samparan is someone who has a good social spirit. He is the protector and provider. He looked after Angrok like his own child. He is also a person who obeys someone who has spiritual abilities. This shows his masculinity as a man.

Mr. Sahaja and Tita are people who have a good social spirit. What they both did shows that masculinity can be built on the basis of social relationships, not domination. Tita and Ken Angrok are able to collaborate in social relationships. Tita, who has an open social spirit, does not limit her interactions with Angrok, who comes from the Sudra caste. Meanwhile, Tita belongs to the knight caste. This shows that Tita's interpersonal masculinity is flexible and not rigid and egalitarian.

Furthermore, the figure of Ken Angrok is also depicted in a social structure that is very dominating over the opposite sex. However, this domination could be stopped by Bagus Ametung who had the rank of Akuwu. This shows the masculinity of a leader and responsibility in upholding laws, values and norms in society.

Next, in the social context, a Head of Environment who has inclusive and empathetic authority and masculinity. He has concern for fellow humans. He also communicated with his wife. So it shows that men construct personal strength to relate to other people. This is a very important part that a man must have.

4. The Image of the Male Mindset in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

The image of the male mindset in the translation of Pararaton by Ki J. Padmapuspita and the novel Ken Angrok by Damar Shashangka, using a masculinity approach, can be concluded that Ken Angrok has a cunning mindset by committing acts of theft and running away from his responsibilities.

Furthermore, Ken Angrok may be considered to have failed in fulfilling the masculine role as a provider, but he also shows the ability to adapt even through non-ideal means to survive in difficult situations. This shows the complexity of masculine roles, where resilience and vulnerability interact in stressful life conditions.

Next, the character Dang Hyang Lohgawe is a character who has a positive mind and is open to all of Ken Angrok's thoughts, intentions and strategies. Dang Hyang, as a priest, emphasized that giving permission to kill was not an action that a priest should carry out. In this context, pastors are expected to maintain high moral and ethical standards.

IV. DISCUSSION

A. The Image of Men's Physical Strength in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

Violence is a common response when masculine identity is under threat. Violence is an attempt to destroy what Roland Barthes called. He describes the choice of using physical force as a fantasy featured in toy stores across the country. Besides that, these muscular characters emulate the success of figures such as Stallone and Schwarzeneger. Even toys and television programs such as Transformers, He Man, Superman, and Batman are heroes whose physical strength is manifested for men. (Rowena Chapman, 2014, p. 10)

The following is a data analysis of physical strength covering A.) Gallant. Includes: A1.) Upright Posture, A2.) Strong Body. B.) Strong. Includes: B1.) Resistant to attacks, B2.) Has the ability to attack. The

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Brahmin God came down there, met Ken Endok, their second meeting took place in the Lalateng field; The Brahmin god imposed a covenant on the wife: "Don't meet your husband again, if you meet your husband, he will die, and the child will be mixed up; "My son's name is: Ken Angrok, he is the one who will one day rule the land of Java" (Padmapuspita, 1966, p. 48). "You must guard my seed. Don't mix it with your husband's seed. Because the seeds you received are the seeds of the Mapanji Janggala." (Shashangka, 2019)

In the data above, in accordance with Chapman's opinion, it is explained that the Brahmin God gave orders to Ken Endok not to meet his husband Gajahpara again, with the threat that such a meeting would cause his husband's death and mixing of descendants. The announcement of Ken Angrok as the successor who will rule the land of Java shows the importance of lineage and power in the construction of masculinity. This emphasizes the idea that masculinity, in this context, is not only related to physical strength or social dominance but also to heredity and the legitimacy of power.

In both texts, Ken Angrok is positioned as a central figure with extraordinary destiny and power. His masculinity is not only manifested through physical strength and extraordinary abilities, but also through his connection to divine power, as seen in his role as the incarnation of Vishnu and the son of the Brahmin God. This shows a pattern in Javanese mythological or legendary stories, where masculinity is closely related to spiritual authority and political power.

B. The Image of Male Courage in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

Courage in (Rowena Chapman, 2014, p. 78) the character of heroism who dares to fight, who dares to put 'freedom' above family and loved ones.

The following is a data analysis of courage which includes A.) Policy: A1.) Dare to Make Decisions, A2.) Plan/Scheme/Tactics. B.) Sacrifice includes: B1.) Willing to sacrifice safety, B2.) Willing to sacrifice material possessions. C.) Hard work includes: C1.) Never Giving Up, C2.) Responsibility, C3.) Self-confidence.

"Well great, we are both dependent slaves, as long as you don't leave, we are the ones who do it, being dependent slaves to the master in Lebak." (Padmapuspita, 1966, p. 49)

Ki Lembong and Ni Endhog told Angrok to stay in Kasiman, at his adoptive father's house and let the two of them go to Rama Lebak to redeem Angrok's four dependent buffaloes! However, Angrok couldn't

stand it any longer, one night he ran away from home and left his adoptive father and son. (Shashangka, 2019, p. 275)

In the data above it is explained that there was an offer or commitment from Ki Lembong and Ni Endhog's parents to become "dependent servants" to prevent someone from leaving. The offer to live life as a "dependent slave" in the name of Ken Angrok illustrates the concept of sacrifice and strong loyalty, which is often associated with traditional masculinity ideals, such as courage and strength in facing suffering in order to protect and provide for others. However, in this context, the actions carried out by Ki Lembong and Ni Endhog also reveal social vulnerability and dependence, which may be considered contrary to the ideal of hegemonic masculinity, which emphasizes independence and dominance.

C. The Image of Men's Social Relations in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

Deep social relationships (Rowena Chapman, 2014, p. 234) are men who prioritize love and relationships over ambition and personal promotion. The following is an analysis of social relations data from A.) struck by love which includes: A1.) Protecting the family/kingdom/region, A2.) Providing Happiness in the Family. B.) Building friendships includes: B1.) Help each other, B2.) Communication. C.) Struck by Love includes: C1.) Attraction and Admiration, C2.) Sexual Desire.

Next, there was a thief, named Lembong, who got lost in the children's grave, saw a burning object, was approached by Lembong, heard the child crying, after being approached by Lembong, it turned out that the burning child was the crying child, he was taken by Dambin and brought home. child by Lembong. (Padmapuspita, 1966, p. 48)

"This baby is a special baby. It wasn't just my eyes that saw the glow of light from it. The eyes of both of you have also witnessed the same thing. I will take this baby!" (Shashangka, 2019, p. 92)

In this data there is coherence in accordance with Chapman and Rutherford's opinion, it is explained that in both texts, the characters (Lembong in the first text and an unnamed figure in the second text) take actions that show responsibility for the baby they found. The act of taking a found baby shows aspects of masculinity associated with protection and responsibility. In many cultures, men are often seen as protectors and providers, and these actions illustrate the ways in which masculinity can be articulated through these roles.

D. The Image of the Male Mindset in the Translation of Pararaton by Ki J. Padmapuspita and the Novel Ken Angrok by Damar Shashangka through a Masculinity Approach

The mindset according to Horkheimer in (Rowena Chapman, 2014, p. 296) is an individual who learns to imagine himself as a complete reality within himself, which determines choices and opinions.

The following is an analysis of thought pattern data from A.) Positive Pattern which includes: A1.) Having an open mind, A2). Don't be prejudiced. Negative Patterns which include: B1.) Cunning/Deceitful Thoughts. Ken Endok's property and Lembong's property were finished, after Ken Angrok made a bet. Then he became a shepherd's son at the pertuan in Lebak, herding a pair of buffalo, over time the buffalo he was grazing disappeared, a pair of buffaloes was given a price of eight thousand by the pertuan in Lebak, Ken Angrok is now scolded by the parents of the man and woman. (Padmapuspita, 1966, p. 49)

And, Angrok, who was originally only addicted to gambling games, now begins to dare to commit theft to obtain gambling capital. However, the capital still ran out. Angrok received defeat after defeat more and more often. Now, Angrok has become inconsequential. All the things his parents owned, both his adoptive parents in Kasiman and his real parents in Pungkur, were often taken and sold. And, again, he continued to encounter defeat. Until in the end, Angrok lost quite a lot, he lost eight thousand gobog or the equivalent of a quarter of a satak. Angrok lost his bet against Rama Lebak, Ki Branjang. (Shashangka, 2019, p. 272)

He reported to Ki Lembong that he had run away from Ki Branjang's house because he had lost four buffalo! Therefore, Angrok intended to get away from Jenggala. (Shashangka, 2019, p. 274)

In this data there is a consistency in accordance with Chapman and Rutherford that the instability caused by Ken Angrok's actions also disrupted his social relations. In the context of masculinity, this loss of social status may be more damaging than material loss, as social status is often considered a reflection of men's ability to maintain and improve their position in society. This is compounded by the fact that he consistently loses at gambling, reflecting repeated failures that are not only financially damaging but also symbolically diminish his masculinity status.

V. CONCLUSION

Based on the data found by researchers, we can conclude that:

1. Ken Arok is someone who has strength and physical abilities but has an angry nature and often loses control.
2. Masculinity is not always related to strength and dominance, but also in the form of courage to sacrifice oneself for others. Wiraraja was a man who was intelligent, cunning and full of tactics.
3. Lembong as Ken Arok's father has initiative and social values. Taun Sahaja and Tita are people who have a good social spirit. And Ken Arok is depicted in a social structure that is very dominating over the opposite sex. And has the ambition to rise in social status.

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