

MASCULINITY AND CORRUPTION IN MINIATURE: A STUDY OF PENTIGRAF

by

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Abstract

Pentigraf is a three-paragraph short story produced by a creative writing community called Kampung Pentigraf Indonesia (the Indonesian Pentigraf Village or KPI). By composing Pentigraf, the authors can articulate the social phenomena such as corruption with greater clarity. Since the 1970s, corruption has become a problem in Indonesia. KPI published a Pentigraf anthology entitled Hanya Nol Koma Satu (Only Zero Point One) in 2020 to express concerns about corruption. KPI has more than 3,000 members on Facebook from diverse backgrounds, including female homemakers, who, in this anthology, discuss masculine dominance themes connected to corruption. This study shows how masculine norms and gendered perspectives contribute to the perpetuation of corruption, as articulated through Pentigraf, written by female homemakers. This study gathered the data from fifteen Pentigraf written by female homemakers. Employing Bourdieu's theory of masculine domination, this document analysis analyzes the intrinsic structure of pentigraf by homemakers in Hanya Nol Koma Satu to deconstruct how masculine standards correlate with textual representations of corruption. The results show that male characters in the Pentigraf have the personalities of being desirous and indifferent to the suffering of others because they cling to wealth achievement and supremacy. Pentigraf is a mini-fiction that is not

<https://doi.org/10.14421/ajbs.2024.080203>

<https://ejournal.uin-suka.ac.id/adab/Adabiyat/article/view/2024.080203>

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easy to analyze deeply. Nevertheless, it can articulate moral teachings and capture social phenomena.

Keywords: *Pentigraf, female homemakers, corruption, masculinity, domination*

Abstrak

Pentigraf adalah salah satu bentuk fiksi mini yang merupakan kependekan dari cerita pendek tiga paragraf. Pentigraf diproduksi oleh komunitas penulis Kampung Pentigraf Indonesia (KPI). Melalui Pentigraf, para penulis dapat menyuarakan berbagai gejala sosial, termasuk korupsi. Sejak tahun 1970an korupsi telah menjadi permasalahan di Indonesia. KPI menerbitkan kumpulan Pentigraf yang berjudul *Hanya Nol Koma Satu* pada tahun 2020 untuk mengekspresikan keresahan terhadap korupsi. KPI memiliki lebih dari 3.000 anggota dalam platform Facebook yang terdiri dari berbagai latar belakang, termasuk ibu rumah tangga. Penelitian ini menunjukkan bagaimana norma maskulinitas dan perspektif gender berkontribusi pada pelanggaran korupsi, seperti yang diartikulasikan melalui Pentigraf yang ditulis oleh para ibu rumah tangga. Penelitian ini menghimpun data dari lima belas Pentigraf dan mengkaji bagaimana maskulinitas tergambar dalam Pentigraf yang ditulis oleh tujuh ibu rumah tangga. Penelitian ini menggunakan kajian pustaka untuk mengkaji elemen intrinsik dan mengimplementasikan teori Bourdieu terkait dominasi maskulin. Hasil dari penelitian ini menunjukkan bahwa karakter pria digambarkan memiliki ambisi dan tidak peduli terhadap penderitaan yang dialami oleh sesamanya karena kemelekatan mereka pada kesuksesan dan kekuasaan. Pentigraf adalah mini fiksi yang tidak mudah untuk dianalisis secara mendalam, meskipun demikian, Pentigraf mampu mengartikulasikan nilai moral dan dapat menangkap gejala sosial yang ada.

Kata kunci: Pentigraf, ibu rumah tangga, korupsi, maskulinitas, dominasi

A. INTRODUCTION

In Indonesia, corruption has developed as a prominent topic of public discourse since the 1970s. It gained heightened attention during the struggle for political reform in 1998 (Dick and Mulholland 2016, 43). Since then, the Corruption Eradication Commission (KPK) has directed its efforts toward activities identified as a form of corruption, such as bribery, stealing, fraud, and conflicts of interest in purchasing because

such actions result in financial losses for the state. Corruption can be discovered in diverse arenas, such as economics, education, and politics, as listed by Akbar and Vujić (2014). According to Ardisasmita (2006) and DiRienzo (2019), it can weaken the governance systems. Consequently, anti-corruption initiatives are needed (Dick and Mulholland 2016).

Corruption is difficult to eradicate because it is intertwined with cultural values such as masculinity. After all, this value stresses financial attainment, which can encourage unethical activities intended to increase wealth. Therefore, corruption is more likely to occur in a society that place a strong emphasis on masculinity (DiRienzo 2019, 315; Husted and Estudios 1999, 339). The traditional viewpoints on masculinity can be defined as males being the primary breadwinners, which results in the separation of workforces based on gender, where women primarily take care of the household chores (Roberts 2013, 671). Nonetheless, the public awareness is subject to change and progress. The depiction of men who take conventional womanly responsibilities increases the recognition of sympathetic men, signifying a change in the social standard concerning a more inclusive understanding of masculinity (Beynon 2002, 5; Roberts 2013, 672). This study centers on female homemakers to examine their diverse views influenced by their positions within patriarchal social systems. In this system, women are typically limited to roles around marriage and motherhood, where they frequently accomplish domestic responsibilities (Levine 2015, 41; Parvulescu 2012, 845).

Females are progressively involved in public dialogue through their contribution to arts, sciences, and politics, which is done to defeat their marginal positions (Fernald 2013, 229; Levine 2015, 42). As an illustration, literary works are an influential instrument for women to express their standpoints against patriarchal systems. In Kampung Pentigraf Indonesia (The Indonesian Pentigraf Village or KPI), female homemakers can express their thoughts about the social phenomena around them by writing Pentigraf. Pentigraf is a kind of mini-fiction that consists of only three paragraphs, created by Tengsoe Tjahjono, a professor of language and literature at a state university in East Java. Tjahjono believes that the compact structure of Pentigraf is practical. For him, this kind of literary work is appropriate for those who live in haste.

Pentigraf is created to enable those with busy schedules to write fiction in the limited time they have. Pentigraf requires each piece to consist of three paragraphs, not more than 210 words, and should have whole elements of fiction with an unexpected end (Tjahjono 2018, 10).

KPI is a community of Pentigraf authors founded by Tjahjono on Facebook and had approximately 3,600 participants during the research period. KPI is a convergence of physical and digital communities, also called phygital (Gaggioli 2017, 774). KPI frequently conducts online interactions through Facebook, WhatsApp, and Zoom as well as in-person gatherings. It also publishes printed books. Jurriëns (2013, 7) identified that the appearance of virtual communities plays a vital task in competing with the commercialization and domination of the mainstream printed media. The writing communities are noteworthy because, in such a community, senior members can share their knowledge with the newcomers (Manuaba 2019, 37). Since 2016, KPI has issued ten anthologies proving that this community is committed to the world of literature. Though petite, mini-fiction can show varied literary styles such as allegories, parables, realism, metafiction, and anecdotes, showing that it is an adaptable platform for creative writing (Shapard 2012, 46).

In 2020, KPI published a Pentigraf anthology entitled *Hanya Nol Koma Satu*, emphasizing the anti-corruption issue. It was written by 109 Pentigraf authors, resulting in 253 Pentigraf. This anthology aims to raise public awareness of the threat of corruption (Ginanjari 2021). The publication of this anthology empowers the Pentigraf authors to contribute to contemporary social issues. The participation of female homemakers as the Pentigraf authors in this anthology demonstrate their capacity to express concerns about social issues through literature. Their viewpoint as homemakers constructs distinct voices in the community. Their involvement is substantial because they are generally considered to have a submissive role in the community (Udasmoro and Rahmawati 2021, 260). In Bourdieu's view, women can apprehend social phenomena intuitively because of their subordinate position. This condition might contribute to their thoughtfulness regarding emotional and nonverbal signals (Bourdieu 2010).

Bourdieu specified his concept of male domination in his book *Masculine Domination* (2010). This idea suggests that society structurally and symbolically preserves the supremacy of men over women. According to Bourdieu (2010, 10), masculine domination can be realized in the prominent social systems and routine behavior that are generally ignored. Bourdieu's theory of masculine domination involves several key concepts that form his analytical framework, including habitus, capital, field, and social practice. Bourdieu (1983, 311; 1984, 7; 1992, 6) proposes the term habitus, which refers to the patterns of thought and behavior formed by preceding experiences and influences how a person acts, notices, and creates judgments. In the context of masculine dominance, habitus functions to maintain patterns of behavior that underpin the authority of males and the submissive position of females, often unconsciously.

Bourdieu (1986, 241) also coined the term capital, which refers to the resources individuals possess, which can take the form of economic capital (wealth), cultural capital (knowledge, education), social capital (networks), and symbolic capital (recognition or prestige). Bourdieu (2010, 19) considers society a symbolic market where masculine domination is regarded as a symbolic capital. In this market, masculine qualities such as supremacy, power, and control have admirable worth equaled womanlike features. Field refers to the social space where individuals or groups compete for dominance or recognition. Each field has its own rules and hierarchies (Bourdieu 1983). Social practice results from the interaction between habitus, capital, and field. It reflects how individuals act based on their position within social structures (Bourdieu 1990, 84).

Bourdieu (in Peillon 1998, 213; Eastwood 2007, 149; Julien 2015, 356) used symbolic violence to describe how power and domination are sustained not only by physical or economic supremacy but also through symbolic ways recognized in daily life. Symbolic violence in masculine domination occurs when women internalize and admit the standards and conventions that maintain male dominance, even when these beliefs are destructive. Bourdieu (1985, 723) states that social structures exist from generation to generation through socialization, households, schools, and media. These preservations ensure that dominance is approved and

masculine ideals are established. Bourdieu believes that while masculine dominations persist, yet it has been challenged through various forms of confrontation. This domination can be transformed when individuals question conventional norms. Bourdieu's notion of masculine domination is noteworthy because this theory delivers a scaffold to recognize inequalities from daily occurrences.

Exploring corruption and masculinity through the angle of female homemakers' Pentigraf can present a study of literary works and social conventions. By examining these authors' approaches to conveying the theme, respected understandings can be attained in more significant debates related to the supremacy nuances in Indonesia. This investigation focuses on Pentigraf as a tool for scrutinizing society. Bourdieu (2010, 84) expresses that although regarded as inferior, women have made proficient contributions, particularly in intellectual areas such as journalism, television, cinema, radio, public relations, advertising, interior design, etc. There has also been an increase in women's participation in education, social services, and health profession.

Bourdieu argues that community awareness is shaped and sustained through public production and everyday social interactions. This standpoint considers that the images used by the female homemakers in their Pentigraf imply more reflective social experiences that offer an understanding of societal dynamics. Likewise, the construction of mini-fiction, which is decent for unprofessional authors, provides self-assurance by tolerating easy methods of literary composition (Batchelor and King 2014). This easiness lets the authors discover issues such as corruption and masculinity in modern literature. This exploration is substantial to literary studies, especially literary writings that replicate society's viewpoints and play a role in expressing social criticism (Moroşan 2022, 103).

This research implements a literature review to gather and analyze the preliminary data, which indicates that seven female homemakers contributed to composing sixteen Pentigraf in *Hanya Nol Koma Satu* anthology issued by Tankali Publisher in 2020. The data is presented in Table 1. Female homemakers are women who principally manage domestic and familial responsibilities and are deprived of professional

employment. Their primary responsibilities are childcare, cooking, household chores, and additional domestic duties. Female homemakers are habitually undervalued in everyday discussions. This analysis observes the ideas related to masculinity and corruption. Female homemakers' distinct experiences and opinions provide a valuable insight for this study. These perspectives reveal how gender roles and cultural expectations influence attitudes and actions related to corruption. The contributions of female homemakers emphasize that Pentigrams have the power to challenge and change deeply ingrained societal perspectives.

Table 1
Source of the Data

No	Author	Title
1	Pujiastuti, A.	<i>Ibu Pejabat</i> (The Headquarter)
2	Pujiastuti, A.	<i>SKTM (Surat Keterangan Tidak Mampu)</i> (Proof of Property)
3	Pujiastuti, A.	<i>Dia Tetap Papaku</i> (He is Still My Dad)
4	Rahardjo, C.	<i>Demi Istri</i> (For My Wife)
5	Rahardjo, C.	<i>Pintu Belakang</i> (The Back Door)
6	Rahardjo, C.	<i>Rubicon Gang Sempit</i> (Narrow-Alley Rubicon)
7	Ekasari, F.	<i>Lukisan Surgawi</i> (Heavenly Painting)
8	Ekasari, F.	<i>Ujung Penantian</i> (The End of Waiting)
9	Srifatmadewi, M.	<i>Juru Parkir</i> (Parking Attendant)
10	Srifatmadewi, M.	<i>Tahu Sama Tahu</i> (We Both Know)
11	Rusyd, O.	<i>Mantra Ibu</i> (Mother's Mantra)
12	Lestari, S	<i>Sepatu Jaksa</i> (The Prosecutor's Shoes)
13	Lestari, S	<i>Mat Dollar</i>
14	Lestari, S	<i>Maling</i> (The Thief)
15	Marsidi, S.	<i>Ketemu Batunya</i> (Hit the Rocks)
16	Marsidi, S.	<i>Godaan</i> (The Temptation)

The research applied specific conditions to select the literary works for exploration, particularly stressing the involvement of female homemakers in the anthology *Hanya Nol Koma Satu*. The choice was influenced by Bourdieu's (2010) theoretical framework, which suggests that investigating the female homemaker group facilitates researchers to explore a distinctive societal unit and cognitive structure. This structure shows the unique views of female homemakers concerning topics such as corruption and masculinity. Throughout the preliminary selection procedure of the sixteen Pentigrams, it was decided that *Ketemu Batunya* would not be included in the study. The decision was made based on the

substance of that Pentigraf, which focused on miscarriage instead of actions of corruption as described by the Corruption Eradication Commission (KPK) (Ardisasmita 2006). This elimination emphasizes commitment to the thematic attention of the analysis. This study employs Faruk's framework for literary research (2017), which distinguishes material objects (the KPI and its publications) from formal objects (the Pentigraf created by female homemakers). This differentiation permits a focused investigation of how the formal objects (texts) reflect and explicit the authors' understandings and societal positions. The anthology's biographical info on every author was important for grasping the social standing of the female homemakers whose writings were included in the study. Establishing a biographical setting improves the analysis by linking the authors' individual experiences with the topics they explore in their writings.

B. MASCULINITY, CORRUPTION, AND SYMBOLIC POWER IN PENTIGRAFS: A BOURDIEUSIAN READING OF *HANYA NOL KOMA SATU*

1. Summary of Intrinsic Elements

The exploration starts by examining the intrinsic elements of the Pentigraf in the anthology *Hanya Nol Koma Satu*, written by female homemakers and primarily focused on corruption and masculinity.

a. Exploration of Narrative Structures and Themes

The storylines of the Pentigraf also deserve attention. Four separate plots are classified: (1) The characters in *Mat Dollar* and *Godaan* contribute to dishonest actions but finally express guilt; (2) Characters in works like *Ibu Pejabat* and *Demi Istri* experience consequences for their corrupt acts; (3) The characters in *SKTM* and *Pintu Belakang* involve in corrupt behaviors do not get any punishments, underlining the commonly unjust nature of corruption; (4) The characters in *Ujung Penantian* show ethical reliability by opposing the temptation of corruption. These plots suggest a moral position that corruption, regardless of the gender of the individual involved, always leads to unwanted effects. The intrinsic elements in these Pentigraf – characterization, plot development, and thematic focus –

deliver a reflective understanding of society's viewpoints on corruption and the responsibilities of characters within the storylines. Observing these components improves our understanding of how female homemakers perceive and articulate concerns about corruption and masculinity in their literary works.

The plot structures in the Pentigrafs can be noticed as a representation of symbolic power, which Bourdieu (1991, 39) argues is how social agents determine and preserve power through apparently inoffensive ways. In the context of these storylines, characters contribute to fraudulent doings in works such as *Mat Dollar* and *Godaan*. However, they later show regret, signifying the emotional struggle concerning their habitus and their growing respect for ethical or societal values. This guilt might be understood as interrupting the masculine social structure, where conservative ideals of reaching power and achievement are scrutinized. Stories like *Ibu Pejabat* and *Demi Istri* represent characters who confront substantial consequences for their deeds. These narratives support Bourdieu's notion that social fields are arenas of struggle for many forms of capital (1986, 242). These Pentigrafs validate the penalties for partaking in corrupt activities, stressing that society sustains particular values and corrects violations, firming the principal moral system.

The depiction of *SKTM* and *Pintu Belakang* characters who partake in corrupt activities without facing consequences sheds light on society's unfair dynamics, where people with substantial economic or social authority, frequently related to male supremacy, can avoid discipline. This statement summarizes Bourdieu's viewpoint on the unstable allocation of social capital and its purpose in supporting power hierarchies (1986, 243). In *Ujung Penantian*, the characters who refuse to engage in corruption encounter and resist the principal principles within their social domain. The confrontation can be realized as symbolic capital that encounters the dominant masculine standard of accomplishing success through corruption.

The implication of these plots is constructed by women who run domestic matters. As the minor group, Bourdieu (2010, 35) discusses that women can contest and restructure the narrative by engaging in symbolic acts of resistance. These female authors interpret masculinity and redefine

masculine behavior in society by illustrating men in distinctive roles associated with corruption and reliability. The deed might be construed as a rebellion contradicting conventional male authority, signifying the emergence and acknowledgment of cultural influence within the literary field. Concerning Bourdieu's concepts, the story structures and theme explorations of the Pentigrafs can be perceived as miniature illustrations of more substantial societal dynamics. They represent and can modify the conceptions of male authority. These stories depict the challenges within positions of authority and emphasize the applicability of cultural and symbolic alterations by individuals typically considered submissive.

b. Characterization and the Illustration of Corruption

Based on the data gathered, corruptors can be sorted into two groups: active and passive. The repeated portrayal of male characters as corrupt in the anthology can be comprehended through habitus (Bourdieu 1983, 311; 1985, 723). The frequent issues in the authors' works prove their absorption of social conventions and conditions that shape their writing. These issues represent their interpretations of societal beliefs, where men are often revealed in positions of authority, while their characters frequently have complicated ethical virtues. As the authors, the female homemakers express their opinions about men's positions in the social hierarchy through their stories. These Pentigrafs suggest that social upbringing causes men to associate supremacy and achievement with manliness. This connotation occasionally leads to immoral actions as a means to achieve or preserve that position.

The anthology *Hanya Nol Koma Satu* validates how societal structures and personal tendencies contribute to and complicate gendered behaviors in the context of corruption. Bourdieu (1987b, 1; 1992, 63) believes that society consists of fields that are a system of social environments where entities struggle to distribute distinctive forms of capital. The storylines in the Pentigrafs represent the social interfaces in which social, economic, and cultural capital are involved. The stories that portray male characters as corrupt signify that men may have more probability to participate in corruption because of their positions in the

social hierarchy, frequently allowing them more significant social and economic benefits.

The exploration exhibits that male characters predominantly correlate with themes of success, dominance, and status, which illustrates broader societal standards and economic incentives. Pentigraf *Demi Istri* criticizes the normalization of corruption and the societal pressures that sustain it. Budi's characterization embodies how habitus and symbolic capital drive individuals to prioritize material success over ethical considerations. The Pentigraf also illustrates the self-destructive nature of corruption, as seen in Irman's act of violence, representing Budi's ultimate victimization and the societal tensions it creates. Using Bourdieu's theory, this story reveals the interplay between space structures, symbolic power, and individual actions in perpetuating corruption. Budi is depicted as a morally compromised individual who participates in transactional corruption to satisfy personal and familial desires. His role as a physician – traditionally associated with integrity and public service – is subverted, as he prioritizes financial gain over ethical obligations. His complicity in prescribing expensive antibiotics in exchange for bribes reflects a habitus shaped by social pressures to achieve wealth and status.

Kerjasama transaksional kesekian kalinya dimulai kembali. Tiga amplop coklat besar lantas masuk ke tas kulit warna hitam milik dr. Budi. Akan lunas dalam waktu setahun, hanya dengan meresepkan antibiotik mahal ke pasien yang datang berobat ke kliniknya. (Rahardjo 2020, 65)

[The umpteenth transactional collaboration began once again. Three large brown envelopes were slipped into dr. Budi's black leather bag. It would all be paid off within a year, simply by prescribing expensive antibiotics to patients visiting his clinic.] (Author translation)

Budi's behavior is rooted in a social habitus that equates success with material wealth and the ability to meet societal and familial expectations, such as purchasing a new car for his wife. Budi holds symbolic capital as a physician, which he leverages to gain economic capital through corrupt means. This exchange of capital underscores his moral deterioration and the normalization of unethical behavior in his field.

Corruption in this Pentigraf is framed as a transactional and systemic practice, where professionals like Budi engage in unethical

collaborations with pharmaceutical companies for financial gain. The narrative reveals how the lure of wealth, spurred by familial and societal expectations, perpetuates corrupt practices. This dynamic is further complicated by Budi's ultimate victimization, symbolizing the self-destructive consequences of corruption.

"Jadi aman, ya, tiak ada nama saya di arsip kantor kalian?" tanya dr. Budi setengah berbisik. Dua orang tersebut mengangguk bersamaan. (Rahardjo 2020, 65)

[“So it’s safe, right” My name isn’t recorded in your office archives?” dr. Budi asked in a half-whisper. The two men nodded in unison.] (Author translation)

The healthcare field here functions as an arena where economic capital takes precedence over public welfare. Corruption is normalized as a practice that secures financial gain for those in positions of power. Budi internalizes the societal expectation to fulfill material demands, such as his wife's request for a new car. This expectation exerts symbolic violence, driving him to participate in unethical practices to uphold his symbolic and economic status. The theft of his bribe may symbolize the fragility of wealth and power gained through dishonesty.

Tanpa basa-basi ditikamnya dada laki-laki tersebut menggunakan belati tajam... Tas hitam yang ditentengnya sudah raib, diambil penyerang misterius yang lari menjauh di gulita malam. (Rahardjo 2020, 65)

[Without hesitation, he stabbed the man's chest with a sharp dagger... The black bag he was carrying was already gone, taken by the mysterious attacker who ran off into the darkness of the night.] (Author translation)

Budi's accumulation of wealth through corrupt practices ultimately proves unstable, as it fails to shield him from the consequences of societal resentment and retribution.

Furthermore, Pentigraf *Rubicon Gang Sempit* conveys the story of a young character, the offspring of a wealthy contractor, who owns an extravagant Rubicon jeep – a symbol of prosperity and social standing. This narrative exemplifies how extravagance signifies manliness,

highlighting the connection between precious properties and masculine distinctiveness (“Mobil Jeep Wrangler 2022” 2022). *Sepatu Jaksa* illustrates how masculine dominance and corruption are intertwined.

“Aku perlu sepatumu, sulit untuk menembus birokrasi kalau tidak kuat sepatunya,” Rudi menegaskan, Himawan manggut-manggut. (Lestari 2020, 224)

[“I need your shoes; it’s hard to get through the bureaucracy without strong shoes,” Rudi emphasized, and Himawan nodded in agreement. (Author translation)]

Rudi embodies the archetype of a pleasure-seeking individual, prioritizing material gain over ethical responsibilities. His reliance on Himawan’s ‘prosecutor’s shoes’ reflects his dependence on symbolic capital to navigate and exploit the bureaucratic system.

Proyek pengadaan alat-alat kesehatan bernilai milyaran sudah bisa dihitung komisi. Rudi tak perlu kerja keras, proyek itu sudah banyak yang mengincar dengan keuntungan yang menggiurkan. (Lestari 2020, 224)

[The healthcare equipment procurement project, worth billions, already had its commissions calculated. Rudi didn’t need to work hard; the project was highly sought after due to its enticing profits. (Author translation)]

In this story, corruption is framed as a transactional collaboration between different social fields: the legal system (represented by Himawan) and the private sector (represented by Rudi). The metaphor of ‘prosecutor’s shoes’ symbolizes the universal nature of corruption, where legal and political authority is commodified to secure economic capital. This transactional nature of corruption highlights how power and influence preserve inequality and injustice.

Masculine dominance is evident in Himawan and Budi’s pursuit of material wealth and social status. Their actions are shaped by a habitus that equates masculinity with success, power, and financial gain, even at the expense of ethical considerations. The narrative also criticizes the fragility of this dominance. The story highlights the broader societal impact of corruption, particularly the degradation of public welfare. Using substandard medical equipment due to Rudi’s cost-cutting reflects the

tangible harm caused by corruption. Additionally, the narrative critiques the systemic nature of injustice, where legal appeals and reduced sentences are only accessible to those with financial resources.

In another Pentigraf, *Mat Dollar*, the protagonist Wisnu achieves significant economic wealth, which is represented as the ultimate symbol of masculine achievement. In this perspective, masculinity is linked with instant financial success, demonstrating that society places high value on the growth of assets as an essential aspect of masculine identity. On the other hand, the Pentigraf *Maling* presents Pak Tirta, a public official who manages to collect considerable money despite his modest position, which eventually increases accusations of fraud. This plot critically investigates the steady pursuit of monetary success, emphasizing the moral and ethical dilemmas commonly confronted by those underneath society's opportunities to succeed at whatever expense.

The Pentigraf, as the object of this study, show both traditional masculine roles and modern cultural expectations. The male characters of this Pentigraf are generally exposed as trying to achieve a financial gain as part of their familial responsibilities. The storylines used by the authors show their viewpoint on masculinity and their criticism of the social beliefs of men in Indonesian society. This analysis shows that, though brief, Pentigraf can aid as an influential means to express the complicated characteristics of gender roles, embracing the views of masculinity from a broader perspective. This statement aligns with Bourdieu's concept that the gender framework touches negatively on males who believe men must show domination (Bourdieu 2010, 63).

Besides, by writing Pentigraf, the female homemakers are involved in symbolic fights by uttering the shortcomings of masculine views. The female homemakers employ such storylines to encounter and hope to alter the social structures. By writing such Pentigraf, the female homemakers suggest moral virtue rather than material achievement. Examining these Pentigraf using Bourdieu's theory of masculine domination reveals the details of gender roles in Indonesia. The Pentigraf validates the role of literature as a contemplation of social conditions and stimulus for reforming those conventions. The Pentigraf not only echo the masculine

concepts but also highlight the possibility of social transformation by criticizing these standards.

2. Portrayal of Masculinity in Pentagrafs by Female Homemakers

a. Exploring Pleasure-seeking and Indifference

Based on the premise by Kaplan, Rosenmann, and Shuhendler (2017, 393), which considers that conventional masculinity is connected to the style of life that pursues pleasure, the Pentagrafs show that men are typically labeled as interested in the drive for wealth and individual achievement. In *SKTM*, pleasure-seeking and indifference are central to the critique of masculine dominance. Through this story, the author exposes the ethical compromises and social injustices perpetuated by masculine ideals centered on power and materialism. Pleasure-seeking is depicted through the wealthy man who fraudulently uses the *Surat Keterangan Tidak Mampu* (SKTM), a certificate intended for the underprivileged, to gain an unfair advantage in school admissions. This behavior reflects the masculine pursuit of material and social advantages, where ethical considerations are sidelined in favor of personal gain.

Belum sempat berpamitan, masuk seorang pria berpakaian rapi dengan arloji bermerek melingkar di tangan. Hati Pak Doel semakin sakit dan menagis melihat pria yang terlihat kaya tersebut menyodorkan SKTM dan diterima oleh petugas pendaftaran. (Pujiastuti 2020, 18)

[Before he had a chance to say goodbye, a well-dressed man with a branded watch on his wrist walked in. Pak Doel's heart grew heavier, and wept as he watched the wealthy-looking man hand over an SKTM, which was promptly accepted by the registration officer.] (Author translation)

Indifference is embodied by the same wealthy man whose actions disregard the well-being of others, particularly Pak Doel and his son, Budi. This apathy reflects the masculine ideal of prioritizing personal achievement and dominance over communal responsibility or empathy.

Surat Keterangan Tidak Mampu adalah hak bagi masyarakat tidak mampu. Namun sering ditemukan justru digunakan oleh mereka uang mampu. Tentu ini perbuatan yang curang yang harus dilawan, karena jika tidak tepat sasaran merugikan bagi yang membutuhkan. (Pujiastuti 2020, 18)

[The Certificate of Indigency is a right for underprivileged communities. However, it is often found to be misused by those who are well-off. This is undoubtedly an act of fraud that must be opposed, as its misallocation harms those who genuinely need it.] (Author translation)

Bourdieu's concept of symbolic violence explains how social systems perpetuate this indifference. The man's position in society enables him to act without fear of accountability, as his wealth and privilege are implicitly accepted as markers of authority and success. This behavior reinforces the structural inequalities that favor dominant masculinities while marginalizing vulnerable individuals like Pak Doel.

This representation aligns with the observation in the *Pentigraf* related to corruption, which portrays actions driven by the pursuit of monetary success. The *Pentigraf Juru Parkir* uses everyday scenarios to depict the interplay of pleasure-seeking and indifference in a socially unequal field. The parking attendants demonstrate pleasure-seeking behavior, extorting money from the protagonist while performing a service. His primary goal is to maximize financial gain, even though he uses unethical or coercive means. The attendant's refusal to issue a parking ticket and their aggressive actions suggest that he prioritizes personal profit over fairness or professional ethics.

Temannya bermuka garang mulai berdatangan dan tiba-tiba mobilku dibaret dengan paku. (Srifatmadewi 2020, 150)

[His intimidating friends started to show up, and suddenly my car was scratched with a nail.] (Author translation)

The parking attendant's habitus reflects a social environment where corruption and intimidation are normalized as acceptable means of gaining material wealth. His sense of entitlement and pursuit of personal profit underscore this ingrained mindset.

Indifference is displayed through the parking attendant's disregard for fairness, ethical practices, or the well-being of others. This apathy toward societal norms illustrates how individuals in positions of informal authority exploit others to secure their gain, even at the cost of preserving systemic corruption.

Kuminta karcis parkir, dia marah dan tidak mau memberikan. Aku tetap bersikukuh tidak mau memberikan uang sejumlah yang dimintanya.
(Srifatmadewi 2020, 150)

[I asked for a parking ticket, but he got angry and refused to give it to me. I insisted on not paying the amount he demanded.] (Author translation)

The parking attendant's action of intimidating the driver imposes symbolic violence.

Sisanya dimasukkan ke kantong celana dan tersenyum puas.
(Srifatmadewi 2020, 150)

[The rest was slipped into his pocket, and he smiled with satisfaction.]
(Author translation)

The parking attendant's behavior is shaped by a habitus that values dominance and control as markers of masculine identity. His primary goal is to convert their symbolic authority into economic capital, demonstrating how corruption operates at the intersection of masculinity and materialism.

Likewise, the Pentigraf *Tahu Sama Tahu* depicts a jail warden who receives bribes for improving specific prisoners' living conditions, mirroring the prison's inequalities and injustices. The plot in *SKTM* is about an economically capable man who is materialistic and uncaring to the problems of others. The Pentigraf *Ujung Penantian* says that a man's economic success is linked to his capacity to be involved in sexual affairs with a wealthy female boss. This plot not only highlights the intersection concerning power and gender but also specifies that economic gain is connected to personal relations.

Conveying the relation concerning the representation of masculinity in the Pentigraf and Bourdieu's theory on masculine domination, it is essential to explore how Bourdieu theorizes gender as a framework of society and a hierarchy of power relations. His study on how masculinity is shaped and defined can explain how the plots in the Pentigraf imitate broader social views and influences. Bourdieu's theory argues that the supremacy of masculinity is preserved by social rules that establish male privilege, commonly by presenting it as traditional inequalities (2010, 63). Related to the Pentigraf, Bourdieu's notion of habitus, which considers

that one's social environment influences embedded tendencies, might clarify why masculine characters in the Pentigrafs tend to cling to self-satisfaction. The phenomenon portrays the development in which personalities such as competitiveness, passion, and self-centeredness are connected with masculinity.

The main male characters' indifference to the social consequences of their actions can be interpreted as an illustration of symbolic violence. The deeds of male characters in *Juru Parkir*, *Tahu Sama Tahu*, and *SKTM* show the inequalities sustaining the social systems preferring such conduct. The plots also demonstrate Bourdieu's concept of social capital (1986, 243; Julien 2015, 356), which signifies benefits gained from social networks that reinforce social hierarchies. The male character in *Ujung Penantian* illustrates the practice of social capital for personal profit. His relationship with a wealthy female boss confirms this analysis, which stresses how masculine achievement is associated with leveraging personal relationships. The stories criticize the conservative narrative of male achievement that associates masculinity with control and material prosperity. This criticism aligns with Bourdieu's concept of masculine domination (2010).

b. The Relationship between Masculinity and Family Duties

The Pentigrafs, written by female homemakers, mostly depict men as the breadwinners of their families. The Pentigraf *SKTM* portrays a father's struggle to secure educational assistance for his child, emphasizing the social pressures men face in fulfilling their economic responsibilities to their families. This finding suggests a social structure where the masculine character is closely tied to fulfilling financial responsibilities. *Mat Dollar* represents a son who prioritizes his dying mother's happiness rather than chasing his professional goals, stressing a more compassionate side of masculinity. This Pentigraf questions the conventional standard of masculinity that commonly considers male success. This storyline also confronts the symbolic violence that motivates them to prioritize financial achievement over their family's happiness. In addition, *Dia Tetap Papaku* tells about the consequences of a father's wrong behavior; despite his

weakness, his son's pride is unbroken. This Pentigraf highlights the masculine duties involved in providing for the family monetarily.

These Pentigrafes illustrate a multisided depiction of masculinity that combines traditional standards and present problems. Men are represented not only as breadwinners and leaders but also as characters facing complicated ethical challenges and social beliefs. This study provides an understanding of gender roles in Indonesia and emphasizes the influence of literature in replicating and questioning traditional ideals. Through this exploration, we can understand that female homemakers, as the authors, depict diverse features of masculinity. The Pentigrafes express how gender dynamics are articulated in modern writing. The Pentigrafes reveal the manifestation of habitus (Bourdieu and Znaniecki 1968, 681; Bourdieu 1987a, 201; 1977, 64), particularly in picturing masculine characters. The Pentigrafes represent the attached social values that males are expected to accomplish, such as the responsibility of breadwinners for their families, which can be perceived as both privilege and hardship. Bourdieu's concept of symbolic violence (1984, 47; 1989, 23; 2007, 1) is also shown in the Pentigrafes. The authors of these Pentigrafes actively interact with and examine the current representations of masculinity trusted by Indonesian society. According to Bourdieu, these models embrace a more comprehensive social system that preserves gender discrimination (2010). These Pentigrafes provide a more wide-ranging debate on redefining masculinity by underlining the weaknesses, moral matters, and domestic duties of males. They aim to move away from a limited focus on financial achievement towards a more comprehensive idea of masculinity that embraces emotional and ethical aspects.

C. CONCLUSION

This study uncovered the portrayals of masculinity in the Pentigrafes written by female homemakers, representing the relationship between masculinity and corruption. The storylines frequently depict traditional and modern perspectives on masculinity, highlighting themes such as the pursuit of dominance, wealth, and social recognition. The chase for wealth and social superiority is often represented as the fundamental drive for the male characters' wrongdoing, indicating that the ambitions for material

achievement and respect are not simply a masculine determination but also a prompt for ethical deals. Within the Pentigrafs, masculinity is frequently associated with the attainment of wealth and power, displaying them as the vital markers of success. This illustration presents an analytical exploration of the leading social values that tie visible success with the significance of masculinity, presenting how these forces can lead to a lack of concern for the good of others. Men, in their ability as breadwinners, frequently disrespect the necessities of others in pursuit of personal profit, thus creating sequences of corruption and unfairness.

Pentigraf is a medium to explore these dynamics, where female authors critically engage with the structures that sustain corruption and masculine dominance. The literary works also act as symbolic resistance, critiquing the norms that perpetuate gender inequality. Male characters in the Pentigrafs are often portrayed as leveraging economic capital (wealth) and symbolic capital (social status) to assert their societal position. For instance, owning luxurious items like a Rubicon jeep symbolizes masculine success. Furthermore, the Pentigrafs illustrates the ironies as a result of male dominance, particularly in how men preserve their manliness through sexual relationships or providing for their families, which can lead to unanticipated consequences. Sexual access is exemplified as a representation of male accomplishment, although it can end in ethical hazards.

Correspondingly, though the breadwinner position is admired, the burdens of sustaining this view might provoke men to perform misconduct to meet society's responsibilities. This study reveals that the literary works of female homemakers intertwine representations of masculinity with critics of corruption, showing how gender stereotypes are embedded in and influence immoral behavior. These Pentigrafs not only reflect the authors' perspective on gender roles but also deliver awareness of broader social issues affecting both men and women. These female homemakers use their Pentigrafs to improve our understanding of how masculinity is shaped and contested in today's culture.

Bourdieu considers that symbolic violence conserves male dominance because it is unchallenged and accepted as a standard. This domination is well-maintained via the social habitus, which is deeply

rooted in the society. In this research, *habitus* is described as the mechanism shaping male behavior in *Pentigraf*, particularly in how they perceive power, success, and wealth. This *habitus* is rooted in social norms that associate masculinity with dominance, materialism, and prestige. This disposition affects how masculinity is understood, frequently connected to power, wealth, and control. The male characters in the *Pentigraf*s display the social standard that narrates masculinity with success and power by highlighting the achievement of wealth and social position over moral considerations. This statement represents Bourdieu's notion of masculine domination, which signifies the social condition of men to embed and display dominance.

The immoral actions, as shown in the *Pentigraf*s, can be perceived as a sample of symbolic violence. The male characters contribute to acts of corruption to achieve material wealth and develop their social position. In doing so, they conform and support masculine standards, prioritizing competition and power. Symbolic violence is also evident in how women, including the *Pentigraf* authors, recognize and internalize social norms that force them to accept male dominance. However, their *Pentigraf* works to challenge this domination by criticizing masculine norms. This discussion is consistent with Bourdieu's concept that symbolic violence is a means to preserve the social construction and traditional masculine standards. The *Pentigraf*s also scrutinize the paradoxes within the conventional expectations of men. For example, although primary breadwinners are admired for masculine achievements, they frequently give rise to complicated ethical dilemmas and personal confusion. This illustration displays the essential inconsistencies within the male *habitus*: adhering to particular societal duties can result in consequences that damage one's integrity and familial relationships.

The *Pentigraf*s analytically examine the social standards that narrate masculinity with supremacy and achievement by illustrating the opposing consequences of traditionally masculine actions. The readers are encouraged to reconsider the standards linked to masculine character and how they affect proper manners. Studying these *Pentigraf*s using Bourdieu's concept of masculine domination reveals a complex representation of how gender roles are formed and described in society.

This debate shows that prevailing social norms that convey masculinity with financial wealth and control can result in corrupt behavior and ethical compromises. The women who write these Pentigrams not only disapprove of these gender norms but are also involved in symbolic fights against the male domination defined by Bourdieu. Their creative works contribute to a broader discussion on redefining masculinity, moving from traditional standards of dominance and rivalry towards more ethical and democratic behavior.

ACKNOWLEDGEMENT

This paper is part of the author's dissertation with Prof. Dr. Aprinus Salam, M.Hum. as the Promotor and Dr. Sudibyo, M. Hum. as the Co-Promotor in the Doctoral Program in Humanities, Gadjah Mada University. The Center for Higher Education Funding (BPPT) and Indonesia Endowment Fund for Education (LPDP) Number 01364/J5.2.3./BPI.06/9/2022 provided the financial support.

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