



## Representation of Masculinity in the Poetry Anthology *Barista tanpa Nama* by Agus Noor

(Representasi Maskulinitas dalam Antologi Puisi *Barista Tanpa Nama* Karya Agus Noor)

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**Abstract:** Gender equality has been an intriguing topic, particularly in the modern era. Modernization has given new meaning to the relational dynamics between men and women, leading to changes in the concept of masculinity. In this regard, the present research discussed the representation of masculinity in the poetry anthology “*Barista tanpa Nama*” by Agus Noor. This study employed a qualitative descriptive method to identify the aspects of masculinity in poetry, referring to Janet Saltzman Chafetz's theory. Seven characteristics of masculinity were examined in this study: (1) physical, (2) functional, (3) sexual, (4) emotional, (5) intellectual, (6) interpersonal, and (7) other personal traits. Based on the research findings, it was observed that the anthology “*Barista tanpa Nama*” by Agus Noor encompassed six out of the seven characteristics. Among these six, the sexual aspect emerged as the most dominant feature. However, it did not primarily focus on men driven by sexual desires but reflected those who prioritize care, attention to women, and genuine expressions of love without expectations. Thus, the representation of masculinity in the poetry anthology “*Barista tanpa Nama*” could be seen as a manifestation of a man's care, affection, and patience towards women.

**Keywords**    Agus Noor, *Barista tanpa Nama*, Janet Saltzman Chafetz, masculinity

**Abstrak:** Fenomena kesetaraan gender menjadi topik yang selalu menarik didiskusikan, apalagi di era modern seperti saat ini. Modernisasi telah memberi makna baru pada hubungan relasional antara laki-laki dan perempuan. Oleh karena itu, konsep maskulinitas pun mengalami perubahan sejalan dengan dinamika tersebut. Penelitian ini membahas representasi maskulinitas dalam antologi puisi *Barista Tanpa Nama* karya Agus Noor. Penelitian ini menggunakan metode deskriptif kualitatif dalam rangka menemukan ciri maskulinitas pada puisi dengan merujuk pada teori Janet Saltzman Chafetz. Ada tujuh ciri maskulinitas yang diteliti pada penelitian ini, yaitu (1) fisik; (2) fungsional; (3) seksual; (4) emosional; (5) intelektual; (6) interpersonal; (7) personal lainnya. Berdasarkan hasil penelitian yang telah dilakukan, ditemukan bahwa antologi puisi *Barista Tanpa Nama* karya Agus Noor memuat enam dari tujuh ciri maskulinitas tersebut. Di antara enam ciri maskulinitas yang ditemukan, aspek seksual menjadi ciri paling dominan ditemukan pada puisi-puisi karya Agus Noor. Aspek seksual di sini bukan mengarah pada laki-laki dengan dorongan untuk memuaskan hasrat seksual, melainkan cerminan sosok laki-laki yang mengedepankan rasa peduli dan perhatian terhadap perempuan, serta ungkapan perasaan cinta yang tulus tanpa pengharapan. Dengan demikian, representasi maskulinitas pada antologi puisi *Barista Tanpa Nama* adalah bentuk kepedulian, kasih sayang, dan kesabaran seorang laki-laki terhadap perempuan.

**Kata Kunci**    Agus Noor, *Barista tanpa Nama*, Janet Saltzman Chafetz, maskulinitas

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## INTRODUCTION

The global issue of gender equality and human rights has been gaining strength and garnering worldwide attention year after year. However, in its implementation, gender equality remains a crucial concern within the social fabric of today's communities. The current era's technological advancements do not eliminate the possibility of gender equality-related debates persisting in societal life, even within the realm of family dynamics. This statement supports [Nuraeni & Suryono \(2021\)](#) which posits that gender equality emerged due to sociological and cultural processes associated with the division of roles between men and women in society. Some communities still perceive women's social standing as inferior to men's, whether through natural occurrences or cultural constructs ([Sulahyuningsiha et al., 2021](#)). Men's dominance over women in terms of employment and social life is evidenced by women's limited access to community activities and the labor market compared to men. Additionally, there is a tendency for women to receive lower wages than men for the same work. Furthermore, in some regions of Indonesia, some norms dictate that women should solely focus on household chores such as tending to the well, bed, and kitchen ([Anindya, 2019](#)).

The gender equality phenomenon within society can be attributed to the prevalence of patriarchal cultures in most countries worldwide ([Hanani, 2021](#)). The belief that men are inherently superior or hold a higher social status than women has been deeply ingrained in cultural norms ([Prabawaningrum, 2019](#)). This cultural construct has endured for a considerable period. Folktales from East Java, for instance, depict patriarchal culture by illustrating the power of men, leading to women's heightened dependence ([Sugiarti, 2021](#)). Accordingly, various regions also exhibit similar patterns of patriarchal culture. The objectification of women emerges in numerous Indonesian folktales, stemming from the story of Jaka Tarub ([Nisa & Andalas, 2021](#)). Female characters in pre-independence novels are portrayed as having limited education and career prospects ([Muyassaroh, 2021](#)). However, gradually, modernization has significantly influenced the relational dynamics between men and women, both in societal and familial contexts ([Sudirana, 2019](#)). It has introduced new relational patterns between men and women ([Bustamante et al., 2019](#)). From this context, the concept of masculinity emerges as a manifestation of resistance against violence towards women ([Joanpere & Morlà, 2019](#)).

The concept of masculinity evolves dynamically in response to the changing norms and culture of the times ([Barker, 2012](#)). Traditionally, it portrays men as brave, strong, muscular, and stoic, with an aversion to displaying emotions such as crying. However, in contemporary society, masculinity is increasingly characterized by vulnerability, devotion, and care ([Prorokova, 2017](#)). Hence, it is not innate but is constructed based on prevailing norms throughout an individual's life, from childhood to adulthood ([Albelda & Infantes, 2017](#)). Therefore, everything related to tradition, rituals, and cultural customs significantly influences the construction of masculinity.

From the perspective of traditional society, men are often associated with being muscular, rugged, rational thinkers, brave, assertive, and aggressive ([Seramasara, 2019](#)). On the other hand, women are stereotypically viewed as gentle, submissive, fearful, and nurturing ([Pranowo & Susanti, 2020](#)). With such stereotypes, men have historically been regarded as superior to women in various aspects of life, domestically and publicly ([Olson et al., 2013](#)). This perception is reinforced by traditional societal values that place men above women, as seen in concepts such as '*swarga nunut neraka katul*', '*kanca wingking*', '3 M' – *masak*, *macak*, and *manak* sebagai peran domestik perempuan, atau defining women's domestic roles, or "4 ur" — *dapur* (kitchen), *pupur* (bathroom), *kasur* (bedroom), and *sumur* (well).

In the modern era, the concept of masculinity has shifted. It no longer signifies male superiority and dominance over women but emphasizes men who can provide attention and affection to women. Modern masculinity portrays men as individuals capable of love and compassion towards women, with qualities of nurturing, compromise, and protection ([Ulya et al., 2021](#)). Hence, it does not undermine femininity ([Munaris & Nugroho, 2021](#)). Instead, it reflects qualities women appreciate, such as caring for oneself, family, and the environment ([Intan, 2021](#)). This sense of caring demonstrates that men are attuned to the feelings of others, making them good caregivers ([Ziwar, 2021](#)).

A man's display of masculinity is considered a natural aspect influenced by cultural factors (Suparmi et al., 2022). According to this perspective, the characteristics encompass a physical appearance that reflects a male physique and qualities that portray him as a dignified and authoritative figure (Arwan & Haris, 2022). Consequently, masculinity cannot be separated from a man's physical and non-physical attributes (Putri et al., 2022). It depicts a man who exhibits a resolute and authoritative demeanor, possessing leadership qualities in decision-making within the context of life's challenges (Sasanti et al., 2022). Per this viewpoint, the physical aspects of masculinity encompass both bodily form and the psychological traits of a man. Meanwhile, a man's appearance is perceived through his dressing style, overall demeanor, attitude, and conduct (Intan, 2021).

In Indonesian literature, authors can depict social life in their literary works. Poetry stands as one such literary medium that can be employed to challenge patriarchal culture and its masculine imagery. The portrayal of men as modern manifestations of masculinity is increasingly evident in literary works, including the poetry collection *Barista Tanpa Nama* (hereafter referred to as *BTN*) by Agus Noor. Studies on masculinity in literary works have been explored in various contexts, such as masculinity in W.S. Rendra's "*Pasar Malam Srimedari, Solo*" (Aulia, 2018), masculinity in *dangdut koplo* music (Ulya et al., 2021), and masculinity in the East Javanese folklore (Sugiarti et al., 2022). Previous relevant studies provide a new alternative alongside the more established field of feminist literary studies. Nevertheless, it can be argued that analyses of feminism and masculinity have become crucial aspects of language and literature studies (Kadir & Misilu, 2021). Therefore, the examination of masculinity in Agus Noor's *BTN* poetry anthology represented a significant and intriguing area of research.

The poetry anthology "*BTN*," authored by Agus Noor, is one of several anthologies he created. It carries elements of romanticism portrayed through a man's perspective, which can be approached through a lens of masculinity. Correspondingly, the present study aimed to describe and elucidate the characteristics of masculinity found in Agus Noor's poetry anthology "*BTN*," based on Janet Saltzman Chafetz's theory. The choice of Chafetz's theory was deliberate as it comprehensively delineates the facets of masculinity, categorizing them into seven characteristics: (1) physical, (2) functional, (3) sexual, (4) emotional, (5) intellectual, (6) interpersonal, and (7) other personal attributes (Chafetz, 2006). Unlike other theories, these seven dimensions offer a more holistic understanding, such as the dominance-focused concept of hegemonic masculinity (Connell, 2005). The results of this research could contribute both theoretically and practically. Theoretical contributions involved reconstructing the concept of masculinity, while practical implications made this study a reference point for future masculinity studies.

## METHOD

This study employed a qualitative descriptive method focusing on the characteristics of masculinity formulated by Janet Saltzman Chafetz. The data collected for this research took the form of written words (Taylor & Bogdan, 1998) representing the concept of masculinity. 42 pieces of data related to masculinity were gathered from the poetry anthology "*BTN*" by Agus Noor. Data collection was carried out using purposive sampling and documentation techniques. Subsequently, the data were analyzed using a content analysis approach to draw conclusions about text within its usage context (Krippendorff, 2004). The data analysis followed an interactive model divided into three stages: data condensation, data display, and conclusion drawing (Miles et al., 2014).

## RESULTS AND DISCUSSION

This research was grounded in the theoretical framework formulated by Janet Saltzman Chafetz, which identifies seven characteristics of masculinity in men: (1) physical traits, encompassing attributes such as being robust, athletic, strong, brave, and indifferent to appearance and the aging process; (2) functional roles, including being the breadwinner for the family and defending them from physical threats; (3) sexual aspects, involving sexual aggression, experience, and societal acceptance of single status; (4) emotional qualities, characterized by emotional restraint, resilience, and a lack of displays of emotion; (5) intellectual attributes, which consist of being logical, intellectual, rational,

objective, and practical; (6) interpersonal skills, such as leadership, dominance, discipline, independence, individualism, and assertiveness; and (7) other personal traits, including a focus on success, ambition, aggressiveness, competitiveness, pride, selfishness, moral integrity, trustworthiness, determination, fearlessness, and adventurousness (Chafetz, 2006).

*First*, concerning physical characteristics, all aspects of a man's physique indicate masculinity, reflecting both the form and changes in the body (Sulistiyanti & Ayu, 2021). *Second*, masculinity can be discerned through a man's functions. In this regard, a man is seen as someone capable of meeting the needs of women or their families as the head of the household and the backbone of the family. Consequently, men must strive to fulfill every requirement within the family (Agustina & Demartoto, 2021).

*Third*, masculinity is evident in a man's sexuality. Sexually, a man can be described by his caring attitude towards women and his absence of indifference towards the women he loves (Aulya et al., 2022). *Fourth*, masculinity can be observed in a man's emotions. A man should be capable of controlling his emotions and anger. It implies composure and the ability to solve problems with a cool head rather than relying on emotional reactions (Husnianita & Jannah, 2021). Furthermore, in every aspect, a masculine man can manage his emotions (Rosyidah & Suyadi, 2021).

*Fifth*, masculinity is viewed from the perspective of male thinking. Men tend to possess logical, objective, rational, intelligent, and practical thinking (Simanjuntak & Munthe, 2021). *Sixth*, the interpersonal aspect. Men are considered masculine when they exhibit attitudes and characteristics that make them easily sociable with others (Anggara et al., 2021). Furthermore, they can make decisions and demonstrate leadership in deciding matters for common goals (Marwinda & Margono, 2020). Masculine men can also be described as displaying obedience and discipline (Afifulloh, 2022).

Based on the analysis results, 42 pieces of data depicting characteristics of masculinity were found in the anthology of poems “BTN” by Agus Noor, as shown in the following Table 1.

**Tabel 1**  
**Types of Masculinity Representation in Poetry Anthology “BTN”**

No	Aspek Maskulinitas	Frekuensi	Presentase (%)
1	Physical Aspect	4	9,5
2	Functional Aspect	4	9,5
3	Sexual Aspect	15	35,7
4	Emotional Aspect	9	21,4
5	Intellectual Aspect	5	11,9
6	Interpersonal Aspect	5	11,9
7	Other Personal Aspects	0	0
Total		42	100%

### Physical Aspect

A man's physical appearance is a primary indicator in depicting the character of a male. This aspect is evident in traits characterized by masculinity, a fit and strong physique, courage, and a lack of concern for appearance and aging (Chafetz, 2006). Physical attributes become a focal point or attraction for a woman, influencing her initial impression of a man. In the poetry anthology “BTN”, the depiction of masculine physicality is embodied by the figure of “*si aku*” or the barista. The physical portrayal includes the shape of the eyes and the smile radiated by the barista. Below are examples of the physical aspect of a man in Agus Noor's anthology of poetry, “BTN.”

- 1) *“Bayangannya samar kabut pudar  
Matanya rahasia semesta berpijar  
Dan perempuan itu terpesona: cangkir  
Di meja perlaban melayang, cahaya mengalir  
Seperti sungai susu di taman surga, butir-butir  
Gula berhamburan membentuk gugus bintang,  
Segala benda terbang berputaran mengelilingi  
Sang Barista”*



“His image is faint in the fading mist  
His eyes, a secret of the universe, gleam  
And the woman is captivated: a cup  
Floats slowly on the table, light flows  
Like a river of milk in the garden of heaven, sugar grains  
Scatter to form clusters of stars,  
All objects fly in circles around  
The Barista”)

- 2) *“Senyumnya membuat perempuan itu mengerti  
Betapa kesedihan terasa nikmat dalam secangkir kopi”*  
 (“His smile makes the woman understand  
How sadness feels sweet in a cup of coffee”)
- 3) *“Biarkan harum tubuhku  
Menentramkan jiwamu”*  
 (“Let the scent of my body  
Soothe your soul”)

The physical aspects of a man depicted in example (1) capture the image of the barista which leaves women enchanted. The beauty of his eyes, as described in the phrase *“semesta berpijar”* signifies that the barista's eyes possess a unique allure compared to other men. It indicates that the beauty of a man's eyes, as a physical aspect of masculinity, can influence a woman's emotions. It can impact the perceptions and feelings of others, making a man's gaze and the attractiveness of his eyes one of the crucial physical aspects of attracting the opposite sex (Maitria & Yanita, 2022).

His smile also marks his masculinity, as seen in example (2) above. The barista is portrayed as having a sweet and soothing smile. Hence, a man who smiles at a woman indirectly signals his friendly attitude towards her. It can also express the barista's happiness. Through his smile, the man can make the woman feel calmer and happier when looking at him.

The example (3) depicts a man who pays attention to his appearance. Generally, it conveys a positive image and provides an impression of a well-groomed man. In the poem, the barista is described as having a pleasant body fragrance, which makes him appear neat. This well-groomed and fragrant appearance becomes an attraction and can comfort a woman.

These three examples depict a shift in the concept of masculinity in physical attributes. Chafetz's theory explains that men do not care about their appearance (Chafetz, 2006). However, in the poetry anthology 'BTN', the physical aspect of a man is portrayed as someone well-dressed and fragrant, possessing the charm of sharp eyes and a captivating smile. This change represents the meaning of masculinity in modern men. It aligns with research results that indicated a shift in the meaning of masculinity towards men who appear stylish, have clear skin, a bright face, well-groomed hair, and others (Maulida et al., 2018; Nofriani & Hasmira, 2021).

### Functional Aspect

The functional aspect, as a characteristic of masculinity found in the poetry anthology 'BTN', was characterized as the role of the provider. According to Chafetz, a man should be capable of providing anything for his partner's happiness. This statement is implicitly reflected in the poetry anthology 'BTN'. Four pieces of data related to the function of men as providers are identified at the functional level, as exemplified below.

- 4) *“Ya memesan kopi yang berbeda  
Untuk kesedihan yang sama  
Biarkan secangkir kopi ini  
Menghangatkan kesunyianmu”*  
 (“She orders a different coffee

For the same sadness  
Let this cup of coffee  
Warm your solitude”)

- 5) *“Nikmati kopimu, dan rasakan  
Aku yang berdebar mencintaimu”*  
 (“Enjoy your coffee, and feel  
My heart pounding, loving you”)
- 6) *“Untuk itulah kuberi kau jam tangan,  
Bukan untuk menghitung waktu,  
Tapi agar kau tahu seberapa lama aku mampu  
Menjadi kebahagiaan dalam hidupmu”*  
 (“That is why I gave you a wristwatch  
Not to count the hours  
But so you know how long I can  
Be the happiness in your life”)

The functional aspect of men portrayed in examples (4) and (5) is that of a provider. In this regard, a man who cannot wipe away every tear of sadness in a woman's soul does not exhibit the true essence of masculinity. The poetry excerpt tells the story of a woman ordering coffee from a man (a coffee barista). He then fulfills the request made by her. In this case, the barista understands that the woman is going through a period of sadness, so the "I" (the barista) makes a warm cup of coffee to alleviate her sorrow.

Furthermore, based on example 6, it can be observed in 'si aku,' who surprises a beloved woman with a wristwatch gift as she celebrates her birthday. In this scenario, a woman would be delighted when a man offers an expected or pleasant surprise. The astonishment provided by the man becomes a cherished memory and undoubtedly touches the woman's emotions. Hence, giving a gift or a surprise to someone they love illustrates the presence of love and affection in nurturing their partner's feelings and happiness.

However, the poetry anthology 'BTN' falls short of representing the portrayal of men in terms of their functional roles. Functionally, their primary role is seen as breadwinners, while women are often viewed as financial managers (Nurlian & Darulay, 2008). Meanwhile, in this anthology, the role of the breadwinner was not prominent. In this context, the depiction of the barista figure stands out more as someone who provides attention and care to women.

### Sexual Aspect

The sexual aspect in the poetry anthology 'BTN' is portrayed through the assertive attitude of a man towards his female counterpart. It aligns with Chafetz's assertion that an aggressively sexual attitude can be characterized by a caring disposition towards the women one is involved with rather than being indifferent. The researchers have identified 15 instances related to the sexual aspect in the poetry anthology 'BTN'. The following are some representative excerpts.

- 7) *“Biarkan secangkir kopi ini  
Menghangatkan kesunyianmu  
Kopi ini  
Seperti doa  
Yang membebaskanmu  
Dari duka”*  
 (“Let this cup of coffee  
Warm your solitude  
This coffee  
Is like a prayer  
That liberates you

From sorrow”)

- 8) *“Aku mencoba mencintaimu tanpa perasaan gelisah  
Aku mencintaimu tanpa mengharap apa-apa”*  
 (“I try to love you without restless emotions  
I love you without expecting anything”)
- 9) *“Aku punya cara sederhana mencintaimu: dengan  
Selalu mendoakan kebaikan dan keselamatanmu”*  
 (“I have a simple way to love you: by  
Always praying for your well-being and safety”)

Example (7) above illustrates an aggressive sexual aspect. It does not necessarily revolve around romantic gestures alone but also involves care and attention towards the beloved women. In this case, the barista's concern and care for the female coffee customer signify a sexual characteristic. His attitude aims at protecting and preserving the woman's feelings, as well as easing her loneliness and sorrow.

In examples (8) and (9), the male sexual aspect is portrayed as genuine love without expectations. It is consistent with the idea that men who genuinely love women do not make sexual desire their primary goal. They prioritize sincere feelings of love without expecting reciprocation and involve God in their relationship with their partners.

The sexual aspect associated with the urge to engage in sexual activity is not found in the poetry anthology 'BTN'. The depiction of men who prioritize emotions over sexual desire can also be found in the folktales of the Indonesian archipelago, though there are exceptions (Sugiarti et al., 2022). It contrasts with the general expectation of men having strong desires for sexual intimacy with their partners (Lisnawati & Lestari, 2015). This poetry anthology conveys that a true man does not make sexual desire the reward for the sacrifices made in love for their partner.

### Emotional Aspect

A man who exhibits masculine traits must possess the ability to maintain his emotions. It is also conveyed by Chafetz, who states that a man should be capable of controlling his feelings and anger. Emotionally, a man is characterized by being calm and capable of problem-solving with a clear head rather than reacting emotionally. Within the poetry anthology 'BTN', there are nine instances related to the emotional aspect, as illustrated in the following examples.

- 10) *“Suaranya sepelan firman  
Yang belum pernah diucapkan”*  
 (“His voice is as soft as whisper  
Never before spoken”)
- 11) *“Aku akan selalu mengingat pagi bening  
Suara cangkir berdenting dalam bening  
Gemicik air dituang, juga ciuman lembut  
Yang membangunkanku dari perasaan sia-sia”*  
 (“I will always remember the clear morning  
The sound of cups clinking in silence  
The gentle pouring of water and a tender kiss  
That awakened me from futility”)
- 12) *“Satu-satunya yang tak kubisa  
Ialah melupakanmu”*  
 (“The only thing I cannot do  
Is forget you”)

Example (10) above signifies a man's inner calm. Depicting his voice as soft as a whisper suggests that he speaks gently and soothingly. This gentleness and calmness provide comfort to women. In example (11), the man's emotional aspect is portrayed through his patience in accepting his situation. In this context, patience is a step toward reconciling oneself with the circumstances at hand. Through this trait, the self is not burdened by the current situation. It demonstrates that a man must be capable of patience, accepting every circumstance, and continuously striving to find the best way forward. Emotional patience is also evident in example (12) above, portraying the man's resilience, patience, and loyalty.

The emotional maturity in the poetry anthology '*BTN*' is a distinctive masculinity dimension. On the one hand, men have strength and power over women but choose to yield and prioritize feelings of patience and contentment. It is grounded in the awareness that the essence of the relationship between men and women is commitment, not just love (Stassen & Bates, 2010). In this regard, the emotional aspect places men as individuals with high emotional calmness and maturity (Ulya et al., 2021). This finding differs from the research by Sugianti et al., (2022) which asserted that the emotional traits of most men in Indonesian folklore were characterized by anger.

### Intellectual Aspect

At the intellectual aspect, or what can be called intelligence, Chafetz characterizes men as individuals with rational and objective thinking. In the poetry anthology '*BTN*', men exhibiting these intellectual traits can also be found. Based on the conducted analysis, researchers have identified five instances related to the intellectual aspect of men, as exemplified below.

- 13) *“Dan seperti dalam puisi, ia pun bertanya,  
“apa yang berharga dari kopi ini?”  
“tak ada, kecuali bila cangkir itu pecah,  
Dan kau harus menggantinya.”*  
(“And just like in poetry, she asked,  
‘What is valuable about this coffee?’  
‘Nothing, unless the cup breaks,  
And you have to replace it’”)
- 14) *“Sebab hujan bukanlah  
Tentang apa yang jatuh  
Tetapi apa yang akan tumbuh”*  
(“Because rain is not about  
What falls  
But what will grow”)
- 15) *“Cinta mata yang tak membenci  
Mata yang tak berkedip ketika dilukai”*  
(“Love is in eyes that do not hate,  
Eyes that do not blink when hurt.”)

In example (13) above, the intellectual aspect is marked by a man's rationality in approaching a problem. The woman's question, "What is valuable about this coffee?" is answered rationally by the barista, who identifies the value in the cup itself. This response elicits laughter from the woman, as it manages to enlighten her about the importance of rational thinking when facing issues. In her sadness, the woman finds solace and enlightenment in the barista's thoughtful approach.

The intellectual aspect is also reflected in example (14) above, depicting men as logical thinkers with a positive and optimistic mindset. The male figure in the above poetry excerpt logically explains how rain can serve as a means for new life to flourish. Therefore, rain, which might typically carry a negative connotation, such as sadness, can take on an optimistic tone when viewed from the



perspective of male thinking. Hence, in example (14), we can also find an element of optimistic thinking as a characteristic marking the intellectual aspect in the study of masculinity.

Positive thinking as a marker of men's intellectual aspect is also evident in example (15). In this regard, men prioritize rationality and a positive mindset when facing a problem. The ability to handle every challenge reflects men's intellectual prowess. Thus, the intellectual aspect encompasses IQ and emotional intelligence (EQ) (Suprpto, 2018).

### Interpersonal Aspect

Chafetz defines interpersonal aspects as those exhibited by a man with leadership qualities and the ability to take charge in every decision. In the poetry anthology 'BTN', five instances related to these interpersonal aspects, namely leadership and dominance, can be found in the following excerpts.

- 16) *"Cinta ialah apa yang kita perjuangkan  
Dan secangkir kopi  
Cara kita merayakan"*  
(*"Love is what we strive for  
And a cup of coffee is  
How we celebrate"*)
  
- 17) *"Aku mencintaimu karena itulah satu-satunya jalan  
Untuk menyelamatkan kebahagiaanmu  
Dan aku memilih meninggalkanmu  
Karena itulah jalan terbaik untuk kebahagiaanmu"*  
(*"I love you because that is the only way  
To save my happiness  
And I choose to leave you  
Because it is the best path to your happiness"*)
  
- 18) *"Bila maaf umpama pintu  
Di hatiku engkau bisa masuk tanpa perlu  
Mengetuknya lebih dulu."*  
(*"If forgiveness is like a door  
In my heart, you can enter  
Without knocking on it first."*)

In excerpt (16), the masculine demeanor of a man is depicted as possessing leadership qualities. It is evident when the protagonist 'I' confronts a problem. He can solve the problem because he believes in his ability to make the right decisions. Masculinity is also reflected as he manages to alleviate sadness and not become consumed by emotions. Furthermore, the character 'I' displays a high empathy towards women, indicating that a man should not play with a woman's emotions.

Masculinity is also evident in the text excerpt (17), which portrays a man's sense of responsibility. The character 'I' demonstrates it when leaving a woman with a compelling reason. This depiction implies that a man should be determined to make unwavering decisions. The text also portrays the character 'I' leaving a woman he loves because it is the best choice.

In the text excerpt (18), researchers observed both masculinity and dominant interpersonal traits in a man. The character 'I' exhibits a broad capacity for accepting every action, including mistakes made by women. A man's profound love for a woman enables him to accept a woman's mistakes without her needing to apologize first.

Based on the analysis above, it can be stated that Agus Noor's poetry anthology titled "BTN" contains six aspects of masculinity: physical, functional, sexual, emotional, intellectual, and interpersonal. The physical aspect portrays a man who maintains his appearance by having beautiful eyes, a sweet smile, and a pleasant fragrance. The functional aspect places men in the role of providers, implying that a man is responsible for providing material and non-material support to his loved ones.

The sexual aspect portrays men as having assertive sexual characteristics demonstrated through depictions of caring, attentive, and affectionate traits toward their partners. The emotional aspect emphasizes men's ability to control their emotions, suggesting that trivial issues should not easily provoke them. The last aspect was interpersonal, which positions men as leaders who exhibit responsibility and dominance. Furthermore, masculinity in men can be determined by their attitude in confronting problems, seeking solutions, and leading themselves. In the poetry anthology "*BTN*", the most dominant trait of masculinity is the sexual aspect. It is manifested through caring, attentive, and affectionate attitudes towards their partners. This aspect emerges due to the role of men as protectors of women.

Out of the seven characteristics of masculinity, the sexual aspect stands out as the dominant characteristic in Agus Noor's "*BTN*" poetry anthology. However, it is essential to note that the portrayal is not directed toward men driven by sexual desire, as commonly seen in the behavior of teenagers in the real world (Lisnawati & Lestari, 2015). In this anthology, the sexual aspect is portrayed as men prioritizing caring and showing genuine affection towards women without expecting anything in return. This finding differs from the research of Sugjarti et al., (2022) which suggested that many traditional Indonesian folktales still depicted male domination over women in sexual terms (Sugjarti et al., 2022). Therefore, it can be concluded that the dominant sexual aspect in the "*BTN*" anthology strongly stresses emotions rather than sexual desire.

## CONCLUSION

Based on the research findings presented above, it can be concluded that the "*BTN*" anthology's poems portray a man's care, affection, and patience towards women. In this context, Agus Noor showcases masculine traits characterized by care, attention, and affection towards women. His anthology illustrates the facets of masculinity formulated by Janet Saltzman Chafetz, which encompass seven aspects: (1) physical, (2) functional, (3) sexual, (4) emotional, (5) intellectual, (6) interpersonal, and (7) other personal aspects. Among these seven facets of masculinity, the sexual aspect emerged as the most prominent or dominant feature. However, it is essential to note that the sexual aspect here does not focus on men driven by sexual desires but on those who prioritize care, attention, and genuine expressions of love for women without expecting anything in return.

These findings strengthened the notion that modern masculinity has evolved. Hence, masculinity is no longer perceived solely from the perspective of men dominating women. Instead, it emphasizes that men should prioritize care, attention, and affection toward women. It subsequently places women as individuals to be safeguarded and protected rather than objects to be exploited, especially for men's sexual needs. The depiction of men in the poetry anthology "*BTN*" can be ideal for how men should treat women.

The present study offers a distinct representation of masculinity compared to several related concepts. However, it is crucial to note that this portrayal was observed within a poetry anthology by a poet who predominantly wrote romantic-themed poems. Therefore, the research results can be further explored with poetry featuring different themes to obtain a more comprehensive manifestation of masculinity.

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