

# FEMALE MASCULINITY IN THE NOVEL "WANASITU ANNI IMRA'AH" BY IHSAN ABDUL QUDDUS BASED ON JOHN BEYNON'S PERSPECTIVE

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**Abstract:** Unlike other masculinity studies on man masculinity, this study studies female character masculinity in the novel *Wanasitu Anni Imra'ah* by Ihsan Abdul Quddus. The purposes of this study are to describe the form of masculinity in female characters and explain the emergence background of masculinity in female characters using John Beynon's Perspective. This is qualitative research. Data collection techniques used are reading technique and note-taking technique. To analyze the data, the researcher used the Miles and Huberman technique which consists of three steps; data reduction, data exposure, and verification. The results of this study are: 1) the form of masculinity includes the desire of being the chairman of the committee, the leader in the family, in command of her child, rising from failure, never feeling weak, wishing to be a man, rejecting the role of a wife, good at playing soccer, good at boxing, proficient in swordplay; 2) the emergence background of masculinity in the Suad character, such as: being active in school activities, family devotion, divorce, escape from destruction, high opinionated and ambition, strong principle, father's hope of having a son, don't want to be a helper for her husband, and unable to refrain herself, her boxer cousin.

**Keywords:** *masculinity, female, novel.*

## INTRODUCTION

The emergence of masculinity and femininity cannot be separated from the discussion about gender. Gender is the difference in attitudes between men

and women that are constructed socially (Irma, Wahyuni, & Arifin, 2021); that is, the difference is not natural, or God's determination but is shaped by the people (men and women) themselves through an extended social or cultural way (Udasmoro, 2017). Society's view of masculinity often refers to how a man becomes a man who is usually described as masculine or manly. While, femininity often refers to how a woman is described as a woman who is feminine or has tenderness (Nasution, 2017; Wulandari, 2019). Masculinity is often seen as an act stereotypically associated with men or boys. However, masculine is not always identical to men (Hartati, 2020) and feminine is not always synonymous with women. In other words, a woman can also possess masculinity (Hartati, 2020). On the other hand, Halberstam (1998) states that masculinity does not belong only to men and is not only produced by men "what we call 'masculinity' has also been produced by masculine women, gender deviants, and lesbians ."The existence of masculinity brings a new perspective that can carry out masculinity outside the male body but the female body, which is called female masculinity.

Masculinity in women results from gender performativity (Wulandari, 2019); this trait is not born naturally and does not suddenly create and develop. However, this trait can return due to biological and cultural influences and others. Even the construction of masculinity is influenced by matters relating to patterns of social life and cannot be separated from culture and traditions that run from time to time (Fatimah & Pratama, 2021). Different social conditions can build different types of female masculinity, such as aggressive masculinity commonly seen in military institutions, masculinity in sports, economy-based or working-class masculinity, racial masculinity, and homosexual masculinity. While female masculinity is the opposite of the idea that women are weak creatures. Masculinity is synonymous with physical strength and intelligence. Thus, masculinity becomes the opposite of a soft figure. Therefore, female masculinity protests against the idea that women are weak creatures (Pahlevi, 2012).

Based on the explanation above, there is one novel that raises about women who have masculine traits, namely the novel *Wanaitu Anni Imra'ah*. This novel is by Ihsan Abdul Quddus and tells the story of a woman named Suad. A woman who struggles with career, ambition, and love with the demands of gender equality. As a successful politician, her work in the world of parliament and various women's movement organizations puts her in an elite circle of authority. The conventional political framework at the time made it the latest occurrence in gender equality rumors. However, disappointment

shrouded her personal life. She works and puts too much priority on her career and obsesses over her political career. However, behind her brilliant career, it turns out that her personal life is shrouded in emptiness. There is an inner conflict of a woman, thus making this story motivation and an example for women to struggle. The achievement of ambition, desire, or whatever it is called, does not necessarily make her happy (Quddus, 2009). This study focuses on the element of masculinity portrayed by a female character, Suad, viewed from the masculinity theory proposed by John Beynon's perspective.

### **Masculinity From John Beynon's Perspective**

Beynon (2002) defined masculinity as a dynamic experience shaped by various elements, as well as ethnicity, education level, social status, geographical conditions, and so on. According to Beynon (2002) that masculinity consists of many masculinities. In other words, masculinity is a complex part and cannot be reduced to a single form. The key factors that shape masculinity are historical location, physical, and age, lifestyle and status, sexual orientation, education, ethnicity, belief and religion, class and culture, subculture, occupation, and geography (Beynon, 2002). There are still various masculinities among men, while they all have one thing in common: the male body, although it also varies in shape, size, and appearance.

Beynon (2002) added that masculinity is not part of the genetics of men who are carried when they are born, but something that is created and acculturated by social attitudes; they practice and imitate it appropriately. He also contradicts the widely held belief that masculinity is standardized according to the biological traits in which all men are placed, giving them specific psychological and physical attributes (Beynon, 2002). Beynon (2002) mentioned that someone as 'masculine' can be found in a man or a woman. However, little more than a generation believes that men are 'naturally' stronger, competitive, successful, solid, and successful in sports, as well as in business, much more prepared to operate in the 'real world' or outside the home than women. However, it is undeniable that some women also have it. And he also tells us to look at the relationship between culture and masculinity. When we do, we realize that masculinity is not a fixed set of qualities but is as diverse, mobile, and unstable as life itself (Beynon, 2002).

Beynon divides masculinity by its description in each decade, as follows (Pratama & Ningsih, 2021; Nofriani & Hasmira, 2021):

### **Masculine before the 1980s**

The dominant masculine figures are working-class male figures who use their body shape & behavior as dominators, especially over women (Nofriani &

Hasmira, 2021). Men seem very much like fathers, as rulers in the family and able to lead women and creators of fundamental decisions. This masculine design is known as the conventional masculine scheme in western thought. And Pratama & Ningsih (2021) classifies male figures who appeared before the 1980s with the opinion expressed by David and Brannon, in which there are four male characters, namely:

- *No Sissy Stuff* : (appears different from women) a real man should avoid behaviors or characteristics associated with women (Pratama & Ningsih, 2021). In other words, men cannot compete with feminine conditions usually tried by women (Alamsyah, Adji, & Hidayatullah, 2021).
- *Be a Big Wheel* : (becoming someone influential/superior to others) masculinity can be measured by success, authority, and admiration. One must have wealth and fame.
- *Be a Sturdy Oak* : (someone who has power): men need the character of independence, rationality, and energy. A man must always act calm in various situations, not show anger, and not prove his weakness.
- *Give them Hell* : (showing courage) men must have an aura of bravery and aggression and be able to take risks even though the cause and worry require the opposite.

### **Masculine in the 1980s**

Along with the development of masculinity year by year in a different way. John Beynon suggested the term “New Man” to refer to a phenomenon that was first discovered in the 1980s (2002). Simply put, New Man means the idea that humans don't have to follow strict rules to demonstrate masculinity based on the rugged masculinity that was created a few years ago. The idea seems to be a movement to release the attributes of patriarchal masculinity (Khamaduddin, 2020). New Man is divided into nurturer and narcissist (Beynon, 2002).

- New Man as Nurturer

New Man as Nurturer is the first chapter in the New Man heredity that deals with men's reactions to social change and their shifting roles in the 1970s and 1980s, particularly men's responses to first-wave feminism (Beynon, 2002) Men also live their nature like women as creatures with a sense of caring. This New Human Nature as a Caregiver explains that men have gentleness as a father, especially in raising and raising children, by involving the full role of men in the household (Beynon, 2002). Men also understand, respect, and build good relationships with women, caring and sharing. Men are emotional,

sensitive, gentle, show their feminine side, resist violence, are good listeners, and relate to others wisely and democratically. Men are interested in ecology, peace, and radical politics and are advanced in their fields of thought.

- **New Man as Narcissist**

The second part of New Man is New Man as Narcissist, in which men show their flamboyant manliness and elegantuppies' lifestyle. Men increasingly like to indulge in commercial products that make them seem successful such as property, cars, clothes, and so on. They are very ambitious and career lovers to achieve or gain social status and show off their success (Beynon, 2002). New Man's nature as Narcissist suggests men look fit because they are aware of body and muscle health, know how to dress up, and are interested in clothes, fashion, and shopping. The male in New Man as Narcissist is interested in all gadgets and knowledgeable about computer-related stuff (Beynon, 2002).

### **Masculine in the 1990s**

Beynon called this era the New Lad. New Lad is a flashback to when men could behave badly and not worry about criticism (Beynon, 2002). New Lad began with pop music and football (Beynon, 2002), leading to macho, violence, and hooliganism. New Lad traits are that a man builds his life in the world by drinking, partying, soccer or soccer, finding women fun, and liking sex. Men are more concerned with free time or spare time and make jokes that are considered demeaning to women (Beynon, 2002).

### **Masculine in the 2000s**

In the 2000s, new terms such as Metrosexual began to be found in masculinity. Metrosexual men come from the upper middle class. They prioritize fashion and are also members of a respected community in society. Metrosexual men are the type of socialite (people who like to hang out with prestige). They generally have to be knowledgeable or so-called civilized people. Metrosexual men are people who care about an orderly lifestyle, love details, and tend to be perfectionists (Pratama & Ningsih, 2021; Nofriani & Hasmira, 2021).

The concept of masculinity put forward by Beynon (2002) is 'maleness' is biological, then masculinity is culture. Indeed, can never masculinity separated from culture and vice versa. And masculinity is a child of culture, shaped and expressed by individuals and groups differently at times, in different circumstances, and places (Beynon, 2002) And men are not born with masculinity as part of their genetic makeup, but rather something in which they

are acculturated and which consists of a code of social behavior that they learn to reproduce in a culturally appropriate way. It is an index of class, subculture, age, and ethnicity, among other factors (Beynon, 2002). Indeed, globally, men never share the same conception of masculinity, as anthropology suggests, which is interpreted, enforced, and experienced in culturally specific ways (Beynon, 2002). and different masculinities can also coexist in the same environment, as has been proven even in field settings, such as schools (Beynon, 1985; 1989; 2002), hospitals, and prisons (Beynon, 2002).

In connection with the research on masculinity, the researcher found several previous studies, including First Masculinity in *Avengers: Endgame* (Ramadhana & Utami, 2020). Second, Muhammad Khamaduddin entitled *From New Man to New Lad: The Myth of Masculinity in NCT 127's "Kick It" Music Video* which aims to classify the masculinity depicted and reveal the myth behind the representation of masculinity in NCT 127's "Kick It" music video released in 2020 (Khamaduddin, 2020). Third, Reza Chandra Ramadhana and Citra Dewi Utami entitled *The Richard's Masculinity In Film Love For Sale 1*. This study describes the social construction of men as depicted in Richard's male character (Pratama & Ningsih, 2021). Fourth, Benita Christie, Ido Prijana Hadi, & Megawati Wahjudianata, entitled *Representation of Women's Masculinity in the Film "My Stupid Boss2,"* illustrates the description of forms of masculinity by the concept of stereotypical masculinity, which is closely related and cannot be separated from patriarchal culture (Christie, Hadi, & Wahjudianata, 2020). Fifth, Mulyani Pratiwi, Hunan Nurjuman, and Yoki Yusanto, entitled *Construction of Women's Masculinity Against Violence in Thriller Films (Analysis of Semiotics in the Film Killing Marlina Si in Four Acts)* describes the construction of women's masculinity in fighting violence against women (Pratiwi, Nurjuman, & Yusanto, 2021).

And the sixth study, by Liliyana, Ferrari Lancia, and Abdul Aziz, entitled *Representation of Female Masculinity in Agnezmo Dan Megan Fox Lakme Cosmetics Advertisement (Roland Barthes Semiotics Analysis)*. This study describes the masculinity of women in advertisements for cosmetic products (makeup) Agnez Mo and Megan's version of Lakme. Fox, which airs on YouTube and television for 60 seconds (Liliyana, Lancia, & Aziz, 2021). Seventh, Danial Hidayatullah and Wening Udasmoro, entitled *Masculinity and Piety in Abidah El-Khalieqy's Novel Perempuan Berkalung Turban. This study* describes the identification of the relationship between masculinity and piety in the novel *Perempuan Berkalung Sorban* by Abidah El-Khalieqy (Hidayatullah & Udasmoro, 2019). Eighth, Dewi Purnama Sari, Chairil Effendy, and Agus

Wartiningsih, entitled *Masculinity of the Main Character in the Collection of Short Stories by Leila S. Chudori Nadira*. This study explains the effects of masculinity on the main character in the collection of short stories Nadira by Leila S. Chudori including forms, namely all traits, behavior, speech, and thought patterns that indicate the existence of masculinity, and its causes (Sari, Effendy, & Wartiningsih, 2019). Ninth, Siti Wulandari, entitled *Female Masculinity of Alanna Trebond in Tamora Pierce’s Alanna: The First Adventure (Song of the Lioness)*. It analyses masculinity described by Alanna as the main female character in the novel Alanna: The First Adventure (Song of the Lioness) and the cause (Wulandari, 2019).

The nine studies above have several similarities and differences with the current research. The similarities are found in the first study (Pratama & Ningsih, 2021), second (Khamaduddin, 2020), and third (Ramadhana & Utami, 2020), which use masculinity theory based on John Beynon's perspective in revealing data on objects. And the fourth to ninth research (Wulandari, 2019; Sari, Effendy, & Wartiningsih, 2019; Hidayatullah & Udasmoro, 2019; Christie, Hadi, & Wahjudianata, 2020; Liliyana, Lancia, & Aziz, 2021; Pratiwi, Nurjuman, & Yusanto, 2021). While the fourth to ninth studies use the same theme about female masculinity. While the difference lies in the object and type of object (film and novel), the focus of the study and the theory used from previous research. Meanwhile, this study reveals the form, causes, and impact of masculinity on female characters in the Arabic novel entitled *Wanasitu Anni Imra’ah* by Ihsan Abdul Quddus using the same theory of masculinity proposed by John Beynon.

Based on these similarities and differences, the position of this research among previous studies is to add findings about masculinity to female characters in Arabic novels and to continue previous research with a different focus of discussion. So it can conclude that previous studies can be used as a reference or basis for conducting this research. Thus, the aims of this study are: to reveal 1) the form of masculinity in female characters in the novel *Wanasitu Anni Imra’ah*, 2) the emergence background of masculinity in female characters in the novel.

## METHOD

### Data collection

Data collection techniques used in this study were reading and note-taking strategies. According to John Beynon's perspective, the researcher used

the reading technique to read the entire contents of the novel and identify the part that includes female masculinity. The researcher uses the note-taking method to record the data that the researcher has obtained from the reading technique so that the information is recorded and monitored in a systematic and well-organized manner. After reading and then taking notes, this is where "read and record" becomes a data collection technique (Kurniawan, Mufliah, & Mudrikah, 2021). After collecting the data, the researcher validated the data using a credibility test. This credibility test is carried out in two stages: increasing persistence and triangulation.

### **Data analysis**

While the data analysis technique that the researcher uses is the Miles and Huberman model, which consists of three streams of concurrent activity: namely: data condensation, data exposure, and conclusion drawing/verification (Miles, Huberman, & Saldaña, 2014).

## **FINDINGS AND DISCUSSION**

Based on the data obtained, the researcher found the form and emergence background of masculinity from a female character in the novel *Wanasitu Anni Imra'ah* by Ihsan Abdul Quddus based on John Beynon's perspective. In the results and discussion section, the researcher presents a description of the data in a table to make it easier for readers to understand the writing by dividing the discussion into two focuses of debate; the forms of female masculinity, the background of the emergence of masculinity in women based on the data in the novel *Wanasitu Anni Imra'ah*, are as follows:

### **Forms of Female Masculinity**

The researcher found ten forms that describe the masculinity of female characters in the novel *Wanasitu Anni Imra'ah* by Ihsan Abdul Quddus. As for the summary of the form of masculinity in the female character, the researchers explain it using the following table:

Table 1. Forms of Female Masculinity

No.	Masculine Characteristics	Forms of Female Masculinity
1.	Be A Big Wheel	Always be the chairman of the committee

	Desire to be a leader in the family
	Be a leader for her child
2. Be A Sturdy Oak	Always rise from failure
	Never feel weak
3. No Sissy Stuff	She wishes to be a man
	Rejecting the role of a wife
4. New Led	Good at playing soccer
	Good at boxing
	Proficient in practicing swordplay

Based on Table 1. Forms of female masculinity above, briefly the researchers found the conditions of masculinity in women in Ihsan Abdul Quddus' Wanasiu Anni Imra'ah Novel in the form of having leadership traits, including; always being the chairman of the committee, desire to be a leader in the family, be a leader for her children, and have strong characteristics, including; rising from divorce, never feeling weak, and also wanting to be a man; dreaming of being a man, rejecting the role of a wife, so that it triggers her to practice in various men's games: good at playing football, good at boxing, good at swordplay. As for a detailed explanation related to masculinity that occurs along with the results of the analysis, the researchers describe as follows:

### ***Be a Big Wheel***

A person becomes an important character/superior to others; these characteristics of masculinity can be measured from the success, power, and admiration of others and must have wealth and fame.

Wanting to be the chairman of the committee.

A committee Chairman is one form of someone with a leadership spirit. Often a leader is a man, but on the other hand, a woman can also have a leadership spirit to lead an activity or organization. In this case, the Suad figure is often the chairman of the committee in several school activities, as described below:

و كنت رئيسة لكل تنظيم.

*I was the head of every organization... (Quddus, 2009, p. 10)*

Suad as an activist in school activities and associations, made her have close relationships with teachers, school principals, and people in her

environment so that she gained the trust of being the head of various school activities, and it also made it easier for her to coordinate her friends in school activities.

With this, Suad looks masculine with an inherent leadership spirit which she can lead her committee members in an event. This can be categorized as "be a big wheel," that is, someone becomes an important/superior figure to others, or this includes the masculinity of the era before the 1980s, which is someone who can become a ruler and a person who can lead and the primary decision maker (Beynon, 2002). Therefore Suad often becomes the chairman because she looks superior and becomes an important figure because she has a relatively close relationship with the others.

#### Desire to be a leader in the family

In the family, being the head of the family means understanding the potential of all components of the family, both the possibility of oneself, their spouse, and their children. By understanding the potential of all family members, it is easy for a leader in the family to take a position and exert influence through that position. Being a leader in the family means taking the correct place and moving other people who are part of the family from various directions (Cholil, 2007). In this case, the Suad character has a desire to become a leader in her family, which is described as follows:

أن أكون شخصية قيادية زعيمة.. أن أخدم كقائدة تفرض آراءها.

*To be a leading leadership figure. To serve as a leader who imposes her views...* (Quddus, 2009, p. 8)

The man is the one who should lead the family, but in this case, Suad has the desire to lead the family, which she describes when she gets married later. Because she does not want to be a servant who only obeys orders in her service, Suad thought that marriage would only make her a servant her husband ordered her to do. At the same time, she did not wish to do so. Therefore Suad prefers to be the leader in her future marriage so that she is not ordered to do so.

And this shows that Suad wants to lead because she doesn't want to be ordered. So Suad seems to have a masculine character, which is what a man should lead, but this is the opposite. This can also be categorized as "be a big

wheel," someone becomes a critical character/superior to others (Beynon, 2002). Because she wants to appear excellent to her husband.

### Being a leader for her child.

Indeed, every father is a leader for his family and is responsible for them, and a woman is a leader for her husband's house and children (Muthia, 2021). This shows that the highest leader in the family is the father, but there are fragments of text in the novel in which a woman named Suad considers herself the highest in the family, which is described as follows:

فأنا القيادة العليا بالنسبة لابنتي

*I am the supreme leader of my daughter...* (Quddus, 2009, p. 156)

After the divorce, Suad and her daughter moved to her parent's house, where her child's affairs were left to her mother to replace her role as a mother. Even if the child's business is left to her mother, Suad remains her son's supreme leader, for whom only she can make all decisions regarding her son because Suad has created a formula related to the relationship between her mother and child. This shows that Suad has the soul of a leader who can lead a family.

And based on the three data described above, it shows the Suad figure as a person with a masculine character, namely a high leadership spirit. So we know that this male trait, namely the nature of leadership, is not only possessed by men, but women can also have it.

### ***Be a Sturdy Oak***

A man who has strength requires the nature of rationality, power, and independence. A man must remain calm in various situations, not show emotions, and not show her weaknesses. This is one of the characteristics of masculine traits that can happen to women. The explanation of a woman who has power include:

### Rising from failure

Always rise from failure is an act that shows that the person has strength in him. The data showing this is as follows:

اعترف بأن في حياتي نقطة فشل تكررت أكثر من مرة .. وتحولت نقطة الفشل إلى مركز فشل دائم، وقد كنت دائماً أقوى من الفشل..

*I admit that in my life, there was a point of failure that was repeated more than once.. and the point of failure turned into a center of permanent loss, and I have always been stronger than failure..... (Quddus, 2009, p. 7)*

Failure often comes to Suad, and every failure appears in her life, she always tries to rise from that failure that hinders her steps or erases her existence to the point where she has the strength to master the loss and suppress it until she does not give a chance to approach it, even if it is just a smear. Her image that she has displayed in public. This is what makes the Suad character look masculine in herself.

Ideally, a marriage intends to make the family happy forever. Good and honorable goals are often disbanded in the middle of the track and can not be adequately realized as expected by almost everyone, and many end in separation. Divorce here can be termed as the termination of their marital relationship. Rising from a divorce is an act that also shows that the person has power within herself. The data showing this is as follows:

ربما كنت فعلاً عبطة ولكن عقلي كان يؤكد لي أن هذا ما كان يجب أن يحدث حتى أخرج من دائرة فشلي .. حتى أتفرغ لبناء نفسي .. حتى أركز على مصالحي الذاتية

*Maybe I was foolish, but my mind was assuring me that this was what should have happened to get out of my cycle of failure..so that I could devote myself to building myself..so that I could focus on my interests... (Quddus, 2009, p. 77)*

After Suad's divorce from her husband, she admitted that she was in a failure where she failed to become a wife and failed to become a woman who could not balance home and work life. This makes Suad struggle to rise from that failure, struggle to kill that feeling, and eradicate the need for men. As Suad said, this is her choice to be free from the cycle of failure.

Never feel weak

A strong character will be formed from the process, honed with various situations, and firmly rooted in the belief in one's own potential (Setiawan &

Dewi, 2021). This is found in the text fragment in this novel which is described as follows:

وَلَمْ أَكُنْ أَدْرِي أَيَّامَهَا أَنِّي عَبِيْطَةٌ

*And I don't feel that I'm a weak woman.* (Quddus, 2009, p. 40)

Suad never felt weak, as she was used to it from childhood. That's what made her strong until she reached this age.

### **No Sissy Stuff**

A real man should avoid behaviors or characteristics associated with women (Pratama & Ningsih, 2021). In other words, men should not touch the feminine things that women usually do (Alamsyah, Adji, & Hidayatullah, 2021).

She wishes to be a man

Every human being wants to be better and having something good is a natural given to humans. Everything that is desired will undoubtedly be crossed in the human mind. This is described in the novel as follows:

أَنَا أَصْبَحْتُ وَلَدَهُ ..... وَأَنَا وَلَدَهُ.

*I became her son... and I became her son...* (Quddus, 2009, p. 18)

Suad and her sister are daughters who cannot carry on their father's goals and ideals. Suad dreams of being her father's son because she wants to continue her father's dreams. She is her father's son, full of ambition in many ways, such as being active in social activities, which can help her long for the presence of a son in her family.

Rejecting the role of a wife

Rejecting the role of a wife is a refusal proposed by Suad because women cannot be imprisoned by marriage and are limited to being a mother only. And for him, women are not servants to their husbands or children. The expressions related to this are as follows:

لَسْتُ أَنَا ... لَا أُرِيدُ أَنْ أَكُونْ خَادِمَةٌ

*Not me... I don't want to be a maid...* (Quddus, 2009, p. 8)

Suad indeed does not refuse to be a mother or a maid for her husband but on the condition that, if the marriage does not use a narrow concept of devotion and imprison her, she has her concept in her marriage, which image must be in a broad context and not imprison. She must be a leader in her service.

### **New Led**

The male figure builds his life in the world by drinking, partying, soccer or soccer, finding women fun, and liking sex.

#### Good at playing soccer

Football is a game played in teams using a soccer ball in which there are two teams, and each team consists of 11 players who play on a soccer field (Wahyudi, 2020); men identically play this game. But undeniably, a woman can also play soccer with her male friends on the field. As the Suad character in the novel shows, as follows:

و كنت أراقب الأولاد الذين يلعبون الكرة في الأرض المجاورة وأنا أقاوم نفسي حتى لا أندفع وألقى  
بنفسي بينهم وألعب معهم ...

*I was watching the boys playing ball on the ground next door, and I was resisting myself so as not to rush and throw myself among them and play with them... (Quddus, 2009, p. 9)*

Suad is a woman who participates in playing soccer with her male friends on the field. Suad often watched the boys play football until she also played with them. It is undeniable that this makes Suad appear to have a masculine character because she plays a game that is identical to men.

#### Good at boxing

Boxing is a martial art using fists played by two people in the ring (Fe, 2020). This sport is synonymous with matches between men, but women can also play this game with masculine traits. Like Suad, who asked to be taught to play boxing, as explained by the following description:

فأخذت ألح عليه أن يعلمني ويدربني على هذه اللعبة حتى رضى أخيرا ...

*I insisted that she teach and train me in this game until she was finally satisfied....*  
(Quddus, 2009, p. 9)

Suad whined about being taught the game of boxing by one of her uncle's sons, who was a good boxer until her cousin wanted to teach her even though the way Suad played boxing was not like how fighters play.

Proficient in practicing swordplay

Fencing is a martial art/sport that uses a sword as a weapon (Fe, 2020), which has developed into a cultural art of agility sports with weapons that emphasize ability techniques such as cutting, stabbing, or parrying opponent's weapons by using skills in utilizing hand agility (Pahlevi, 2012). As this is also described in the novel as follows:

وإن كنت بعد ذلك مارست رياضة أخرى كان الأولاد على أيامي يحتكرونها وهي رياضة المبارزة  
بالسيف أي الشيش

*And if after that I practiced another sport, the boys used to monopolize it during my days, which is the sport of fencing with the sword, i.e., the blinds. (Quddus, 2009, p. 9)*

Fencing is a game that boys often play. And Suad also practiced fencing because the game was being played by boys at the time, which made Suad want to practice the sport. It also makes suad appear masculine because she practices fencing, which is identical to men's sports.

### **The Emergence Background of Female Masculinity**

There are several conditions in which masculinity appears in women due to several factors. In practice, women also rely on strength at work. They also use firmness and courage when making decisions in certain situations. In the novel Wanasi Anni Imra'ah by Ihsan Abdul Quddus, the researcher finds the background of the emergence of female masculinity, which is described in the following table:

Table 2. The Emergence Background of Female Masculinity

<b>Masculine Characteristics</b>	<b>Forms of Female Masculinity</b>	<b>The Emergence Background of Female Masculinity</b>
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	Always be the chairman of the committee	Too active in school activities Devotion to her family for an argumentative ruling attitude
<b>Be a Big Wheel</b>	Desire to be a leader in the family Be a leader for her child Always rise from failure	Divorce with husband Escape from destruction Differences of opinion and too much ambition
<b>Be a Sturdy Oak</b>	Never feel weak	The principle since childhood
<b>No Sissy Stuff</b>	She wishes to be a man Rejecting the role of a wife	Father's hope of having a son Don't want to be a helper for her husband
<b>New Led</b>	Good at playing soccer Good at boxing Proficient in practicing swordplay	She could not refrain to play Her cousin was a boxer

Based on Table 2. In the background of the emergence of female masculinity above, the researcher briefly found the emergence background of masculinity in female characters that occurred in the novel Wanasi Anni Imra'ah by Ihsan Abdul Quddus. The researchers describe in detail as follows:

### ***Being a Big Wheel***

Too active in school activities

Since entering school, Suad has indeed made many achievements both in terms of lessons and social activities at school, which she balances between the two. As an activist at school, she is always active in various activities and associations. This is the background for Suad to head multiple school activities.

كنت أساهم في كل النشاط المدرسي حتى في فرق التمثيل وفي احتفالات المناسبات..

*I participated in all the school activities, even in the acting teams and in the celebrations of events... (Quddus, 2009, p. 10)*

Devotion to her family for an argumentative ruling attitude

Suad didn't want to be a servant in her family; she didn't want to be ordered around. Because the concept of marriage is not a service based on

obedience to orders. So this is the background for Suad to want to be a leader in her family.

لَا كَتَابَةٌ تَتَلَقَّى الْأَزَاءُ فِي صِيَغَةِ أَوْامِرٍ، أَوْ تَتَلَقَّى الْأَوْامِرُ فِي صِيَغَةِ آرَاءٍ.

*Not as a follower who receives orders in the form of orders or receives orders in the form of opinions... (Quddus, 2009, p. 8)*

#### Divorce with husband

After Suad's divorce from her husband, she lives again with her parents, whose children are with her and are cared for by her parents from when the child begins to talk until the child grows up. Suad makes a formula about motherhood and the relationship between mother and child, which refers to the pattern of organization in politics. Suad is the supreme leader, her mother is the implementer supervisor of the decision, and her children act as the people who carry out the decision. And that is the reason for Suad affirming that she is the highest leader for her son.

تَرِيدِينَ الطَّلاقَ؟..... خَالِصٌ .. اتَّفَقْنَا .. كَمَا تَرِيدِينَ .

*Do you want a divorce?..... OK.. we agree.. as you wish... (Quddus, 2009, p. 76)*  
a) *Be a Sturdy Oak*

#### Escape from destruction

Avoiding destruction is why Suad always rises from the failures that come her way. Suad believes that always getting up and fighting all the things that make her fail is the best thing she can do to save herself from destruction. If she doesn't do that, she will most likely fall and fail to achieve what she wants.

وَيَجِبُ أَنْ أَعْتَرِفَ بِهَا لِأَنْقَذَ نَفْسِي مِنَ الْأَنْهِيَارِ الْكَامِلِ ..

*And I must admit it to save myself from a complete meltdown... (Quddus, 2009, p. 7)*

#### Differences of opinion and too much ambition

The divorce occurred because of differences of opinion between Suad and her husband, and Suad was more concerned with her career ambition than her household. This is what causes Suad to fail in her marriage, fail to become a wife and fail to become a woman because she cannot balance her home life with her career, which is the background for Suad to rise from her divorce to live her life without a man.

عندما تكون فارغاً تماماً فراغك بالحب .. لا .. أنا لا أستسلم للفراغ .. والحب دائماً لا يكون إلا دافعاً للبناء .. ونحن لا نبني

*When you are empty, you fill your emptiness with love... No... I do not give in to vacancies... Love is always only a motive for building.. and we do not build...*  
(Quddus, 2009, p. 76)

The principle since childhood Suad has instilled the value since she was a child never to feel weak, namely always to be strong. Because of that, she became accustomed to always being strong in any situation she faced from childhood until she grew up. That's what made her strong until now. This is why Suad never feels weak.

ربما أخترت طريقي في الحياة منذ كنت طفلاً.

*I may have chosen my path in life since I was a child...* (Quddus, 2009, p. 7)

b) *No Sissy Stuff*

Father's hope of having a son

Suad's father understands her better than her mother because she is very proud of Suad's passion and success in various fields, she also supports Suad to be active in social activities. This is what cures the father's longing for the presence of a son. her father hoped for a son who could carry on her ideals. And it was Suad who incarnated as a son for her father who could continue her father's standards and plans. she considers herself a son of her father. This is the background for Suad to dream of becoming a boy.

ولعله كان يعلق على كل آمال الأب في ابنه الولد لا في ابنته

*Perhaps she was attaching all the hopes of a father to her son, not to her daughter*  
(Quddus, 2009, p. 18)

Do not want to be a helper for her husband

Not wanting to be a servant to her husband and an errand boy for the children were Suad's reasons for her refusal to play the role of a wife imprisoned in marriage. For this reason, Suad wanted to be a leader in her service or marriage.

الزواج والأمومة ليس كل ما تصلح له المرأة .. خادمة زوجها وخدمة أولادها...

*Marriage and motherhood are not all that a woman is good for.. the servant of her husband and her children..... (Quddus, 2009, p. 8)*

She could not refrain to play

Suad often wondered why a boy had a game that a girl wouldn't usually play. Suad often watched her male friends play ball on the soccer field until she couldn't stop herself from playing with them. But she kept playing until she was a woman who was good at playing soccer for her size as a woman. This is the background of Suad playing soccer with her male friends.

و كنت أراقب الأولاد الذين يلعبون الكرة في الأرض المجاورة وأنا أقاوم نفسي لا أندفع وألقي

بنفسي بينهم

*I saw the boys playing soccer on the ground next door and fought back so I wouldn't rush in and throw myself between them. (Quddus, 2009, p. 9)*

Her cousin was a boxer

Suad likes various sports, which are the opposite of her as a woman. Besides, Suad has an uncle, and one of the uncle's children is a reliable boxer. Therefore, she should always ask to be taught the sport while whining, and finally, her cousin wanted to train Suad. This is the background for Suad to practice boxing.

فقد كان ابن عمى يلعب الملاكمة ومن المتفوقين فيها..

*My cousin used to play boxing, and she excelled in it. (Quddus, 2009, p. 9)*

Some of the data above show that Suad is indeed a person who likes the world of sports. She enjoyed many sports until she became proficient in them, such as ropes, swimming, soccer, boxing, and swordplay. This shows Suad has a

masculine nature because she is gifted with boys' games that girls don't usually play.

## CONCLUSIONS

Masculinity is indeed identical to men, but it is undeniable that a woman can also have masculine traits, and men can also have feminine characteristics. This trait is not innate from birth but the construction of the human itself through a long social and cultural process. And masculinity in the female character, namely Suad, is a description of the masculine nature that exists in herself because it has been ingrained or constricted in her since she was a child and got stronger when Suad experienced the problems she faced during her life.

Based on the discussion in the novel *Wanasitu Anni Imra'ah* by Ihsan Abdul Quddus about the masculinity of the Suad character, which is by John Beynon's theory, two conclusions can draw, namely: 1) the form of masculinity possessed by the Suad character in the novel *Wanasitu Anni Imra'ah* including always be the chairman of the committee, desire to be a leader in the family, be a leader for her child, always rise from failure, never feel weak, she wish to be a man, rejecting the role of a wife, good at playing soccer, good at boxing, proficient in practicing swordplay; 2) the emergence background of masculinity in the Suad character, such as: too active in school activities, devotion to her family for an argumentative ruling attitude, divorce with husband, escape from destruction, differences of opinion and too much ambition, the principle since childhood, father's hope of having a son, don't want to be a helper for her husband, and she could not refrain herself to play, her cousin was a boxer.

## SUGGESTIONS

*Wanasitu Anni Imra'ah* by Ihsan Abdul Quddus is an exciting novel; in this novel, many aspects can be studied further and in-depth, and there are many exciting aspects to discuss. And the research that uses the same theory can also be continued because there are still many variations of the novel that can study more deeply in terms of masculinity. This research still looks far from perfect because of its many shortcomings. Therefore, the researcher hopes that other researchers can develop and expand this research with the same theory and different objects or vice versa to improve the quality of research on masculinity in women.

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