



**REPRESENTATION OF THE FATHER FIGURE IN PARENTING IN THE LATEST
INDONESIAN NOVEL: A STUDY OF FATHER'S MASCULINITY**

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Abstract

Discussions about masculinity, in general, will be associated with certain stereotypes of masculinity. This study aimed to describe the representation of masculinity-fatherhood in the latest Indonesian novels. This research was descriptive qualitative research using the fatherhood theory by Asy'ari and Ariyanto. Data sources were several novels entitled *My Father (Not) a Liar* (Tere Liye), *Ayah* (Andrea Hirata), *Saturday with Father* (Adhitya Mulya), and *Father Loves Without End* (Kirana Kejora). The steps of data analysis in this study used the technique stated by Miles, et al (2014: 10-12) which included collecting data by means of repeated reading of the novel manuscript and then marking/coding the data found, condensation, and categorizing, analyzing, and drawing a conclusion. The results of the research showed that there was a male role as a son, husband, or father who participated in the domestic sphere while still making or showing his masculine side who show with communication, responsibility, interaction with children, teaching methods, and supervisory roles. The conclusion was father's involvement in the parenting role was a manifestation of emotional closeness, the father's accessibility, and responsibility in various aspects. This was a form of support for men who are more pro-feminist where men can share roles in various aspects. This paternal role was also shown as a form of crossing over between masculine and feminine gender roles, which was a reaction to the hegemony of masculinity as a form of effort to eradicate the dominant father's role in a family.

Keywords: *paternal masculinity, father figure in parenting, masculine and feminine gender roles, latest Indonesian novel*

INTRODUCTION

Studies on gender issues are still rare or little that allude to or analyze masculinity. Discussions about masculinity, in general, will be associated with certain stereotypes of masculinity, such as being strong, brave, dominating women, being tough, aggressive, competitive, and having control. These stereotypes in the end always influence the way a person views men and their masculinity. The role of men is also often presented as trouble maker, connoisseurs of patriarchy, and subordinates to women. Even in fighting for gender equality, it is necessary to present the role of men. Wandu (2015: 253) explains that efforts to improve women's lives do not mean fighting men, but positioning men so that men are no longer subjects and women are no longer objects.

On the other side, men also experience pressure to fulfill their male standards. The norm of masculinity in patriarchal culture requires men to always be wise, protectors, and nurturers, which of course requires emotional maturity. They are overshadowed by the fear of not being able to fulfill all the demands that have so far been seen as the duty of men. Men are often not considered "real men" when they are unable to fulfill these norms, it is as if they have lost their dignity as a human being who was created with the male gender. So far, men also bear the burden of the stigma of "strength and power" attached to them. Masculine and feminine exist in every human being and are not permanent as one side. Like a coin that has two sides with two different descriptions on both sides.

It is undeniable that this is the trigger for a series of phenomena of gender bias, which later manifests gender stereotypes and places one party in the position of "great throne" or

dominates and the other is subordinated. If men or women do or experience socialization from what was said before, then it will be considered as a feminine man and a masculine woman. This image is passed down from generation to generation, until it becomes a cultural hierarchical structure that must be believed, for example, if you want to be considered a complete man. An erroneous premise moreover is transformed into a doctrine and ironically this denial results in the reduction of stereotypes of men and women in the eyes of society.

This problem of masculinity and duality also affects men when they become a father or what is usually called fatherhood. Father is a masculine figure that developed around the 1980s with the initial term new man as nurturer (Beynon, 2002: 100). Depictions of fathers or men still fall into the category that supports hegemonic masculinity which emphasizes the breadwinner over his role as a parent. Therefore, reconstruction and even deconstruction need to be carried out again and new methods are needed so that men and women can adapt existentially materially, emotionally, and raise (domestic) children together.

In line with Gregory and Milner (2011: 589) who say that there is a new public agenda for the role of men in the family which is called "new fatherhood" related to generational changes in gender attitudes and socio-demographic changes (especially in increasing women's participation in the market). work). This renegotiates gender roles in households and makes parenting in this era of modernity important so that orthodox, traditional, or hegemonic masculinity norms that marginalize fatherhood are no longer relevant given the social dynamics that are influenced by social change and the era towards gender equality.

Looking at the various explanations about the issues in the phenomenon above, especially paternal masculinity, which developed, people began to respond, one of them was writers, as a way to reconstruct this masculinity. Writers make literature as a medium to be able to influence a wide audience. They don't just write about masculine themes, and other phenomena of reality, or authoritarian imaginativeness, in life in their works. In Indonesia, Literature also has a significant position in society, among other things, influencing the "nature of thought" of society and the socio-culture of society, such as fostering empathy, sympathy, and a sense of respect. Therefore, reconstruction and even deconstruction need to be carried out again and new methods are needed so that men and women can adapt existentially materially, emotionally, and raise (domestic) children together.

When the depiction of men in Indonesian literature is always dominated or inserted by norms of strong masculinity, having power over the opposite sex and their world, synonymous with the public space, to the point of being violent, more and more works appear that show the other side of the depiction of men. Literary texts that feature male figures, especially his father figure, among others did Andrea Hirata through his novel entitled *Ayah, Tere liye* with his novel *My Father (Not) a Liar*, Adhitya Mulya with his *Saturday with Father*, and Kirana Kejora with her novel entitled *Father Loves Without End*. The reason for selecting the four novels is based on the common thread contained in them, the character shown in the novel above shows a new phenomenon, namely the figure of a man who is sad, sensitive, and even cries. The nature that is generally paired with women begins to be manifested in the characteristics of the characters in Indonesian novels.

In simple terms, these four novels represent the hidden side of a father or husband—gender (body)—which is still rare or even considered deviant when done by men. It can be said that this novel is part of the prologue in opening up the understanding or representation of social change regarding masculinity and domestic affairs through the movements of the father figure, and can be a bridge to connect in gender equality efforts. Representation of the function of literature for society in the context of the horizon of expectations, social and cultural (Sujarwa, 2019: 12-14).

By referring to the description of the background above, this research is examined and focused on forms of masculinity and how the construction of paternal masculinity is

represented in the four novels as the latest Indonesian novels. This is an effort to create gender equality and create masculinity that is more inclusive and pro-feminist.

Unlike the studies above, This study uses the concept of paternal involvement which is recategorized by Asy'ari and Ariyanto (2019:39) as a scalpel to examine how the representation of paternal masculinity in father figures is presented in modern Indonesian novels. In representing the father's role in parenting, Asy'ari and Ariyanto (2019:39) put forward the concept of Paternal CRITSM which categorizes the dimensions of the father's involvement in parenting. This recategorization is based on several theories about paternal involvement which are summarized and adapted to parenting behavior or habits in Indonesia. The paternal concept of CRITSM is communication, responsibility, interactions, teaching, and monitoring.

Redefinition of the role of father requires men to be able to enjoy a closer relationship with their children and get out of patriarchal constructions that have been considered taboo for men to be able to play a role in parenting. For mothers, this means that they must trust their partners and stop thinking of themselves as the primary parenting role and give fathers space to become intimate with the intimate dimensions of care. Fathers should be obliged to taste parenting and not be allowed to hide behind the many legitimate excuses provided by hegemonic masculinity and the patriarchal system.

This study aimed to describe the representation of masculinity-fatherhood in the latest Indonesian novels. Thus, this research can be continued by considering the study areas that have not been explored but have the potential to be discussed because of generational changes in gender attitudes and socio-demographic changes (especially in increasing women's participation in the labor market) which renegotiate gender roles in the household while reconstructing hegemonic masculinity and supporting pro-feminist men. The study of paternal masculinity in recent Indonesian novels is one of the studies that can show if there are patterns, variations, and shifts in the norms of masculinity that apply in Indonesia.

METHODS

This study uses a qualitative method which in its application is descriptive. The theory used in this study is the fatherhood theory promoted by Asy'ari and Ariyanto which includes communication, responsibility, interaction, teaching, and supervision. The data sources in this study were the novel *My Father (Not) a Liar* by Tere Liye, the novel *Ayah* by Andrea Hirata, the novel *Saturday With Your Father* by Adhitya Mulya, and the novel *Father Loves Without End* by Kirana Kejora.

Data collection techniques in this study is a library/documentation technique in which the method of data collection used in this technique is obtained from written sources. These written sources can be in the form of books, literary works, journals, theories, and the results of previous research. This research originates from literary works, namely texts in Indonesian novels which have the theme of fathers. Data from library sources are taken according to the interests and objectives of the research which in this case will examine the forms of masculinity and representations of paternal masculinity in father figures depicted in several recent Indonesian novels.

The steps of data analysis in this study used the technique by Miles, et al (2014: 10-12) which included collecting data through repeated reading of the novel manuscript and then marking/coding the data found, then the data that had been found was sorted. and categorized, then the data is analyzed, and conclusions are drawn.

FINDINGS AND DISCUSSION

Result

Based on the research conducted, the following will show the results of research regarding the representation of paternal masculinity in father figures in the latest Indonesian novels. The results of this study are presented in table 1 which are classified based on the theory by Asy'ari and Ariyanto.

Table 1. Data on the representation of paternal masculinity in the latest Indonesian novels

No.	The Substantial Paternal Concept	Form of Paternal Concept	Number of Appearances	
			F	%
1.	Communication	Entertain	3	7,6
		Give advice	27	69,2
		Appreciate children	1	2,5
		Praise	4	10,2
		Encourage children	1	2,5
		Persuading children	2	5,1
		Apologize	1	2,5
		Total Data	39	22
2.	Responsibility	Pick up and drop off	9	32,1
		Wake up the child	1	3,5
		Provide for children	3	10,7
		Caring for children	5	17,8
		Parenting	5	17,8
		Taking care of children's needs.	5	17,8
		Total Data	28	15,8
3.	Interaction	Accompany children	6	9,2
		Expression of affection	20	30,7
		Storytelling	2	3,07
		The existence of a father who can be reached by children	11	16,9
		Play with children	4	6,1
		Establish an emotional connection	1	1,5
		Activities with children	13	20
		Physical touch	7	10,7
		Invited to mother's grave	1	1,5
Total Data	65	36,7		
4.	Teaching	Domestic affairs	1	3,03
		Teaches morals	14	42,4
		Teaching attitude to children.	7	21,2
		Make rules	1	3,03
		Teaching religion to children	3	9,09
		Teaches skills	4	12,1
		Teaches knowledge	3	9,09
Total Data	33	18,6		
5	Supervision	Supervise the daily life of children	5	41,6
		Supervise children's activities	2	16,6
		Supervise school development and children's learning	3	25
		Supervise the child's behavior	2	16,6
		Total Data	12	6,7
Total Overall Data			177	100

Discussion

The representation of paternal masculinity in father characters in the four novels studied appears in six forms, namely communication, responsibility, interaction, teaching, and supervision. Below, we will explain in more detail the five forms of fatherly masculinity in the novels *Ayah, My Father (Not) a Liar*, *Saturday With Father*, and *Father Loves Without End*.

Communication

Child development initially starts from the communication skills found in the family. Communication in the latest Indonesian novels includes entertaining, giving advice, appreciating children, giving praise, encouraging children, persuading children, and apologizing. Good communication skills within the family will be able to create good preconditions for the child's mentality and character. Communication can be a bridge for parents and children to convey hope, input, and support to children. Cherry and Geirsten (2021:1) said that emotion regulation during childhood is also important to many developmental tasks, including academics, peer relationships, and internalizing and externalizing behavior.

Efforts to realize these emotional, cognitive, affective, and spiritual qualities can be done through communication. Parents can make the most of their precious time with their children by building quality communication as an "emotional guide" and fostering understanding, empathy, and communication skills for the child. In addition, communication colored with openness will create a warm and comfortable atmosphere in family life.

One of the functions of communication itself is to advise children. Communication can be a bridge for parents to be able to teach children to deal with the dynamics of life and become teaching to tell about good and bad things. The advice can explain the concept of nature, values, and morals to children. This is also a form of direction from parents to their children and this can be seen in the data that appears in the quote below.

I ask you to dream as high as possible. With conditions, you are diligent and do not give up. I ask you to dream as high as possible. But dreams without a plan and action will only make your wife and children hungry.
Chase your dreams. plan. do it. Love deadlines.
I love you guys."

(Mulya, 2014:151-152)

The quotation above shows the existence of a father's function as an educational function, an affective function, and a protective function where parents can direct and teach their children about life values. Gunawan Garnida as the father character in this novel tries to remind and teach his children that good planning is important. He warned that the consequences that would arise from planning that was not mature enough would have an impact not only on oneself but also on others.

From the explanation above, it can be seen how the construction of fatherly masculinity which was built through verbal communication carried out by Gunawan Garnida to his children is the embodiment of the image of masculinity. The image of masculinity that is built is the protective role of the family performed by Gunawan Garnida. It appears that there is an ideological instillation that then occurs in the process of internalization in their children in everyday life which is manifested through communication. Communication is a way to build a masculine image and socialize the norms of life. As mentioned by Connell and Messerschmidt (2005) that gender is an important factor in how children learn about emotions, as men and women are socialized to express emotions according to gendered roles defined by cultural norms that vary across communities and contexts.

The sentence closes with the sentence "Father loves you." which shows that there is emotional closeness (intimacy), the praxis of affection that wants their children to be protected from future failures, and a form of warmth that Gunawan Garnida wants to display. This sentence is the closing sentence for almost every piece of advice given by the character Gunawan, which is a form of validation of Gunawan's love for his children. That statements or expressions of affection also need to be said to reinforce the attitudes and behaviors shown. This is reinforced by Fithria's statement (2010:21) which states that

parents' love needs to be expressed through various expressions. Both in the form of facial expressions, eye gaze, and expressions of affection through physical touch.

Communication can also be aimed at entertaining and praising children. This is shown in the following quotation.

Dad sat beside me, "It's okay, Dam. To get a second chance, you just have to wait another year. The Captain even waited three years to get one."

(Liye, 2018:32)

In the quote above, it can be seen that the father is trying to cheer up his son after failing. Instead of scolding children or comparing their children to other children, this father figure tries to cheer up his children so that they are always enthusiastic about pursuing their goals. Periods of failure can be the lowest point in the phase of human life. Moments like that support from parents and communication style can be a motivation for children to be able to get back on their feet. Parents may make unique contributions so that each person's practices are important and consequential in interacting ways. For instance, in two-parent heterosexual families, mothers' responses to sadness and fathers' responses to anger uniquely relate to children's symptoms of depression (Sanders, et al., 2015). This appears to hold true for fathers with more distant relationships with children, for instance with some sons who describe distant relationships with their fathers normalizing and identifying with them, depending on cultural conceptions and structural contexts of fatherhood and gender (Ide, et al., 2018).

In ABP's novels, it can be seen that the style of communication that is built to entertain children when they are sad or to tell stories and give advice is done by telling stories that are masculine in nature such as stories from the experiences of the Captain, the adventures of his father, the Tribe of the Rulers of the Wind, and so on. This becomes a narration of a masculine image that is full of challenges, dares to take risks, is strong, steadfast, and so on. These masculine values the father tries to instill in both his son and his wife and granddaughter. This is a marker of gender socialization, where feminine and masculine traits exist in every human being.

Supportive responses provide comfort and teach children about emotions and managing stress, whereas nonsupportive responses avoid or punish the child's emotional experience (Baker, et al, 2011). Generally, nonsupportive responses are associated with more negative outcomes for children as parents' own distress can be elicited by children's negative emotions and unsupportive responses to positive emotions can instead teach the child to display more negative emotions. Supportive responses, particularly teaching emotion identification and labeling, are associated with improved emotion regulation, social competence, and psychological functioning (Castro, et al, 2015).

Responsibility

Responsibilities in the latest Indonesian novels include providing for the child, caring for the child, dropping off and picking up the child, waking the child up, and taking care of the child's needs. The responsibilities of a father are not only assessed in terms of fulfilling a living but also about how to guarantee the emotional life of children and instill moral values. This is shown in the following quotation.

You have prepared.

When you have questions, you don't need to be confused about where to look for answers.

I don't let death take these away from us.

I don't give death, a chance.

(Mulya, 2014:5)

The text excerpt above illustrates that the father's role is not only limited to the scope of breadwinners but further than that, he tries to remain present in his family even though he has died. He didn't want his family to feel like they had lost a father figure and lacked affection. This illustrates inclusive masculinity where a feeling of affection, warmth, closeness, monitoring, and a sense of responsibility for the needs and needs of children is not just material. Gunawan Garnida, as the father figure in the novel, does this by preparing videos of himself that will be shared and played by each of his children according to their child's development. This narrative illustrates that even a father has a significant role in parenting and shaping the personality, behavior, and character of children. As expressed by Randles (2020:6) boys presumably need fathers to develop healthy masculine identities, while girls need them to develop proper heterosexual femininity. Other responsibilities can also mean descending into the domestic sphere, such as taking care of the needs of children, in which a father, not only a mother, can play this role. This is shown in the following quote.

...He used this last morning to bathe his three children...He covered the youngest with a thick towel. Messed up her hair and gave her hair oil to a small child. Then, give telon oil. Satya reaches the door of the nursery When he sees Ryan and Miku changing their clothes.

(Mulya, 2014:152)

The quote above shows how Satya takes part in caring for his child during his days off. The role of a man as a father or husband is not only limited to material things, but also how is his role in the domestic sphere such as nurturing, caring for, educating, protecting, household chores, and so on which so far have traditionally been included in in the paradigm as women's work. This quotation illustrates a new way of approaching care and fatherhood, and perhaps also a new historic position as a father. Fatherhood is not primarily tied to playing with the child, but more to the image of "the caring father" (Johansson, 2011:173).

Furthermore, the cause so far for men to be taboo to participate in the domestic sphere is due to the patriarchal power that shackles masculinity. Social construction puts pressure on each gender to act according to their respective behavior, responsibilities, and roles. In fact, as mentioned by Permata, et al (2015: 56) each gender has its masculine and feminine sides. That is, a man also has natural traits such as affection and attention.

Men's participation in the domestic sphere in the form of interacting with children, monitoring, providing warmth, and being responsible for the needs and needs of children is a manifestation of fatherly masculinity where in this dimension men in certain circumstances can be bound by their manhood but can also have an emotional side and express his feelings. This is relevant to research by Lee and Lee (2016: 3) with the concept of a 'new father' in nurturing which is an ideal of a new era of masculinity in which men are also involved in housework and childcare. Fathers who choose to become homemakers voluntarily report increased respect and satisfaction with their parenting role. In addition, there is a potential for changes in masculine attitudes and identities where fathers combine feminine and masculine attitudes.

Interaction

Interaction is an activity that can be done together with children to build closeness, warmth, a sense of security, presence, and so on. The representation closeness of father and child is also described by physical contact which is full of warmth as in the following quote.

The father and son fell back into old habits and became as inseparable as they used to be. Sabari tells stories and poems before Zorro sleeps. The difference is, now Amiru

can also tell stories and write poetry for her father...just like her father, Amiru also has her book of poetry. The little one was skilled with words, more skilled than herself...throughout Amiru's poetry, Sabari was moved to tears with pride at how much her son saw himself in Sabari, and how much he saw his late father in Zorro....

(Hirata, 2015 :383-384)

The text quoted above shows that the joint activity carried out by the father and son is trying to get out of the stigma in general, whereas the quote shows intimacy in activity which is illustrated through poetry and telling stories to each other. Andrea Hirata tries to show a representation of comfort, affection, and emotional closeness that is built more intimately in public spaces that have so far been considered and associated as not masculine. A form of paternal masculinity that emphasizes the power of closeness and expression of affection more freely without being confined by the existence of gender. As stated by Tully (2019:84) social construction so far has ensnared men, especially fathers, in expressing their feelings as taboo because it shows the feminist side and the weaknesses of men.

In parenting carried out by fathers, showing an expressive attitude is a form of interaction between parents and children that can be done to build closeness. This is shown in the following quotation.

Juna spontaneously hugged and lifted Mada's body, who was so excited that she managed to bring "the mother" to school. Mother in the form of father!

(Kejora, 2013:26)

The quote above shows how Juna is so expressive in showing her feelings and her happiness to be a father. On many occasions, Juna often makes physical contact with Mada such as hugging, caressing, and embracing her child. This is defined by Fithria (2010:23-24) as an accepting parenting style in which parents express their affection through physical contact such as kisses and hugs. Where closeness like that still feels taboo and feels less masculine. It also represents the practical emotional closeness of men who are involved in the domestic realm of their families through physical contact, joint activities, and expressing feelings. Physical contact made by a father with his child will be interpreted as a manifestation of affection which will increase the intimacy and closeness of the child to his parents so that the relationship between the child and the father is not rigid. As expressed by Khusniyah (2018: 91) where the warmth factor is an important factor in parenting.

Teaching

Teaching can be done by equipping children with skills that will be useful to them as social beings. Tere Liye in his novel tries to teach that men can play a role in the domestic sphere and teach boys to participate in the domestic sphere not as a form of "helping" but as an "obligation". This is shown in the following quotation.

...or doing housework, like sweeping, mopping, doing whatever he's told, the price for those stories.

(Liye, 2018:5-6)

The quote above shows Dam doing homework to get the next fairy tale from his father. This is also seen in other quotes where Dam has become accustomed to doing household chores as his duty as a child and his life skill. This teaching is also a form of negotiating gender roles and a form of inclusive masculinity where patriarchal construction has so far caused men to be isolated from domestic activities. Even men who are involved in domestic activities are often trapped in the realm of "helping" not "obligation". So far, domestic

matters such as washing, sweeping, cooking, and so on are still attached to and displayed on the figures of mothers and women.

The next skill can also be in the form of a skill that can be used to deal with the dangers that are outside. This also indicates the protective function of a father towards his family because parents cannot protect their children at all times, therefore children also need to be equipped with the ability to protect themselves. As expressed by Harmaini (2013: 84) where one of the duties of parents is to teach skills and dexterity to children. This is shown in the following quotation.

...Seen in the frame when Mr. Gunawan is training his two children to learn taekwondo. Satya was sparring with his father, while Cakra seemed to be kicking incoherently.

...

"Kang, there will come a time when you have to fight people who are bigger and stronger than you. And there will come a time when you will have no other choice but to fight and win."

"..."

"So you guys have to be smart. You must be strong. You have to be able to stand up and win on your own two feet."

(Mulya, 2014:129-130)

The quote above shows Gunawan teaching his children a type of self-defense, namely taekwondo. A form of closeness between father and son in the form of protection against negative dimensions and physical disturbances. This teaching is also strengthened by the advice given by Gunawan about representing world life that requires struggle, independence, independence, strength, and intelligence. Williams (2009:62) said that while enjoyable involvement with children was a key element within fathers' stories, the care of children also involved contradictory experiences of valued and enjoyable but also challenging or stressful activities. While, on the one hand, women partners largely undertook the planning and organizing of care for children, such as planning for the next school day, on the other hand, all men were involved in the activity of playing games, hobbies, recreation, or sports with children which were perceived as helping with children's more informal learning or social development.

Supervision

Absolute supervision is given to children as a form of control and direction from parents. This form of supervision is different from the intention to spy on or suspect children, but it is a form of supervision built based on openness and communication (Muthmainnah, 2012:109). Parents play a role directly or indirectly in observing the growth and development of children and observing with whom and what children do to minimize the impact of negative influences on children. This can be seen in ABP's novel in the following quote.

"How was your first year, Dam?" dad asked.

(Liye, 2018:117)

The quote above shows how a father supervises his child's school progress by asking his child directly without going through the intermediary of his wife. The issue of masculinity and the role of fatherhood in this quote is interesting because reveals that it is important for parents to be involved and supervise their children's educational development. Furthermore, this is interesting because fathers are often depicted as reluctant to inquire directly about their child's condition and find out about their child's development through the intermediary of his wife. The reason is that so far the father's role

has often only been as a provider or provider of income for the family without being involved in a parenting role.

Sicouri, et al (2018:223) said that fathers indicated that beliefs about gender roles served as a barrier to involvement in parenting and parenting interventions. They perceived mothers as the primary caregiver, and felt that being a more actively involved father conflicted with their traditional role of 'provider.' Fathers reported a lack of confidence in parenting and felt that mothers were 'better' parents. Fathers also reported the stigma associated with asking for help, as they viewed this as a sign of weakness or an indication that they were not coping. Others acknowledged that attitudes about fathers' roles are gradually shifting in society.

Besides that, fathers also act as child consultants and oversee children's love affairs. Supervising love affairs is not about interfering with parents in the personal affairs of children, but about how to be a place for children to be able to share their problems and build a safe space for children. This is shown in the following quotation.

"You already have a girlfriend?"

"Hmm..."

"Just be open with dad. You're 15 years old, okay?"

(Kejora, 2013:198)

The quote above shows how Juna tries to be a parent who can be a safe place for children to share their problems. As mentioned by Morris (2007:366) explains moreover, adolescents experience certain emotions, like hopelessness and romantic loss/love, for the first time due to cognitive advances in functioning. It may be that for these types of emotional experiences, adolescents look to parents and peers in order to 'learn' how to deal with such emerging issues as sexuality, independence, and intimacy. This is where the role of empathy and listening skills is needed by parents and becomes a protective function for children. A safe space needs to be built between parents and children because the family is the home that should be the first place for children to feel safe and protected.

CONCLUSION

It was found that there is a male role either as a son, husband, or father who participates in the domestic sphere while still making or showing his masculine side. This becomes a representation of masculinity which is called paternal masculinity where the father's role is no longer only limited to material fulfillment such as breadwinners and public activities. Father's involvement in the parenting role is a manifestation of emotional closeness, the father's accessibility, and his responsibility in various aspects. This is a form of support for men who are more pro-feminist where men can share roles in various aspects. This paternal role is also shown as a form of crossing over between masculine and feminine gender roles.

Thus, through the description and elaboration that has been done, these novels become the embodiment of paternal masculinity which seeks to represent masculinity that is more pro-feminist and its relation to the role of fathers and provides a new ideology of how men contribute to supporting gender equality and uncovering the hegemony of masculinity. which has also restrained men in many expectations. Wandi (2015: 2) states that so far gender activists have tended to see the phenomenon of the struggle for gender equality as a women's problem so that the solutions given are more emphasis on the woman herself. However, whether we realize it or not, the real fundamental problem is the problem of the relationship between women and men. So, by only emphasizing one party, of course, it will not produce effective results in creating equality as expected so far.

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