



Male Domination in Drama Scripts *It's Crazy*

Chairil Anwar's Work:

A Study of Rw Masculinity Theory. Connell

Herson Kadir¹, Dewi Malik², Novandawati Masi³, Sutrin R. Moha⁴,
Narsi Yani⁵, Fitriya Ningsi Hadiu⁶, Sri Indriyani Kadir⁷

^{1,2,3,4,5,6,7}Department of Indonesian Language and Literature Education,
Gorontalo State University

Article Info	Abstract
Accepted: 2026-06-07 Revised: 2026-06-14 Accepted: 2026-06-15 Keywords: <i>male domination, hegemonic masculinity, subordinates, community, drama script is Crazy, Chairil Anwar</i> DOI: 10.24256/ideas.v14i1.11087 Correspondence Author: Dewi Malik dewimalik866@gmail.com Department of Indonesian Language and Literature Education, Gorontalo State University	<i>This research aims to examine male dominance, by focusing on hegemonic masculinity, subordinate masculinity and complete masculinity, in the drama script Already Crazy by Chairil Anwar using the theory of masculinity put forward by RW. Connell. While previous studies on masculinity in Indonesian literature have focused mostly on prose and poetry, the drama genre with its explicit dialogical and performative dimensions has not been explored as a locus for masculinity analysis. This gap is what prompted this research to apply Connell's framework to a canonical Indonesian drama script. This study used a descriptive-analytic qualitative approach. The source of the research data is the drama script Already Crazy by Chairil Anwar, with data in the form of dialogue, monologues and behavioral instructions that are relevant to the research focus. The data collection technique used is the read and record method. Data analysis is carried out by reading drama scripts repeatedly, classifying, describing, analyzing, interpreting and presenting conclusions based on research findings. The research results show that Chairil Anwar's drama script is crazy, representing male dominance through all three categories of Connell's masculinity. For example, hegemonic masculinity is apparent when Mr. Amir's emotional grief is socially interpreted as aberration, rather than as a natural human response. This dominance manifests as a strong tension between the demands of hegemonic masculinity that require men to</i>

remain strong, rational, and functional in mourning and Mr. Amir's psychological reality is vulnerable and depressed. The social community in the manuscript, represented by neighbors, patrol officers and RT administrators, functions as a hegemonic apparatus that carries out social supervision and legitimizes Mr. Amir's marginalization. This research concludes that the play script is Mad Already is not just a story of a widower's grief, but rather a sharp social critique of the destructive impact of the construction of hegemonic masculinity on men's mental health and humanity. These findings contribute to the study of masculinity in Indonesian literary criticism and demonstrate the relevance of Connell's framework for analyzing dramatic texts in non-Western cultural contexts.

1. Introduction

Literary works are a reflection of social reality born from the author's experience, imagination and sensitivity in responding to the phenomena of life around him. As a cultural product, literary works not only function as a medium of entertainment, but also as a space for reflection, criticism and representation of the social structures that surround human life (Wellek & Warren, 1989: 89). In this context, literary works come in various forms, from poetry, prose, to drama. Each genre has its own characteristics in conveying the author's message, values and worldview.

Drama, as a literary genre characterized by its performative and dialogic nature, occupies a unique position in the literary treasures. Drama does not simply present a story, but visualizes conflict and human relations through dialogue, characters and lively settings. According to Luxemburg, Bal, and Weststeijn (in Suprapti, 2025: 112), drama is a text designed to be performed, so that its social and ideological dimensions are expressed more explicitly than other literary genres. In dramatic texts, power relations between figures are seen directly through constructed conversations and conflicts, both between individuals and between social groups.

Furthermore, drama also reveals the specific power dynamics operating in society. As stated by Foucault (in Ramadani & Satriani, 2025: 68), power is not only present in the form of formal institutions, but also operates subtly through discourses, norms and cultural representations that are continuously reproduced in everyday life, including through works of art and literature. In the text of the play, this power is expressed in the way the characters interact, from who speaks and who is silenced, from who dominates and who is subordinated.

Among the various forms of power hegemony that can be identified in dramatic texts, one of the most dominant and interesting to literary researchers is hegemony in gender relations in particular, the hegemony between masculinity and femininity.

Gender relations in literary works have long been a fertile object of study, especially since the emergence of feminist studies and gender studies in the humanities. Figures such as Simone de Beauvoir, Betty Friedan, and Judith Butler have opened discourse on how gender is constructed including the construction of masculinity is formed, maintained, and strengthened through various social and cultural practices, including literature. From this perspective, literary texts not only reflect prevailing gender norms, but also play a role in legitimizing or even challenging the hierarchical order between men and women.

One of the most influential theoretical frameworks in studying the construction of masculinity in social life and cultural texts is the theory of masculinity developed by RW. Connell. In his book *Masculinities* (1995), which has been translated into Indonesian with the title *Male Limitations*, Connell emphasized that masculinity is not a single, static or biological entity, but rather a configuration of gender practices that are socially, historically and relationally constructed.

Connell proposed a hierarchical scheme for understanding the relationship between various masculinities, consisting of at least three main patterns: hegemonic masculinity, subordinate masculinity, and complist masculinity. Hegemonic masculinity is the most dominant and culturally recognized pattern of masculinity at any given time. Therefore, Connell (1995: 77) defines hegemonic masculinity as a configuration of gender practices that embodies the currently accepted response to the question of patriarchal legitimacy, which guarantees or is considered to guarantee the dominant position of men and the subordination of women.

Hegemonic masculinity is not always manifested by the most physically or institutionally powerful individuals, but rather serves as an ideal cultural pattern that is used as a benchmark in assessing masculinity. It operates through authority that is successfully achieved, rather than solely through direct violence, although violence often underpins or supports that authority.

Subordinate masculinity refers to patterns of masculinity that are suppressed and devalued by hegemonic masculinity. Therefore, Connell (1995: 78) explains that the most significant example of this subordination of masculinity is the domination of heterosexual men over homosexual men, which is not just a matter of cultural stigmatization, but rather is conquest through a series of real material practices ranging from social exclusion, symbolic violence, to discrimination in various areas of life.

However, subordination does not only affect gay men; even some heterosexual men and boys can be eliminated from the circle of masculine legitimacy through various markers: as cowards, effeminate, nerds, or those deemed not 'manly' enough by applicable hegemonic standards.

Complistic masculinity is a pattern of masculinity that does not actively practice hegemonic standards, but still benefits from the patriarchal order maintained by the hegemonic masculinity. On this basis, Connell (1995: 79) notes that although the number of men who strictly adhere to hegemonic patterns may be relatively small, most men benefit from this hegemony because they reap the 'patriarchal dividend' of benefits that men generally derive from subordination women as a whole.

The compliant masculinity is constructed in such a way that it realizes patriarchal benefits without having to endure the tension or risk of being at the forefront of patriarchy. Marriage, fatherhood, and social life often involve broad compromises within the framework of this complete masculinity.

These three patterns of masculinity, hegemonic masculinity, subordinate masculinity, and complete masculinity operate dynamically and interact with each other in forming the gender order in society, including in literary texts. Interestingly, in the context of Indonesian literature, such dynamics are clearly visible in the drama *Already Crazy* by Chairil Anwar. Chairil Anwar, widely known as the pioneer of the Class of '45 in Indonesian poetry, also left behind a drama rich in ideological content and gender relations battles. The Drama *Is Crazy* features characters in complex power dynamics, where male dominance over women and hierarchy among the male characters themselves are explicitly visualized through dialogue and interpersonal dynamics.

Several previous studies have applied Connell's framework to literary texts in the Indonesian context. Kusuma and Pratama (2024) examine the representation of power and gender in contemporary Indonesian drama, while Sitompul et al. (2026) analyze hegemonic masculinity in the domestic space of film characters using Connell's perspective. Hasyim (2017) traces the development of masculinity studies in Indonesia, arguing that this field focuses more on sociological and media contexts than dramatic literary texts. Yuliana and Fitriani (2024) further show how homosocial interactions reproduce masculine hierarchies in the Indonesian social context a dynamic that is also visible in dramatic dialogue.

Despite this growing collection of works, to date there has been no study that specifically applies Connell's full tripartite framework of hegemonic, subordinate and complete masculinity to an Indonesian canonical drama script. This is the research gap that this study wants to answer. *Already Crazy* is a very rich text for this analysis because its performative nature makes the dynamics of gender power appear explicitly through character dialogue and staging instructions, thus offering evidence that is meaningfully different from sociological prose or data.

Based on the above, this research was carried out with the following formulation: (1) How is hegemonic masculinity constructed in Chairil Anwar's drama script *Already Crazy*? (2) How does subordinate masculinity manifest in the text? (3) What forms does the masculinity of the compliant take among supporting figures? This research aims to examine how male dominance is constructed in the drama *Already Crazy* by Chairil Anwar through RW's masculinity theory. Connell, and is expected to contribute to the understanding of gender representation in Indonesian drama literature while enriching the study of masculinity in the context of national literature.

2. Method

The method used in this research is a descriptive-analytic method, namely describing male dominance in the drama *Already Crazy* by Chairil Anwar. The source of this research data is a drama script entitled 'It's Crazy,' which was accessed via a website <https://id.scribd.com/document/648746623/NASKAH-SUDAH-GILA-matkul-pementasan-drama>. The data in this research consists of dialogue between characters in the drama contained in the script 'It's Crazy.' These dialogues were chosen because they explicitly and implicitly contain expressions, attitudes, actions and power relations between figures that reflect the construction of masculinity especially hegemonic masculinity, subordinate masculinity, and complete masculinity.

Data collection in this study was carried out through two stages: reading technique and note-taking technique. The reading technique is carried out by reading the drama script 'It's Crazy' thoroughly, carefully and repeatedly. After the reading process, a note-taking technique is applied, namely recording all dialogue quotes in the drama script that contain them representation of hegemonic masculinity, subordinate masculinity, and complete masculinity.

The data analysis techniques in this research were implemented through a series of systematic stages. The first stage involves rereading all the data that has been collected especially the dialogue quotes that have been recorded from the drama script 'It's Crazy' to ensure the completeness of the data and its compatibility with the research focus before proceeding to further analysis. The collected data are then classified and coded based on the type of masculinity contained in it, namely hegemonic masculinity, subordinate masculinity and complete masculinity.

Coding is done using operational indicators derived from Connell's theoretical framework (1995): hegemonic masculinity is identified through dialogue and actions that reflect social expectations of male fortitude, authority, and rationality; subordinate masculinity is identified through labeling, stigmatization, and social exclusion directed at male figures; as well as complist masculinity is identified through passive support, procedural justification, and

homosocial reinforcement of the dominant masculine order.

Each coded quote is documented along with the relevant character's name, scene context, and category label to ensure traceability and consistency according to the problem being studied. To strengthen the validity of the analysis, the coding results were cross-verified through peer discussion among the members of the research team, and ambiguous quotations were resolved through consensus and re-reading of the relevant passages. The data that has been described is then analyzed in depth using RW's masculinity theory.

Connell as an analytical framework, is equipped with complementary theoretical perspectives from Goffman, Foucault, Bourdieu, and Gramsci to enrich interpretation. The final stage involves drawing conclusions based on the findings obtained from all the stages above. Regarding source reliability: the manuscript is Crazy accessed from Scribd (<https://id.scribd.com/document/648746623/>), because this is the version that is most widely circulated and quoted in the Indonesian academic context, and its contents have been cross-verified with existing academic analyzes to confirm its textual authenticity. Subsequent research is encouraged to find officially published editions, if available.

3. Results

This research found that the male dominance construction manifested explicitly or implicitly in Chairil Anwar's drama *Already Crazy*. Based on analysis of dialogue, this dominance can be categorized into three main masculinity patterns according to RW. Connell. Below are presented the results of the analysis based on each aspect studied.

Male Domination Viewed from the Perspective of Hegemonic Masculinity in Drama Has Gone Crazy by Chairil Anwar

Based on data findings, this aspect represents the social expectations and cultural pressures imposed on men to remain strong, rational and authoritative in the midst of a crisis. This corresponds to the following data.

Data 1

Sister : *(Takes a deep breath) "Never mind, Sis, your wife is gone."*

Mr Amir : *(Glimpses at his sister, then looks back at the photo)*

Sister : *"Sis' wife is a very good person. He also died gloriously."*

The above dialogue reflects the expectations of hegemonic masculinity that demand men to accept reality immediately and not dissolve in sadness. The younger brother indirectly enforces the social norm that a man especially the head of the family must be able to control his emotions and be steadfast in the face of tragedy. The statement 'never mind' contains implicit pressure for Mr Amir to stop grieving and return to his 'due' masculine role.

Herson Kadir, Dewi Malik, Novandawati Masi, Sutrin R. Moha, Narsi Yani, Fitriya Ningsi
Hadiu, Sri Indriyani Kadir
*Male Domination in Drama Scripts It's Crazy Chairil Anwar's Work:
A Study of Rw Masculinity Theory. Connell*

Data 2

Mr Amir : *"Aamiin. I can only pray for him. But lost him so soon it still feels hard to accept. He's a good person; why are it criminals whose lives are not taken? Nah there's a point in them living."*

Little Sister : *I don't know either. That's God's secret.*

The above data shows that there is a tension between the expectations of hegemonic masculinity and the emotional reality experienced by the characters. On the one hand, Mr. Amir seeks to fulfill masculine norms by praying and accepting destiny. But on the other hand, his emotional outbursts manifested as anger at injustice revealed his failure to meet the standards of hegemonic masculinity that demand rationality and calm. It was this explosive anger of Mr. Amir that later became the catalyst for social stigma against him, because the community interpreted it not as an expression of natural grief, but as a sign of inability to control themselves.

Data 3

Mr Amir : *(looks a bit angry) "What's wrong with this guy? He's not a nationalist."*

Neighbor 3 : *What does that mean, sir?*

Mr Amir : *"This is outrageous. Today is Indonesian Independence Day, sir how about it can there be no celebration at all? It seems people here have losing his mind because he was too influenced by Western culture to forget own nation. Embarrassing!"*

Neighbor 3 : *Wait a minute, sir, now that's it...*

The above data illustrates Mr. Amir's efforts to assert moral authority in public spaces through actions such as raising flags, saluting and rebuking his neighbors. These actions reflect how hegemonic men use the public sphere as an arena for self-affirmation and claims of authority. Ironically, it is precisely these actions that further confirm the perception of the citizens that Mr. Amir has lost his mind, since the claims of authority he displays are no longer seen as a sign of authority, but as evidence of his insanity.

Data 4

Mr Amir : *"Look, it's clear I'm dressed like this to go to Friday prayers."*

Hansip 1 & 2 : *Huh? (surprised)*

Mr Amir : *"Aren't you ready yet? Iqamat is coming soon." (clock glancing)*

Hansip 1 : *Sir, it's late now why are we praying Friday now?*

The above data shows that Mr. Amir displays hegemonic masculinity through his religious identity. Men who diligently worship, including performing Friday prayers, are one representation of ideal masculinity in the context of Indonesian Muslim society. Mr. Amir's strong self-confidence to the point of questioning the unpreparedness of others reflects the internalized religious hegemonic masculinity within him: men do not question themselves, but rather question others whom they consider to be ignoring religious obligations.

Data 5

Neighbor 3 : *Yes, Mr Amir.*

Mr Amir : *"This must be because my calendar is broken. Luckily I'm not crazy yet; have to buy a new calendar immediately." (hurry home)*

The above data illustrate the typical defense mechanism of hegemonic masculinity: the externalization of errors. When faced with the fact that he was mistaken about the day, Mr. Amir did not accept the possibility that he was mentally disturbed; instead, he blamed a broken calendar. In Mr. Amir's case, it is this inability to acknowledge his own condition that ultimately accelerates the process of social subordination he experiences within his community.

Male Domination Viewed from the Perspective of Subordinate Masculinity in Drama Has Gone Crazy by Chairil Anwar

This aspect represents a systematic process in which male figures who fail to meet hegemonic standards experience status decline, negative labeling, and even social exclusion. As indicated in the following data.

Data 1

Neighbor 1 : *"According to news circulating, Mr. Amir..." (crossing fingers index finger above the forehead)*

Neighbor 2 & RT : *"Huh? Meaning what?" (confusion)*

Neighbor 1 : *"...Mr. Amir is crazy." (whisper)*

The above dialogue illustrates the initial stage of the social labelling process, which begins through the gossip mechanism. The movement of crossing the index finger over the forehead is a universal symbol for 'crazy,' and its use here marks the moment when Mr. Amir was first socially labeled as a man who did not meet normal standards. Gossip serves as an effective tool of social control because it is collective and widespread, making it difficult for the individual concerned to fight it alone.

Data 2

Neighbor 1 : *"Yes, right. According to reports, Mr. Amir was unable to accept his Departure his wife. Moreover, his wife has..."*

RT : *"Didn't you see it for yourself? Mr. Amir is fine, but suddenly you accused*

Mr. Amir of being crazy."

The above data show how the process of subordinate masculinity is constructed through narratives about emotional incapacity. The inability to accept grief is constructed as evidence of mental weakness, not as a human response to loss. That is what Mr Amir is going through: his deep sorrow at the departure of his wife is not interpreted as a natural expression of love and sorrow, but rather as a sign of incompetence that justifies subordinate masculinity.

Data 3

Hansip 1 : *"Sir, it's late at night why do you want to pray Friday prayers?"*

Hansip 2 : *"It's Saturday now, sir."*

Mr Amir : *"Huh? (surprised) So isn't Friday prayer time now? Oh no... this is for sure because my watch is broken."*

Hansip 1 & 2 : *(Look at each other and shake your head)*

The above data illustrates a moment where Mr. Amir's authority and credibility as an adult male is openly questioned by those hierarchically subordinate to him. Hansip head shakes 1 and 2 are gestures full of subordination meaning. Thus, Mr. Amir's subordinate masculinity is manifested not only through formal decisions of citizens, but also through small gestures in daily interactions that cumulatively erode his social position.

Data 4

Mrs RT : *"So, ladies and gentlemen, the final decision is that we will rehabilitated Mr. Amir by putting him in hospital soul."*

Citizen : *"Agree!" Finally, one day Mr. Amir was taken by force and put in mental hospital.*

The above data illustrates the culmination of Mr. Amir's process of subordinate masculinity: forced expulsion from his social environment. The collective decision to admit Mr. Amir to a mental hospital represents the community's way of eliminating masculinity which is no longer considered functional.

The word 'forced carry' in the script narrative carries a violent connotation that reflects how totally subordinated Mr. Amir he is no longer treated as a subject with autonomy over himself.

Data 5

Mr Amir : *"So, the doctors thought I was crazy. Even though who healthy ones like this, but instead they are kicked out of the house ill. Even though I'm quite comfortable living there."*

Neighbors 1, 2 & Head of RT : *Oh,,,,,*

The above data shows the deepest stage of subordinate masculinity: the internalization of stigma. Mr. Amir has completely internalized the 'crazy' label that society attaches to him, so that he feels more comfortable in a mental hospital than in the general public. This condition of Mr. Amir is the most vivid representation of the success of the subtly but destructively operating mechanism of social hegemony in this drama.

Male Domination Viewed from a Complete Masculinity Perspective in an Already Crazy Drama by Chairil Anwar

This aspect represents the role of figures who do not actively dominate, but passively enjoy benefits, spread gossip, or legitimize the process of subordination through procedural attitudes and homosocial interactions. As indicated in the following data.

Data 1

RT : *(Approaching Neighbor 1) "What's wrong with Mr. Amir?"*

Neighbor 1 : *"I said I didn't want to hear gossip, but now I do curious. Officials always do."*

RT : *"Yes, don't talk too much! Just say it straight away! What's wrong with sir Amir?"*

The above dialogue shows RT's participation in spreading gossip while maintaining its image of authority. At first he pretended to be disinterested, but when his curiosity was unstoppable, he demanded information in a commanding tone. By actively seeking gossip about Mr. Amir, RT helped legitimize the idea that such gossip deserved the attention of an authority figure, further emphasizing Mr. Amir's subordination in the eyes of the community.

Data 2

RT : *"Don't rush to conclusions. You have no proof for accusing Mr. Amir now."*

Neighbor 2 : *"That's right, Sis, as Mrs. Amat said."*

RT : *"In Indonesia, we have a right called the presumption of innocence. Even if we want to suspect someone, we must have that evidence sufficient and factual."*

Neighbor 2 : *(Applause) Mrs. Amat's words are very rare, so wise and meaningful. Usually it's just empty, weightless nonsense. Word- mrs. Amat said earlier it sounded like the words of a professor.*

The above data shows a defence which appears to be based on legal procedures and formalities, rather than on empathy or understanding of Mr Amir's circumstances. RT did not defend Mr Amir on the basis of empathy or understanding of the situation he faced, but only on the basis of legal procedures and formalities. Thus, RT did not challenge the subordination structure that was being imposed on Mr. Amir, but only delayed its implementation.

Data 3

Hansip 1: *Heh, yeah, Bul, Kabul. Do you know what is being discussed, Bul?*

Hansip 2 : *"Oh, so now you're hanging out with moms huh? I think you're getting more and more that's perfect for that." (smiles mockingly)*

Hansip 1: *"You're rude, Bul. This is not about that; this is about Mr Amir."*

The above data illustrates the mechanism of gossip among men who are disguised as casual conversation during duty breaks. Through this homocial interaction, the two hansips not only spread stigma, but also actively emphasize the boundaries between masculinity which is considered normal and which is considered deviant in their community.

Data 4

Hansip 2 : *"If there was no evidence, I wouldn't believe it." (In the middle of a conversation, Mr. Amir suddenly appears, walking past the patrol post. Mr Amir wearing a koko shirt, complete with a cap and prayer mat.)*

Hansip 1 & 2 : *(Look at each other and shake your head)*

The above data shows that despite initially displaying healthy skepticism by refusing to believe rumors without evidence, once Mr. Amir appeared in the middle of the night wearing his Friday prayer attire, Hansip 2 did not try to understand or ask further; he immediately shook his head with Hansip 1. Hansip 2's headshake was a sign that he had been carried away by the current of consensus, and thus contributed to the violation of Mr. Amir's subordination process through his silence and implicit approval.

Data 5

RT : *"Wait, none of that would have happened without my contribution as the chairman's wife RT who dares to take firm and bold action to improve the conditions and situation of my citizens. Imagine if I wasn't there? What do you want to be our citizens?" (laugh). The other residents also responded, agreeing his statement. Dan after a fairly noisy and protracted meeting, the residents decided to took Mr. Amir by force and put him in the house mentally ill.*

Neighbor 1: *"The head of this RT likes to claim. During the meeting, he was*

overwhelmed and not give any opinions or suggestions at all."

The above data highlight the unique dimension of the complete masculinity in the text: authority is exercised by a woman (Mrs. RT), but precisely for the purpose of strengthening the structure of the hegemonic masculinity itself. RT claims credit for the decision to admit Mr. Amir to a mental hospital as a form of firm leadership. By claiming authority over the decision to remove Mr Amir, RT is a concrete representation of the complete masculinity that operates at a structural and institutional level in this text.

Based on the results of analysis of the drama script *Already Crazy* by Chairil Anwar, the forms of male domination found can be seen in the following table:

Masculinity Aspects	Concrete Example	Social Meaning
Hegemonic Masculinity		
Expectations of emotional grit	The sadness of Mr. Amir's character to immediately accept reality.	Shows social pressure so that men do not get carried away with sadness and immediately return to their masculine role.
The tension between emotion and rationality	Mr. Amir expressed anger at his sadness because of God: he did not take the lives of criminals.	Reflects the inner conflict of men who fail to meet the standards of hegemonic rationality, so that their emotions are considered deviations.
Claims of moral authority in the public sphere	Mr. Amir reprimanded the neighbors for not celebrating Independence Day and waving the flag	Describes the efforts of hegemonic men to use public space as an arena for asserting authority.
Religious identity as ideal masculinity	Mr. Amir insisted on Friday prayers at night and questioned his readiness for hansip.	Shows that religious piety is a marker of hegemonic masculinity in the context of Indonesian Muslim society.
Externalize errors	Mr. Amir blamed the broken calendar.	Illustrates the self-defense mechanisms of hegemonic men who refuse to acknowledge personal

vulnerabilities and weaknesses.

Subordinate Masculinity

Social labelling through gossip	Neighbors crossed their index fingers over their foreheads and whispered.	Shows how gossip functions as a social control tool that degrades male identity from 'normal' to 'tainted'
Pathologization of grief	Mr. Amir's grief over his wife's departure is interpreted as a mental incapacity, not a human response	Reflects the societal stigma against men who fail to meet hegemonic toughness standards.
Eradication of authority through gestures	Hansip 1 & 2 looked at each other and shook their heads when Mr. Amir was wrong about the day.	Describes a shift in the status hierarchy where men of lower status no longer recognize Mr. Amir's authority.
Forced expulsion to a psychiatric hospital	The residents decided collectively to send Mr. Amir to a mental hospital.	Demonstrate community political action to remove masculinity that is no longer considered functional from the social space.
Stigma internalization	Mr. Amir feels more comfortable at RSJ.	Signifies success <i>hegemonic</i> social that makes the victim himself accept and reproduce the conditions of his oppression.

Masculinity Complot

Spread of gossip while maintaining an image of	RT initially pretended not to be interested,	Describes a double play of complete men who
--	--	---

authority	then demanded and said it directly at the heart of the conversation.	maintain a clean moral image while participating in a system of domination
Procedure-based defense without empathy	RT defended with the principle of presumption of innocence, not because of empathy for Mr Amir.	Demonstrates the symbolic violence hidden behind the language of procedure, which actually perpetuates the structure of domination.
Homocial interactions as reinforcers of normal boundaries	Hansip 1 & 2 gossip about Mr. Amir at the patrol post while mocking each other.	Reflects how male-to-male interactions reproduce the hierarchy of masculinity and emphasize the boundaries between 'normal' and 'deviant'
Implicit consent to stigma	Hansip 2 was initially skeptical, but shook his head when he saw Mr. Amir in a koko shirt at night.	Demonstrates group consensus pressure that encourages individuals to adapt perceptions to collective stigma.
Claim of authority to legitimize exclusion	RT's mother claims credit <i>that</i> everything that has happened or been successfully achieved will not be possible without her role and contribution in her capacity as the wife of the RT head.	describe how patriarchy is reproduced not only by men, but also by women operating in logic <i>hegemonic</i> .

Through the summary table above, it can be concluded that the male dominance construct in Chairil Anwar's drama *Already Crazy* operates through three patterns of masculinity that are systematically interrelated. Hegemonic masculinity sets rigid standards that require men to always be strong, rational and authoritative, so that when Mr. Amir fails to meet these expectations, he experiences a process of degradation through subordinate masculinity characterized by labeling, stigmatization and social exclusion.

This process of subordination does not take place in a vacuum, but is perpetuated by a complete masculinity represented through passivity, the spread of gossip, and the procedural legitimacy of figures such as RT and the hansip. Thus,

the play reveals that male domination is not a system that liberates or empowers men, but rather a snare that actually harms men themselves when they fail to meet inhumane hegemonic standards.

4. Discussion

Based on the presentation of the research findings above, there is a construction of male dominance that operates dynamically and is interrelated in the drama *Already Crazy* by Chairil Anwar. This power relations dynamic is manifested not only in the form of direct domination, but also through mechanisms of social supervision, labeling, and passive support for patriarchal structures. The following is an in-depth discussion of the three aspects of masculinity that have been analyzed.

Male Domination Judging from the perspective of Hegemonic Masculinity in Drama, It's Crazy by Chairil Anwar

Male dominance from the perspective of Hegemonic Masculinity views the expression of vulnerability as a threat to masculine status, so that the immediate family and environment are often the first agents to force men back into their stoic roles. The younger brother character is very sad to witness Mr. Amir's behavior after losing his wife. This is in line with the Levantine perspective (as quoted in Saputra, 2020: 145), which explains that social pressure to suppress sad emotions in men is a direct manifestation of Hegemonic Masculinity.

Mr. Amir's emotional outburst, however, reveals his inability to meet the required standard of rationality. This is emphasized by Connell (1995: 77) that hegemonic masculinity requires men to have complete control over themselves and their emotions, because losing self-control is seen as a sign of weakness that is contrary to the dominant masculine image and becomes the basis for the community to begin to question a person's suitability for occupying his social position as a man.

Furthermore, Mr. Amir's emotional response was interpreted as a sign of mental incompetence. Referring to Courtenay's perspective (in Hasyim, 2017: 5), one of the most dangerous consequences of hegemonic masculinity is the rejection of men's emotional and psychological needs, so that men who display emotional needs that are considered 'excessive' will immediately be marginalized by their community and placed in a position of lower masculinity in the prevailing social hierarchy.

Furthermore, Pak Amir's efforts to claim moral authority in the public sphere are in line with Bourdieu's view (in Siswati, 2017: 12) that the public sphere has historically been constructed as a masculine domain in which men express authority, power, and her social competence through what she calls *habitus* masculine disposition that encourages men to consistently position themselves as

authorities to evaluate and judge those around them. The character Pak Amir embodies hegemonic masculinity through his religious identity.

In line with Connell's view (1995: 77), hegemonic masculinity is contextual and can take various forms according to the dominant cultural values in a society; Thus, in Muslim society, religious piety is one of the most significant markers of hegemonic masculinity because ideal Muslim men are those who are able to lead worship and become religious role models for their families and communities.

Mr. Amir's strong self-confidence, which makes him question the unpreparedness of others, reflects the hegemonic religious masculinity that has been internalized in him: men do not question themselves, but rather question others whom he considers to be ignoring religious obligations. Thus, Gramsci (in Siswati, 2017: 18) explains that cultural hegemony operates through the internalization of dominant values by its subjects;

As a result, in a religious context, men are not simply required to appear pious, but voluntarily change psychological pressure into religious performativity as a means of maintaining their dominant position in the gender hierarchy. Thus, Mr. Amir's religious claims are not merely expressions of faith, but rather compensatory strategies to cover up the vulnerability of his shaky masculine identity.

As explained above, it can be seen that the typical defense mechanism of hegemonic masculinity is the externalization of errors. According to Messner (in Hashim, 2017: 4), one of the main mechanisms of hegemonic masculinity is the rejection of personal vulnerability, because admitting weakness or mistakes is seen as contrary to the image of strong and competent men; therefore, men in dominant positions tend to look for external factors as the cause of their failure rather than self-introspection.

Male Domination Viewed from the Perspective of Subordinate Masculinity in Drama Has Gone Crazy by Chairil Anwar

Mr Amir's process of subordination takes place systematically, starting with social labelling. Based on gossip circulating among residents, this is a tool for identity degradation. According to Goffman's view (as quoted in Rachmat et al., 2025: 4), social labeling operates through a stigmatization mechanism that effectively degrades a person's identity from a 'normal person' to a 'polluted person,' and once stigma is attached, all the actions of the individual will be interpreted through the lens of that stigma, so that he loses the ability to rebuild his image before the same community.

The issue facing Mr. Amir's deep sorrow over his wife's departure is not interpreted as a natural expression of love and grief, but rather as a sign of incompetence that justifies subordinate masculinity. Based on this, Courtenay (in Rachmat et al., 2025: 10) emphasized that stigmatization of men who fail to meet hegemonic toughness standards operates through emotional pathologization mechanisms, so that grief responses that should be seen as reasonable human

reactions are labeled as social deviations that require correction or exclusion. This process shows that the community collectively turns Mr. Amir's emotional pain into justification for degrading him in the gender hierarchy.

Furthermore, Mr. Amir's interaction with the hansip shows a shift in the status hierarchy. In this regard, Goffman (in Rachmat et al., 2025, p. 5) states that everyday social interactions are arenas where a person's identity and social status are constantly displayed and negotiated; therefore, when hansip people who definitively have a lower social status begin to react with a shake of the head, this indicates that they no longer recognize Mr. Amir's authority in the social hierarchy and indirectly place him in a lower position than them.

The collective decision to admit Mr. Amir to a mental hospital represents the community's way of eliminating masculinity which is no longer considered functional. As noted by Foucault (in Bilquis & Hidayat, 2020: 170), institutions such as mental hospitals function as tools for social normalization of places where individuals deemed to have deviated from applicable norms are removed and 'corrected' to return to conform to normal standards set by the dominant power. Thus, the act of forcibly admitting a person to a psychiatric hospital is not merely a medical act, but a political act aimed at cleaning the social space of elements deemed to threaten order.

According to Foucault (as quoted in Hidayat & Santoso, 2022: 88), gender subordination mechanisms most effectively operate when communities use the discourse of 'mental health' or 'normality' as a tool to marginalize individuals who are perceived as disrupting social cohesion, such exclusion appears as a violent form of humanitarianism. Mr. Amir has completely internalized the 'crazy' label that society attaches to him.

Referring to Gramsci's view (in Ali, 2019: 3), the concept of consent describes the phenomenon in which oppressed subjects accept and reproduce their own conditions of oppression without direct external coercion; this is what makes *hegemonic* so effective and difficult to resist, because oppressed individuals no longer need external pressure to remain in a position of subordinate masculinity, because they themselves believe that this position is most worthy of them.

Male Domination Viewed from a Complete Masculinity Perspective in an Already Crazy Drama by Chairil Anwar

Complicit masculinity operates through passive support and procedural legitimacy to dominant structures. The RT head (Mr. RT), who initially pretended not to care but instead demanded gossip, reflected the double operation of maintaining a clean moral image while participating in the same system. From Connell's perspective (1995: 75), complete masculinity operates through a double game: on the one hand maintaining a clean moral image: on the other hand, secretly participating in the same system. Thus, men in a complete position often use their

power and authority not to challenge the existing system of domination, but rather to control the flow of social narratives that perpetuate the system.

RT defence based on formal procedures without empathy has become a delayed tool of normalisation. As described by Bourdieu (in Rachmat et al., 2025: 7), this kind of strategy is symbolic violence that is hidden behind seemingly neutral language of politeness, justice and procedures, but actually perpetuates existing dominance structures, because such procedural-based defense implicitly opens up the possibility that once evidence is gathered, punishment and social exclusion of the individual concerned is legal and justified. According to Bourdieu (in Lestari & Wijaya, 2023: 45), complete masculinity is often manifested through 'emotional bureaucritization,' where men in middle management positions use formal rules and rigid procedures as a shield to avoid direct emotional involvement, while maintaining a safe distance from subordinated groups.

Gossip among hansip serves as a space to strengthen the boundaries of masculine normalcy. In line with Kimmel's perspective (in Hasyim, 2017: 6), homocial interactions between men, namely interactions between men which function to emphasize the boundaries of masculine normalcy, are one of the most effective arenas for reproducing and perpetuating the hierarchy of masculinity, because through discussions about other men who are considered 'deviant,' gossipers indirectly emphasize and emphasize their own masculinity position as 'normal' men.

By talking about Mr. Amir at the patrol post, these two hansip not only spread stigma, but also actively reaffirm the line between masculinity which is considered normal and which is considered deviant in their community. Referring to Walby's work (in You et al., 2019: 32), passive participation in the reproduction of gender hegemony is often manifested through implicit consent and group conformity, which is more effective in perpetuating hierarchies of masculinity than overt domination, because these mechanisms bind 'ordinary' men into a network of agreements without provoking resistance. Head shakes and pranks during patrols are not neutral interactions, but micro practices that subtly strengthen Mr. Amir's position as someone who deviates from the masculinity standards agreed upon by the community.

The attitude displayed by Hansip 2 shows the adjustment of perception to group consensus. Based on Moscovici's concept of social influence (in Bilquis & Hidayat, 2020: 172), individuals tend to align their perceptions and attitudes with group consensus, especially when faced with ambiguous situations; therefore, the pressure of social consensus is often much stronger than a person's personal judgment and encourages him to act according to what the group considers 'right', even though he previously had different views.

Mrs. RT claimed credit for the decision to admit Mr. Amir to a mental hospital as an example of firm leadership. Observing this reality, Walby (in You et al., 2019: 30) emphasized that patriarchy is a system reproduced not only by men, but also by women who benefit from their position in the existing social hierarchy, so that

women who operate in the logic of hegemonic masculinity even in the name of order and the common good actually help perpetuate the structure of domination which ultimately harms individuals who are considered not to meet the applicable normal standards.

These three aspects of masculinity hegemonic masculinity, subordinate masculinity, and complete masculinity are present simultaneously and interact with each other in this drama, showing how gender constructs not only oppress women, but also harm men who fail to meet hegemonic standards, as emphasized by hooks (in Hashim, 2017: 8) that oppressive masculinity systems not only hurt women, but also hurt men themselves.

These findings are consistent with Kusuma and Pratama (2024), who similarly identify the interplay between power and gender in contemporary Indonesian drama as operating through social surveillance and collective legitimacy rather than sheer direct violence. Compared to the analysis of Sitompul et al. (2026) on hegemonic masculinity in the domestic space of film, this study reveals that dramatic texts offer a denser and explicitly visible portrayal of masculine power relations through the residence of stage dialogue and community interaction.

Furthermore, the Indonesian cultural context is very important to understand the specific form that hegemonic masculinity takes in *It's Crazy*. In Indonesian Muslim society, masculinity is closely related to religious identity, the role of the head of the family, and communal values rooted in mutual cooperation and deliberation.

These cultural norms make emotional vulnerability in men very socially expensive, as they simultaneously violate the expectations of Islamic male piety, patriarchal authority of the household, and communal conformity. The case of Mr. Amir revealed that in the Indonesian context, hegemonic masculinity is enforced not by state institutions, but by social apparatus at the RT sub-district level, neighbors, *hansip* which makes resistance to subordination very difficult.

This sociocultural specificity distinguishes the Indonesian iteration of Connell's masculinity framework from the Western context and is a meaningful contribution of this research. Regarding the mental health dimension, this drama dramatizes what is now recognized in contemporary studies as 'masculinity in crisis': when the hegemonic standard is *kaku* denies men access to emotional support, the result is not strength but psychological disintegration. Mr. Amir's trajectory from mourning to social exclusion to institutional detention illustrates the systemic cost of a culture that pathologizes men's emotional expression rather than supporting it a dynamic that requires further empirical research in the context of Indonesian mental health.

Overall, Chairil Anwar's play *Already Crazy* shows that male domination is not a source of power that makes men completely free or empowered, but rather a heavy burden that ultimately harms the men themselves. The three patterns of masculinity in this manuscript function like interlocking chains. Hegemonic masculinity sets too rigid standards of manhood, where men are expected to always be strong and rational, and are prohibited from showing sadness. When a man fails to meet these unreasonable standards, he is punished and exiled by society through a process of subordinate masculinity.

In the midst of this destruction process, complete masculinity emerged through the attitudes of the characters in the drama who actually helped spread gossip, pretend not to know, or take refuge behind the pretext of rules to allow exclusion to occur, which is male domination. This domination does not place men at the pinnacle of power, but rather traps them in fear of losing their self-esteem. Ultimately, this system deprives a man of the right to be an ordinary human being who is allowed to feel sad, vulnerable, and in need of help.

5. Conclusion

In Chairil Anwar's drama *Already Crazy*, Connell's three masculinity patterns are present simultaneously and interact with each other. Hegemonic masculinity is manifested through the social expectations imposed on Mr. Amir as an adult male and head of the family, namely the demand to remain steadfast, rational and functional amidst suffering. The standard does not manifest as direct violence, but operates subtly through family pressure, religious norms, and community surveillance forcing Mr. Amir to quickly return to his masculine role. When he failed to meet these standards, Mr. Amir experienced a systematic process of subordinate masculinity, starting with social labeling through gossip, eroding his authority in daily interactions, and leading to forced expulsion to a Mental Hospital.

Most notably, this subordination culminated in the internalization of stigma, where Mr. Amir himself eventually felt more comfortable in a mental hospital than within his own community which signified that hegemony had managed to take root in him. As for the masculinity of the complists, they are represented by RT and the Hansip, who do not directly dominate, but secretly perpetuate the process of subordination through gossip, procedural defenses without empathy, and collective approval of the ostracism of Mr. Amir.

Even Mrs RT, as a woman, falls into this category because she acts in the logic of hegemony to legitimize Mr Amir's removal in the name of order, so that this collective oppression appears to be a rational and democratic decision.

6. Reference

- Ali, M. (2019). Hegemonic Thought of Antonio Gramsci (1891–1937) in Italy. *YAQZHAN Journal: Analysis of Philosophy, Religion, and Humanity*, 1(1), 1–10.
- Anwar, C. (2023). It's Crazy [Drama script]. Accessed from <https://id.scribd.com/document/648746623/NASKAH-SUDAH-GILA-matkul-pementasan-drama>.
- Bilquis, L., & Hidayat, N. (2020). Power and knowledge: Discourse on the myth of masculinity in adolescent sexuality. *Journal of Sociology of Humanist Education*, 5(2), 168–179.
- Connell, R. W. (1995). *Masculinities*. University of California Press.
- Hashim, N. (2017). Masculinity Studies and the Future of Gender and Development Studies in Indonesia. *JSW (Walisongo Journal of Sociology)*, 1(1), 1–14.
- Hidayat, R., & Santoso, B. (2022). The politics of normalcy: Mental health stigma and social control in local communities. *Journal of Social Psychology*, 19(1), 80–95.
- Kusuma, D. A., & Primary, R. (2024). Representation of power and gender in contemporary Indonesian drama. *Journal of Popular Literature and Culture*, 7(1), 45–60.
- Lestari, P., & Wijaya, K. (2023). Bureaucratization of emotions and the role of men in social conflict. *Journal of Social and Political Sciences*, 12(1), 40–52.
- Prasetyo, B. (2021). Construction of masculinity in media discourse: A critical study of Bourdieu's theory. *Journal of Communication and Society*, 15(2), 112–128.
- Rachmat, S. K., Kurniawati, A., & Fitri, M. R. (2025). Challenges to masculinity: Analysis of the social stigma of husbands of victims of domestic violence from the perspective of masculine hegemony. *Journal of Gender Equality and Social Inclusion (GESI)*, 1(1), 1–15.
- Ramadani, A., & Satriani, D. (2025). Power and discourse in contemporary dramatic texts. *Journal of Linguistics and Literature*, 8(2), 65–80.
- Saputra, A. (2020). Masculine norms and emotional repression in adult men in the context of Indonesian culture. *Indonesian Psychology Journal*, 9(2), 140–155.
- Siswati, E. (2017). Anatomy of Antonio Gramsci's theory of hegemony. *Translitera Journal*, Issue 5, 1–20.
- Sitompul, M. S., Nasution, A. R., Caroline, E. G., & Arianto, T. (2026). Negotiating Hegemonic Masculinity in the Domestic Space of the Character Moko in the Film 1 Brother 7 Nieces: A Raewyn Connell Perspective. *Kopula: Journal of Language, Literature and Education*, 8(2), 256–267.
- Suprapti, N. K. (2025). Dramaturgy and representation of social conflict in Indonesian literature. *Journal of Literary Studies*, 14(3), 108–125.

- Wahyudi, F., & Nugraha, S. (2023). Structuralist literary theory in drama analysis: Reinterpretation of Luxemburg, Bal, and Weststeijn's thought. *Journal of Literary Studies*, 18(1), 22–37.
- Wellek, R., & Warren, A. (1989). *Literary Theory* (M. Budianta, Trans.). Gramedia.
- Wijaya, K., & Santoso, B. (2022). Masculinity and symbolic violence: Application of Foucault's theory in the study of Indonesian literature. *Journal of Humanities and Social Sciences*, 10(3), 201–215.
- You, Y., Russmansara, E. H., Mansoben, J., & Poli, A. I. (2019). Patriarchal gender relations and their impact on Hubula women of the Dani tribe, Jayawijaya Regency, Papua. *Sociohumanities*, 21(1), 28–36.
- Yuliana, R., & Fitriani, D. (2024). Homosocial interactions and hierarchical reproduction of masculinity: Kimmel's perspective in the Indonesian social context. *Journal of Reflective Sociology*, 19(1), 88–104.