

**A REPRESENTATION OF MASCULINITY IN
MR. QUEEN (2020)**



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the Degree of “Sarjana Sastra”

**ENGLISH LITERATURE STUDY PROGRAMME
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Jakarta, July 2025



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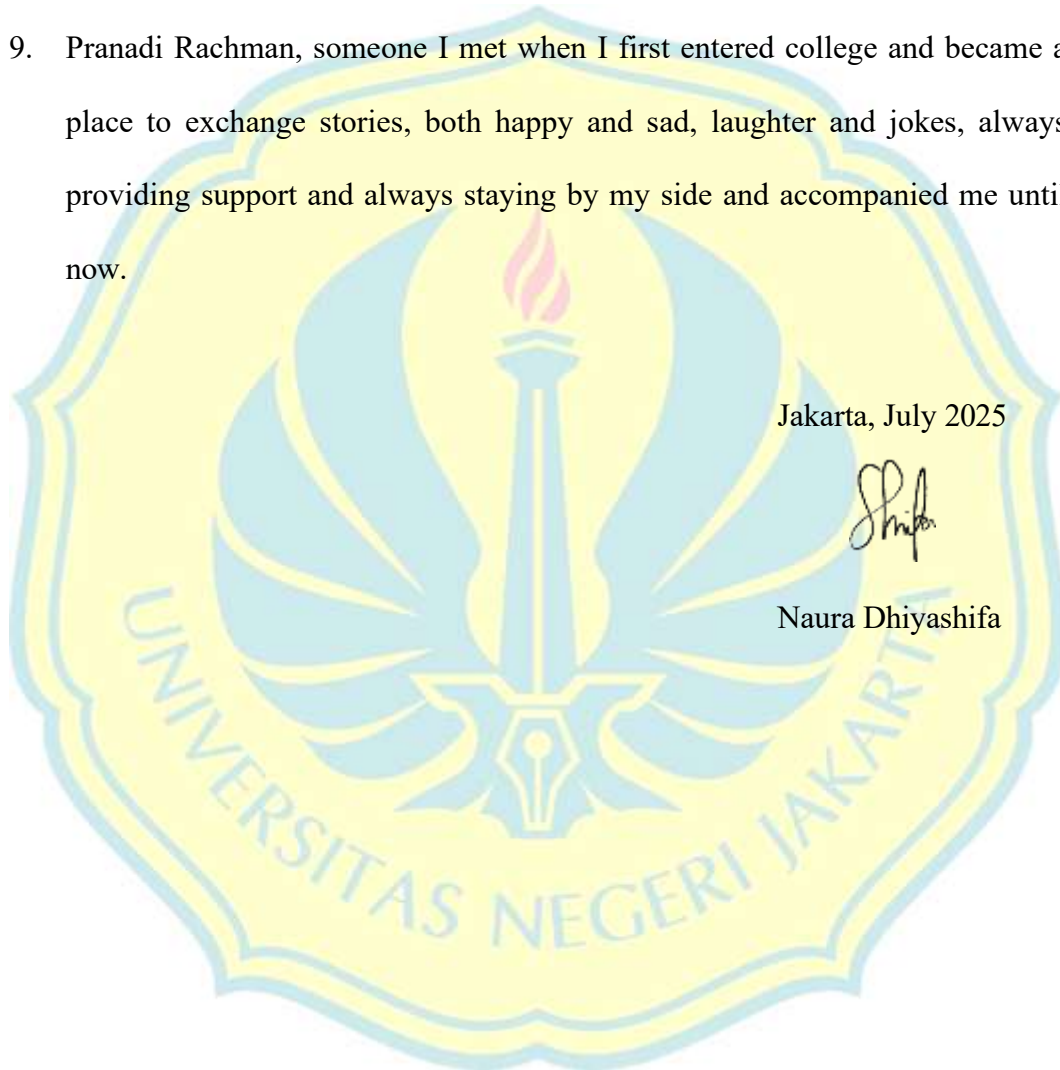


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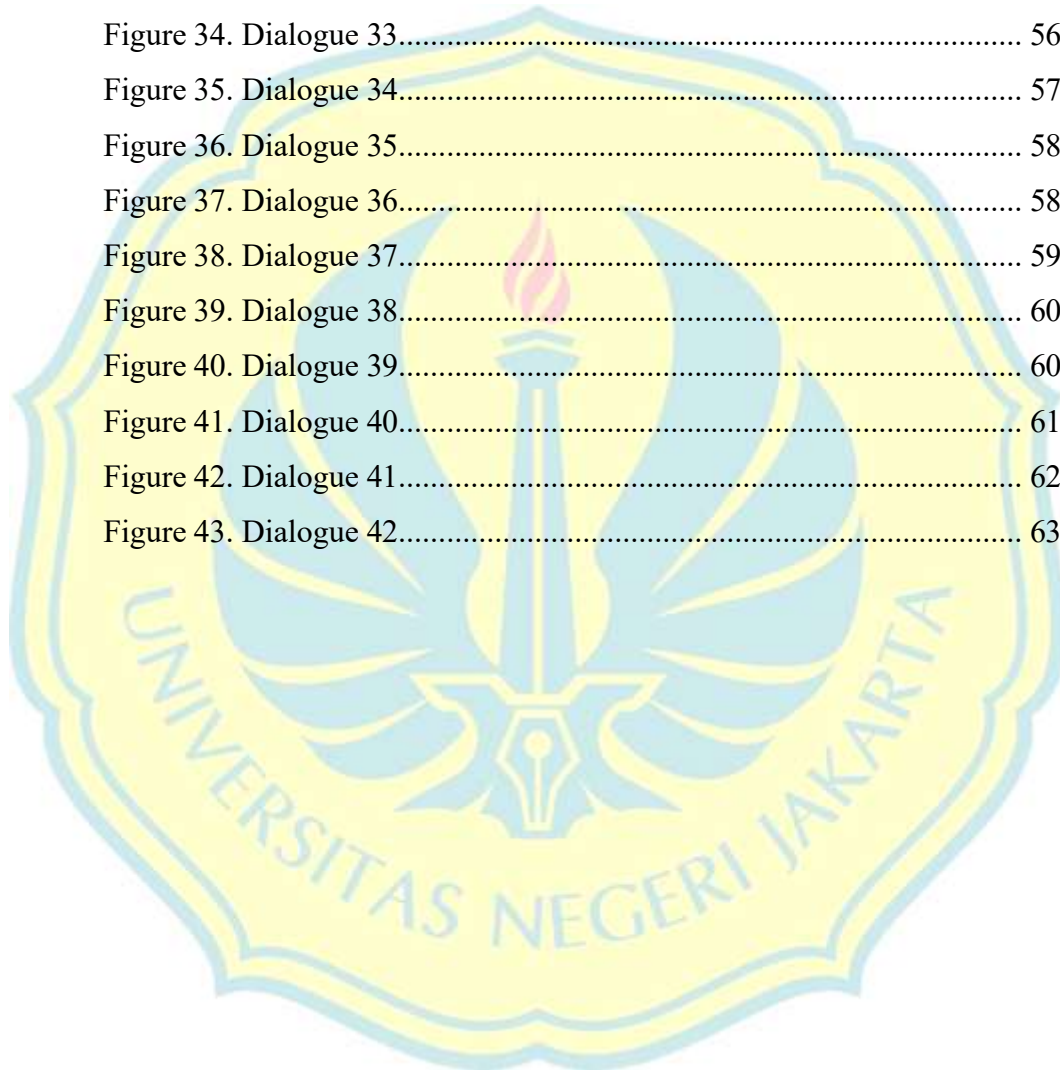
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ABSTRAK

Dhiyashifa, Naura. 2025. Representasi Maskulinitas Dalam Televisi Series *Mr. Queen* (2020). Skripsi: Jakarta, Program Studi Sastra Inggris, Fakultas Bahasa dan Seni, Universitas Negeri Jakarta.

Penelitian ini menganalisa karakter Kim So-Yong dalam drama sejarah menggunakan pendekatan teori Hegemonic Masculinity oleh R.W. Connell dan teori Gender Performativity oleh Judith Butler. Tujuan dari analisis ini adalah untuk mengerti bagaimana karakter Kim So-Yong merepresentasikan sisi maskulinitas yang terdapat pada dirinya setelah dimasuki jiwa laki-laki yang bernama Jang Bong-Hwan melalui dialog yang ia ucapkan, serta bagaimana respons tokoh-tokoh di sekitarnya mencerminkan mekanisme sosial dalam mengontrol dan menegakkan norma gender. Hasil analisis menunjukkan bahwa Kim So-Yong secara konsisten menolak peran feminin yang pasif dan tunduk, yang secara tradisional dilekatkan pada perempuan dalam struktur kerajaan. Ucapan-ucapannya yang tegas, jenaka, dan penuh inisiatif bertentangan dengan citra ratu yang konvensional dan mengganggu tatanan maskulinitas hegemonik yang dominan. Sementara itu, response dari para dayang, ibu suri, dan tokoh istana lainnya menunjukkan bahwa identitas gender Kim So-Yong dianggap menyimpang karena tidak memenuhi performa sosial yang diharapkan dari seorang perempuan. Dengan demikian, karakter Kim So-Yong tidak hanya menjadi bentuk kritik terhadap maskulinitas hegemonik, tetapi juga mengungkap bahwa gender adalah hasil konstruksi sosial yang dapat dinegosiasikan dan dipertanyakan.

Kata kunci: Kim So-Yong, Hegemonic Masculinity, Gender Performativity, R.W. Connell, Judith Butler.

ABSTRACT

Dhiyashifa, Naura. 2025. Representation of Masculinity in the TV Series *Mr. Queen* (2020). Thesis: Jakarta, Department of English Literature, Faculty of Language and Arts, Universitas Negeri Jakarta.

This research analyzes the character of Kim So-Yong in the historical drama using the Hegemonic Masculinity theory by R.W. Connell and Gender Performativity theory by Judith Butler. The purpose of this analysis is to understand how Kim So-Yong's character represents the masculinity found in her after being entered by a male soul named Jang Bong-Hwan through the dialogue she speaks, as well as how the responses of the characters around her reflect social mechanisms in controlling and enforcing gender norms. The analysis shows that Kim So-Yong consistently rejects the passive and submissive feminine role traditionally attached to women in the royal structure. Her assertive, witty, and initiative-filled utterances contradict the conventional image of the queen and disrupt the dominant order of hegemonic masculinity. Meanwhile, responses from the court ladies, queen mother, and other court figures indicate that Kim So-Yong's gender identity is considered deviant because it does not fulfill the social performance expected of a woman. Thus, Kim So-Yong's character is not only a form of criticism against hegemonic masculinity, but also reveals that gender is a social construct that can be negotiated and questioned.

Keywords: Kim So-Yong, Hegemonic Masculinity, Gender Performativity, R.W. Connell, Judith Butler.