

Masculinity and transfemininity: Evidence in the film *Memories of My Body*

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ABSTRACT

As a distinct field of research, so-called transfemininity studies can be used for the purposes of creating strategic coalitions and exploring specificities and differences. This study aims to explore the life journey of Arjuna (Juno), a man who is also a trans feminist, through the perspective of masculinity studies. The sub focuses of this research include: 1) transfemininity, physical transformation 2) and socio-psychological transformation. This research is interpretive qualitative research that verbally narrates data in the film *Memories of My Body* which was broadcast in 2019 as the data source. The results of the study show that Juno as the main character is caught between past trauma, his profession as a Lenggeng dancer, his sexual orientation and being liked by other men. Not yet finished making peace with himself, the people around him also add to the chaos with the end of his return to the beginning, trans-femininity – masculinity. Gender and sex as the other side of the coin are simple constructs, so future studies should be carried out to provide additional insights into the gender identities that have been internalized, reproduced, and possibly opposed by 'women' in everyday life in the social environment.

Keywords: body representation, physical transformation, socio-psychological transformation

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INTRODUCTION

The study of masculinity was initially a repositioning of men in a gender, sociocultural context, the study of men's self-awareness about masculinity, and a 'counter-study' to the study of femininity (Ahmadi, 2022). In its current development, the study of masculinity is leading to interdisciplinary studies which are expected to have more scientific contributions in the current context. One context is the study of masculinity as it relates to global society (Connell, 2003) and masculinity studies related to the Lesbian, Gay, Bisexual, Transgender (LGBT) context (Tsfati & Ben-Ari, 2022) and masculinity in political contexts (Myrntinen, 2019).

Historically, the forerunners of masculinity studies began in the 1970s, preceded by the Pleck & Sawyer study (1974) about male development in the context of family and society. The initial development of masculinity studies began in the 1980s, namely masculinity studies which tended to refer to philosophical, family, work, sex and social topics such as Vetterling-Braggin (1982). In the 1990s, masculinity studies experienced rapid development, for example a study written by Connell (1995) about the history of masculinity, theories of masculinity, and the development of masculinity today; Tosh (1999) who conducted research on men's families in England in 1988-1990; as well as Reeser (2011) dan Anderson & Magrath (2019) study which is a reference material in the study of masculinity.

Arguing for the need for transfemininity studies does not mean that I ignore emerging transgender studies or proposed and emerging critical studies of femininity. Rather, I want to make a contribution to both of these areas, as well as argue for the need to create our own spaces. Therefore, transfemininity studies is a partial deviation from the gender neutrality implied in the title of transgender studies, which emphasizes differences in feminine and masculine positions. This fosters a close relationship with the proposed field of critical femininity studies (Dahl in Chamberland, 2015) as it aims to analyze relationships between femininities rather than focusing on binary and hierarchical gender relationships.

The discourse of trans-femininity and trans-masculinity contributes to the repetition of normative gender patterns and there is always tension in the transition process due to awareness of the oppression generated by gender binarism. This case gives rise to resistance and emancipation. However, it is difficult for these communities to eliminate the inherent gender that makes them shift to a binary identity. According to the research results by Aguilar et al. (Aguilar et al., 2021) recognizing the patriarchal privileges maintained when transitioning from a female body to a man's body as well as the loss of these privileges in the transition from a male body to a woman's body.

The analyzed discourse can be represented as a social practice, depending on social factors, ideological conceptions, and the impact it has in the context in which it is rooted. Regarding social factors, four hegemonic groups are recognized in discourse, namely: 1) work culture absorbed by social classes; 2) the capitalist system as a heterocentric production of bodies; 3) family as a heteronormative institution; and 4) religion as a generator of gender stereotypes (Aguilar et al., 2021). Therefore, the culture is influenced by a strong class discourse that is reflected in the identity recognition of ideologies that normalize stereotypes and associations with certain functions, depending on whether masculine or feminine. This refers to a set of beliefs regarding the rights, responsibilities and roles that should be given to men and women in a community (Siboro et al., 2023). More than that, gender ideology refers to societal views that justify gender inequality, a mindset that supports gender stratification (Cerrato & Cifre, 2018). Gender ideology can also refer to societal views that justify gender inequality, a mindset that supports gender stratification.

Trans-femininity in this article means the transformation of men into women, both psychologically and physically. Etymologically, trans-femininity is related to the personal and the individual. Meanwhile, transfeminism is associated with the women's movement. Historically, the term transfeminism was first introduced by Koyama (2000) which refers to the movement of women, by women, and for women from various backgrounds. In further development, Bey (2021) underlines that transfeminism contributes more to transgender people, both men against women and women against men.

Moving on to the subject of research, *Memories of My Body* is the 19th film directed by Garin Nugroho after "Nyai" (Wirastama, 2018). Preparation for filming took two months, filming took two weeks, and post-production took two months. Garin claimed *Memories of My Body* was the fastest film he made (Triyono, 2019). Furthermore, Garin said that some of the scenario material was inspired by the life story of Rianto, a Lenggeng dancer from Banyumas, Central Java, who currently lives in Japan.

According to Garin Nugroho (Orizzonti, 2018) who directed this film, "Films are personal statements or expressions of anxiety about surrounding personal and sociopolitical issues." The joy of making a film comes when it successfully conveys these messages. Garin has made 18 films with various themes; from the early 19th century as the backdrop for today's Indonesia; from Islamic radicalism, economic liberalism, to state communist pogroms; all summarized in small stories from various islands in Indonesia. This time he is very interested in the issue of masculinity and femininity which are integrated in a person's body. Having a masculine and feminine body is a very sensitive issue in Indonesia, the country with the largest Muslim population in the world.

The film *Memories of My Body* was first screened at the 75th Venice International Film Festival in 2018; a film by Garin "Opera Jawa" (2006) was previously screened at the festival twenty years ago (Prasetyowati, 2018). This film was also screened at various international film festivals, one of which was the 2018 Three Continents Festival. In Indonesia, *Memories of My Body* first screened at the Jogjapac Asian Film Festival 2018 on December 13 2018. The film was opened in theaters on April 18, 2019, pushed back from its original date of March 2019 (Aprilianti, 2019). It was noted that this film only managed to attract 8,082 viewers in one week; Ifa Isfanyah as the producer of the film *Memories of My Body* stated that the number of people boycotting this film was more than the number of film viewers, which means that many signatories of the petition did so; did not watch the films at all. Controversy has emerged since this film's advertisement was broadcast nationally.

Even though it received various rejections as part of the controversy, in general this film was able to provide a new perspective on Indonesian films that give voice to minorities, rather than providing support in the form of an invitation to be in it. This film, which was produced by Garin Nugroho, is purely art for art's sake, nothing else. For this reason, as part of literary appreciation, this research tries to provide an overview and ins and outs of the life of the character Juno who transforms from the dashing Arjuno as an officer to the feminine Juno. Thus, the study of masculinity and

transfemininity in film is still considered a new discourse and vehicle that needs to be explored, between old theories and the latest literary theories, with limited subjects becoming unlimited sources of reference. As expressed by Wiyatmi (2020), it is hoped that this study can show the ideology underlying the transformation process.

Trans-femininity and trans-masculinity discourses contribute to the repetition of normative gender patterns and there is always tension in the transition process due to awareness of the oppression generated by gender binarism. This gives rise to resistance and emancipation. However, it is difficult for these communities to eliminate the inherent gender that makes them shift to a binary identity. Based on the research results of Aguilar et al. (2021) recognizing the patriarchal privileges maintained when transitioning from a female body to a man's body as well as the loss of these privileges in the transition from a male body to a woman's body.

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Research of masculinity associated with film began to emerge in the 2000s and began to be more specific to certain topics, such as Brown (2002) researched Mel Gibson on the psychology of masochism; Garcia et al. (2019) examines masculinity in the Hercules film; Godfrey (2022) examines masculinity in films from a particular city/country; Do & Samuels (2021) and Poiger (1998) examines heroism in film. Apart from that, there is also a study of masculinity in films which is linked to sociocultural, spiritual and psychological aspects, namely by Waling (2020) and Godfrey (2022). The study of masculinity in films raises alternatives and new breakthroughs for the study of masculinity. In addition, these studies provide new awareness about who men are, the existence of men, masculinity, and what men should do in a sociocultural context.

The study of masculinity in films can be carried out using three models. First, a study of masculinity in films associated with the director. In this context, the researchers examine the director's creative process in producing a film. Second, the study of masculinity in films regarding theories of masculinity (through characters, settings or director's narration), for example: Tracy (2023). Third, the study of masculinity in films is linked to reader responses, for example Cruea's writing (2018). In this context, the researchers examine readers' responses from their perspective on the films they watch. In this research, researchers use the concept of masculinity which refers to the views of Anderson & Magrath (2019), and synthesizing it with masculinity in the context of the film. Researchers use the second model, namely the study of masculinity in films.

Like masculinity, trans-femininity also seems to lack a clear definition or ideological content that might be linearly related to hegemonic constructions of femininity (Paechter, 2006). The situation becomes more fertile when, inductively following the trans-femininity individual's narrative about feminine behavior. After discussing the problems in defining 'masculinity' and 'femininity', and considering the power relations between these terms, he continues by considering the concept of 'female masculinity' that this formulation is problematic because of its reliance on terms whose definitions are unclear. Finally, it is necessary to distinguish between 'masculinity' and 'femininity'.

Gender theory has recently been enlivened by post-structuralist views of gender as 'intangible'; a reading of gender performance as something distinct from gendered bodies (Francis, 2010). However, there is still little application of this theoretical position in empirical analysis in the field of gender in film, especially in Indonesia. Unfortunately, studies of masculinity in films still focus on male aspects, male superiority, strength, and heroism.

Studies that discuss the other side of masculinity or the weaknesses of masculinity are still rare. Therefore, this research aims to explore the transformation of men into women within the framework of masculinity. This research is considered interesting to carry out with the rationalization of the Coyne (2022) model as follows. (1) Masculinity studies in films tend to highlight the masculine side of men;

(2) This study refers to the psychological context of the transformation of men into women; (3) This research provides an alternative solution that films can also be used as a data source for studying masculinity considering films are depictions of reality.

METHOD

This research uses interpretive qualitative methods to present data based on Saldana (2011) and Ahmadi (2020) interpretation which is stated in narrative form. The film *Memories of My Body* displays the inner conflict of dancer Lengger Lanang. The data collection technique was carried out using a documentary model. The data analysis technique is carried out in the following stages: 1) identifying data related to the transformation of Juno's figure from a pure male to resembling a woman. In this context, researchers explore Lara's phases of change; 2) classifying data related to Juno's transformation from male to Juno's transformation stages; 3) reducing data and determining the main data that will be used as research data; 4) analyzing and interpreting data based on masculinity studies; and 5) explaining and validating the data. To minimize subjectivity in this research, researchers conducted an intersubjectivity study which refers to the views of Buirski et al. (2020). In addition, intersubjectivity is carried out to build similarities in perception related to theories and methodologies that are relevant to the study of masculinity in films.

RESULTS AND DISCUSSION

Results

The idea of the body is in line with the studies of Giorgio Agamben & Heller-Roazen (1998, p. 5) regarding *Sovereign Body*. From there then emerged the view that the right to life also includes the right to bodily integrity, which means that individuals must decide their own gender identity rather than determining their gender identity based on a medical model that requires them to undergo certain procedures to be identified as women (Kothari, 2020). In a trans-gender context, the main goal is body transformation and not self-identification as a woman (in the case of male to female transformation). In this way, the body becomes the center of debates about social rights. However, many transgender people express a strong desire to represent their femininity through physical, emotional, and visual transformations (Siva, 2021). Self-formulated hormones, clothing to complete the transformation, and the possibility of choosing an identity as a woman that is integrated into the body, as happened to Juno in the film of *Memories of My Body*. It all starts with bodily freedom; the character Juno experiences a body transformation that develops from childhood to adulthood.

Table 1. Masculine – feminine physical transformation in films

Physical transformations of childhood	Physical transformations of adulthood
Hunting crickets	Dancing in front of boxers
Selling	Wearing cornflower earrings
Cooking	Have sewing skills
Ndhalang (becoming a child puppeteer)	Dressing up and becoming langger lanang
Preparing a meal	Preparing a drink
Having dancing talent	Skilled at cooking
Helping to weed cooking ingredients	Having batik skills
Identifying laying hens	Confirmed as a gendhakan
Victims of bullying at school	Horrorified to see blood
Learning to dance	Freeing the body (becoming masculine)

(Source: Film *Memories of My Body*, screen capture by Andri Wicaksono, August, 30 2023)

The reality that Garin Nugroho wants to highlight is about the body, feminine and masculine concepts in the body. This concept is a visualization of objects and relationships between roles as feminine and masculine metaphors (Kurniasih et al., 2020). There are many forms of visualization of the relationship between masculine and feminine roles in the film of *Memories of My Body* as shown in the following table.

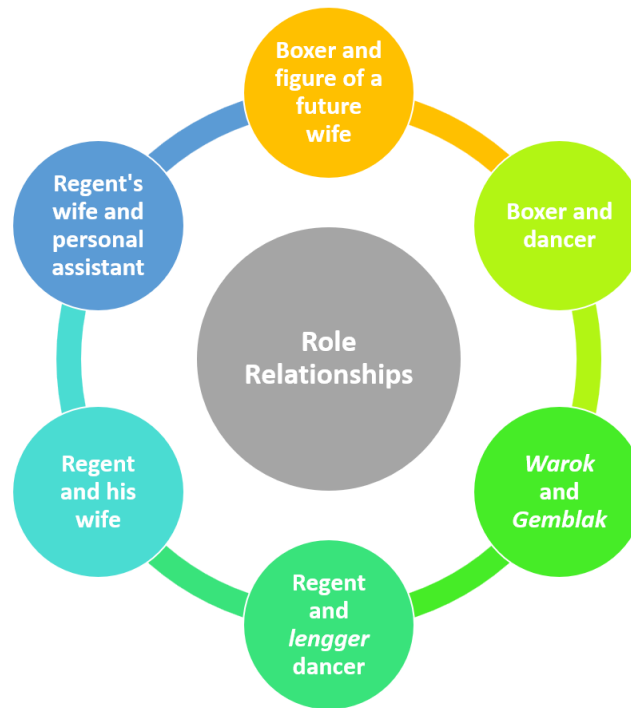


Figure 1. The relationship between masculine and feminine roles in films (social-psychological transformation)

From the data display above, it can be identified that masculine and feminine are not only about sexual relations (lesbian, gay, bisexual), but also gender relations, where someone acts as masculine or feminine. In this context, Juno always takes a feminine role, especially evident in her relationships with boxers and Warok. Femininity is usually synonymous with women and masculine and identical with men, but in this film, men can not only be masculine, but also feminine. If we look at the sexual orientation based on the data found above, it can be identified that the relationship between Juno's characters is gay, namely to the boxer, and the regent, Warok, lesbian orientation by the regent's personal assistant, bisexual by the boxer, the regent and the regent's wife.

Discussion

Physical Transformation: The Body as an Object of Representation

There are six characteristics of masculinity in men, namely (1) physical: male, athletic, strong, brave, does not care about appearance and the aging process; (2) functional: breadwinner, provider; (3) sexual: aggressive, experienced; (4) emotional: not emotional, always calm; (5) intellectual: logical, intellectual, rational, objective, practical; (6) interpersonal: leader, dominate, discipline, independent, individualist (Ulya et al., 2021). Among the six characteristics of masculinity, in the characterization of the character Juno in the film of *Memories of My Body* There are characteristics of masculinity that dominate, namely physical and emotional. The following is a complete description of the characteristics of physical masculinity. Meanwhile, emotional characteristics are discussed in the next sub study regarding psychological transformation. Assumed by Rosida et al. (2022) that true masculine strength occurs when men can use their courage, integrity, and conscience simultaneously to take powerful action.

Memories of My Body or *Memories of My Body* is a film directed by Garin Nugroho which focuses on the theme of the body which carries the concept of femininity and masculinity. This film is inspired by Rianto's journey as a dancer *Lengger Lanang* from Banyumas. The *Lengger Lanang* dancer can represent a combination of feminine and masculine (Kurniasih et al., 2020). Since the perception of femininity is highly aesthetic and on an intimate level, Juno's transformation is also thought to take advantage of this opportunity to become part of public life; as Curtin (2022) quotes Hegarty, it is a separate and semi-autonomous realm of human interaction which is a place for sharing with the wider community. This film does not just talk about Rianto, but rather talks about the bodies of the Lengger

Lanang dancers and more generally about the concept of the body from various paradigms (individual body, social body, even body trauma).

The body remains a contested part of feminist and gender theory. The body and embodiment have long been interpreted through the theoretical lens of post-structuralism, including in masculinity studies. As a result, embodiment has not yet become central. Although trans emphasizes the role of the body and shows how it produces bodily practices, few attempts to address the conflation of women and femininity address the role of the body and its conceptualization. Societal influences shape body practices and gender identification, but individuals also shape gender practices by linking their bodily experiences to social influences (Aboim & Vasconcelos, 2022).

According to the title, *Memories of My Body*, Juno's life story is a journey that leads her to discover the beauty of her body through various experiences involving the body. Therefore, the body is considered important for establishing a conceptual link between reflexive practices of the body and femininity that relies on the experience of the body as a constitutive practice (Connell, 1995, p. 51). From this point of view, contrary to all essentialist assumptions in general, femininity can be seen primarily as a reflexive bodily practice through which individuals give meaning to their own femininity and present it to others.

The character of Juno in the film *Memories of My Body* is depicted as a man who is very contrary to the masculine representation where the character and depiction of Juno have feminine characteristics which are constructed as a man who is quiet, elegant, good at dancing, kind, capable, cooking, and good at dressing up (Prasetyo et al., 2020). Therefore, Juno's character can be represented as a feminine male character or a less masculine male character. In the words of Michel Foucault (2002, pp. 19–20), representation, whether in the service of pleasure or knowledge, is positioned as a form of repetition: the drama of life or the reflection of nature, that is, the claims made by all language, the way language expresses them, their existence, and their right to opinion. The everyday lives of trans femininities, from the sacred (rituals) to the amoral (behavior), demonstrate the importance of participatory and performative actions.

General characterization is found in the main characters and storylines that try to depict various paradigms about the body; feminine and masculine concepts. Garin Nugroho made Rianto a place to simulate feminine and masculine concepts in the form of reality (Kurniasih et al., 2020). Even though this film is inspired by Rianto, Juno's character does not represent Rianto or Rianto's life story, Juno represents the body, namely the marginal body. So, Juno's transformation in the film *Memories of My Body* is completely different from Rianto's reality. Juno does not exist in reality.



Figure 2. Rianto as narrator and film inspiration (01.08.57)

In this film Rianto is the narrator. The combination of feminine and masculine in Rianto occurs when dancing, while Juno (the main character) is depicted as occurring in various aspects of life, including the division of roles such as Warok and Gemblak.



Figure 3. The scene when Juno is confirmed as Warok's symbol (01.32)

In his study, Potgieter (2006) explores the experiences of men who dress and construct their bodies and identities as 'feminine' and interprets the social, political, psychological and economic consequences of these constructions. Despite expressing 'alternative' forms of masculinity and femininity, hegemonic norms of masculinity and femininity are relatively unchallenged by same-sex relationships.

Transformation into femininity or trans-femininity may be understood as part of understanding the personal journey towards femininity, including the barriers and barriers trans-femininity individuals face (Aboim & Vasconcelos, 2022). Therefore, the entire film "Memories of My Body" is not a story from birth to adulthood, but rather symbols of the journey of the masculine and feminine body as well as the art forms attached to the body. It could be said, even though it is inspired by the story of someone's body's journey, this film can be said to be fiction, it is not clear who, where, and whom. It turns out to form a reality that does not exist.

Socio-Psychological Transformations in Trans-femininity

Memories of My Body (Memories of My Body) is a drama genre film that tells the story of dancer Lengger Lanang, the screenwriter and director is Garin Nugroho, produced by Ifa Isfansyah, and produced by Fourcolours Films. This film is 107 minutes long. Screened in Indonesian cinemas on April 18 2019. This film about gender identity conflict completed its production process in 2018. The film of *Memories of My Body* as the work of a leading Indonesian filmmaker, it has comprehensive social criticism, values, messages and impressions which are packaged contextually. The interwoven elements that make up the storyline also have different meanings. The character of Juno is taken from a wayang character, namely Arjuna, who has a local Javanese colour which functions as a hypogram for the story, especially in the names of the characters and characters (Hartono, 2015). This is what is called by Nurgiyantoro (2019) as a reference for the characterization of wayang stories including complete naming of wayang characters, as well as naming hypograms of the character Arjuna in the world of wayang. Arjuna is described as a character who is gentle, intelligent, and capable in various things. The character Juno has advantages that not everyone has. He could predict that the hen that laid the eggs had an artistic talent taken from nature. He also has a sensitivity in sewing; He can determine a person's clothing size without measuring. However, what is more underlying is the tendency of Arjuna and Juno's feminine appearance. Like in the monologue of Juno's character in the film.

...I am Arjuna, the knight of the Pandavas. (*Memories of My Body*, 00.10.00)



Figure 4. Juno is acting out the character of Arjuna like a puppeteer in a shadow puppet performance

Arjuna's characteristics then transform into the character Juno. The character Arjuna then inspired him to become a character in the film. As revealed by Efendi & Nurgiyantoro (2021) that wayang is a source of creative inspiration that can be adapted and adapted to various forms, such as comics, television drama series, and novels, as well as films. Through these various forms, wayang can be a medium for disseminating views and criticism of Indonesian culture, politics, and society at a certain time. As a source of inspiration, wayang offers an outline of characters and themes that are dynamic and contextual. Telling stories using wayang symbols can be one way to avoid censorship. On the other hand, through wayang, films can convey thoughts about the construction of tradition and culture from a different perspective from that of the government or state. Likewise in the depiction of gender deconstruction.

One of the important questions in developing a gender change process is whether it is possible to deconstruct gender as a binary? Alsop, Fitzsimmons, and Lennon as cited by Jewkes et al. (2015, p. 132), stated that critical studies of masculinity that draw on social constructionism often still retain residual essentialism that the separation between men and women and the assumption that masculinity belongs to men and femininity to women undoubtedly underlies the analysis.



Figure 5. Juno's intimacy scene with the boxer (00.48.40 & 00.50.20)

The formation of character is also motivated by various psychological factors and social realities that exist in society. Every human being has a feminine and masculine side. When Juno's character sees and experiences violence since childhood, this strengthens her feminine side. When a boxer's character is required to be 'strong' like a first child, he needs hugs and a feminine side from other people. For this reason, the love storyline developed in this film is also a process of the character's life background (Arif, 2020). Basically, there are other possible approaches, and these approaches can include overlap between

male and female traits (for example, both can be caring or strong), such as male and female characteristics and attributes. In relation to the gender change process, Juno's character did not suddenly transform, there was childhood trauma that caused this change.

Juno was born in a remote village on the island of Java which is known for its many people who work as dancers. *Lengger Lanang* studio, a term for male dancers who dance from a female dance point of view. The environment where she lives, which does not differentiate between a person's masculine and feminine sides, forms Juno's identity as depicted in the film (Prasetyo et al., 2020). Apart from that, Juno always experiences a fate that always brings violence, affection, and departure in various aspects.



Figure 6. Childhood Juno's physical depiction (02.32)

Since childhood, Juno experienced tragedy repeatedly until she became an adult. He never received a mother's love. He only lived with his father, then Juno's father also left without knowing the jungle. His life is full of irony because he was forced to live alone after his father, who was labelled a communist, left the village. At a young age, he saw his *Lengger* dance teacher massacre his own students. This of course left Juno with deep fear and trauma. However, the boy was forced to be strong with the sentence that said that life was just a 'peeking peek'. He was then taken to live with his aunt.

After seeing for herself the violence that occurred, in the next chapter Juno becomes a victim. When he angered his aunt, his hand would be pricked with a needle. A practice that might have been considered 'normal' at the time. He was also bullied by his classmates at school and punished by the teacher for making noise. The only teacher who paid attention to the boy had to be expelled by residents because they were accused of committing immoral acts together while practicing dance at the female teacher's residence. For the second time, Juno had to change residence. Then, he lived with his uncle.



Figure 7. The scene depicts Juno's longing for her mother, which results in her teacher being expelled (00.31.50)

Juno's body was designed to take on a feminine role. The feminine category is associated with Juno with cooking, sewing, and full of tenderness. This is certainly contrary to hegemonic masculinity.

Hegemonic masculinity is interpreted as being closely related to violence, fighting and bloodshed. Like a scene in a film where masculinity is emphasized through fight and blood.



Figure 8. Warok's blood-stained body is a symbol of masculinity (01.34.30)

From the camera angle in the lower position, focusing on the scythe pressing on the Warok's neck and the blood-stained body related to the stigma attached to the Warok as a mighty, strong and warrior figure. When talking about Reog, Warok will of course refer to Ponorogo as the birthplace and development of Reog art. Ponorogo people associate Warok with magical powers. Therefore, they can dance by lifting heavy weights and biting Reog masks; shaped like a tiger's head decorated with peacock feathers with a diameter of up to two meters. In fact, it still carries the Gemblak which dances while sitting on it. Reog is often associated with danger, a subversive art form and even associated with troublemakers (Warok). Reog was then considered a dance that had a political agenda because in the Soekarno era, Reog was often claimed to have been fostered by certain parties (Fatmawaty et al., 2022; Kartomi, 1976). They allegedly have a hidden agenda by going around carrying missions from these parties.

Furthermore, Juno is placed as the dominant party in her relationship with Warok or the incarnation of subordinate masculinity. On the other hand, Juno and Warok's relationship positions Juno as Gemblak; a pair of Warok which is mythically believed to give him strength. Warok consciously places Juno as a partner who must obey his authority. Through the presentation, the narrator, who is also a bearer of reality, questions Juno, who acts like a man while pricking needles to control herself. Of course, this confirms the meaning of symbols of masculinity in relation to blood and violence. This then helps promote the pattern of hegemonic masculinity, namely domination and violence which is achieved, one of the ways, through institutionalized culture (Messerschmidt, 2018).

Inspired by the narratives of trans-women or trans-femininity individuals, we can explore how individuals transform into femininity. Although research into the hybridity of trans-femininity is increasingly widespread, we know little about what it means to "be a woman" (Rogers, 2020, p. 45). It is explained that male femininity defines the characters and practices that are culturally attached to women, the placement of cultural activities that position femininity as a complement, a hierarchical relationship with the masculine, and body hood for men. Warok builds a relationship by positioning Juno as a feminine figure who must obey him (Fatmawaty et al., 2022). Therefore, regardless of whether contingency, contextuality (Abelson, 2019), intersectionality and racialization (Pennington, 2018), and hybridity (Phillips, 2020) highlighted, the journey of trans-femininity implies a degree of self-defense from abuse or violence and feelings of discomfort. Like the process of masculinization, the process of feminization is not easy and as trans experts have pointed out, the meaning of femininity is challenged (Preciado & Benderson, 2013). However, femininity is not exclusively owned by the female body, and the embodiment of femininity as well as masculinity is more plural and carried out by different subjects.

Hegemonic masculinity is a form of gender practice that gives a dominant position to the masculine gender to realize cultural ideals and collective or individual institutional power in accordance with accepted strategies when hegemony is practiced in a subordinate manner towards women (Bahardur et al., 2022). In hegemonic masculinity, it can be highlighted that femininity which is centered on male domination over women is not the only mechanism of such domination, but is another form of

hegemonic masculinity over subordinated and marginalized masculinity. Consequently, this clarifies subordination by positioning gay groups as embodiments of subordinate masculinity. From the various relationships between Lengger's body and other bodies that dominate it, Juno's body has been subdued by them. Juno, who becomes Gemblak, embodies the existence of her gay body so that it becomes a moral threat to the nation (Fatmawaty et al., 2022). Then, the community demanded that the artist group be expelled from their village.

CONCLUSION

Based on the results of the research and discussion, it can be concluded that the physical transformation related to Lengger Lanang's body, in this case the character Juno's personality, experiences development that is influenced by the social environment of society, living independently (dual roles) and childhood trauma. A social environment dominated by Lengger Lanang dancers means that men dancing with the characteristics and patterns of women is normal. Juno's independence and solitude since childhood have trained and accustomed her to carrying out activities, both those that boys and girls naturally do. However, the thing that is the focus is of course past trauma. Progressively, the development of men transforms into women. Until Juno grows up, the pattern is reversed; from a woman's body so that she rediscovers her identity as a man. Furthermore, in relation to social-psychological studies, the film *Memories of My Body* provides an overview of era trauma and developmental trauma, only without revenge from the main character, namely Juno. Of course, society's views regarding femininity are still controversial and have pros and cons, resulting in increasing discrimination against marginalized groups, namely LGBTQIA+ (Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, and Asexual). The additional "+" stands for all other identities that are not covered by the short acronym; + It's not just a mathematical symbol anymore, but a denotation of everything about the gender and sexuality spectrum that can't yet be explained with letters and words. However, in this paper the researcher stands in a neutral position.

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