The Representation of Masculinity in South Korean Reality Show
“The Return of Superman”
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Abstract

The culture of South Korea produces a different breed of masculinity. A breed that is distinguishable from the one born within Western culture. This type of masculinity is spread not just locally, but also globally through various Korean media, such as K-Pop, K-Drama, and reality shows. One of Korean Shows that is popular nowadays is The Return of Superman. This study would like to discuss the representation of masculinity in Korea that is being represented by the celebrity fathers in that show. Using textual analysis, theory of television culture by John Fiske, and the messages of masculinity by Ian M. Harris, this study tries to reveal the way those celebrity fathers represent the South Korean masculinity. The result of the analysis shows that masculinity in The Return of Superman is not all about strength and power but also about how to love their children and take care of their family. The Return of Superman is trying to show the ideology that superman masculinity is not only about strength and power but also about helping and respecting women in their gender role. This could be a part of the government’s effort to realize gender equality in South Korea.

Keywords: masculinity, fatherhood, reality show, The Return of Superman, superman masculinity

Introduction

Masculinity, as a part of gender discourse, is something constructed socially and culturally by the societies. Globally, masculinity is always related to strength and power. Masculinity is also reputed to have relation to, or more accurately against, those that are deemed as non-masculine (Beasley 178). Although most people generalize that masculinity is all about strength and power, but the cultural and social influence affect the appearance of one’s masculinity. As consequence, male can perform different masculinity based on their social condition. Masculinity is something dynamic, can be constantly changing and also is not always the same from one moment to the next (Reeser 216).

The appearance of masculinity represented by South Korean male is one of the examples of dynamic masculinity. Masculinity itself connotes with the distinctive stereotype between men and women. It characterizes men as muscular, strong, brave, and able to control themselves which are totally different from femininity. In addition, there are several stereotyped characters which do not belong to man’s characters such as weak, soft, and emotional (Reeser 1). However, the common stereotypes about masculinity related to power and strength are not applicable to this country.

Some researchers usually relate South Korea to a different particular form of masculinity. In his research entitled Softer Soju in South Korea, Nicholas Harkness stated that South Korean people have begun to concern on the degree of the softness of the soju they drink in recent decades. It is because the lower the percentage of alcohol contained in it, the softer embodiments of masculinity and femininity they shown (Harkness, 13). He correlated the tradition of drinking soju in South Korea with shifting soju commercial. Soju commercial in 1982 depicted a male star and showed masculinity elements such as the jargon “If you are a man, don’t ask” and the construction site for the 1988 Seoul Olympics as the background of the commercial. On the other hand, soju commercial in 2008 started to feature a female star, using woman’s voice as the narration and woman’s back sound (Harkness 16-17). In addition, Sari in her research entitled “Representasi Maskulinitas Boyband dalam Video Klip (Analisis Semiotika tentang Representasi Maskulinitas Boyband dalam Video Klip Bonamana oleh Boyband Super Junior)”
shows that Super Junior, as one of the popular boyband in Korea, represents not only the traditional masculinity but also the new man, androgyny, and soft masculinity concepts in their video (Sari 109).

In addition, male South Korean idols never hesitate to have pink hair colour that represents sensuality and emotion (Cirlot 54). Besides, male South Korean idols frequently portray the feminine side such as wearing cute bunny ears headband and wearing wig to dress up like woman in their performance. Moreover, they can perform the act of hugging, back hugging, cheek kissing, or even lips kissing toward each other in front of their fans as parts of fans service. It shows that men in South Korea have different way to show their masculinity and different perspective of being masculine. It could be new kind of masculinity that they are creating, or what Sun Jung called as “soft masculine” (Harkness 25).

The issue of masculinity always becomes an interesting topic to be discussed because masculinity is dynamic, especially when we are talking about South Korean masculinity that is unique. Even new things such as a new profession, or new work tools will bring an impact on a culture of masculinity (Brandth and Haugen 160). Its characteristics are always changing and developing; creating a new thing about masculinity and a new characteristic to be discussed.

Korean wave or also known as hallyu in Korean is the spread of Korean popular culture around the world or we can call it as the globalization of Korean popular culture. Over the years, the population of K-Pop fans is increasing significantly. According to Ravina in her article entitled “Introduction: Conceptualizing the Korean Wave”, the spread of Korean popular culture began in East Asia in the 1990s, and is continuing in the United States, Latin America, the Middle East, and parts of Europe. The spreading of popular culture consists of two forms of media: television serials and pop music or also known as K-Pop (Ravina 3).

Almost all countries in the world are now familiar with the term K-Pop and everything related to it. Nowadays, South Korean is trying to export their culture so that every country will possibly know the Korean Pop. To success the mission, KBS – one of South Korean channels – made special program entitled Fluttering India. This program, also called Exciting India, contained only four episodes to analyze the local culture and to find out the factors which possibly block the entrance of K-Pop into India. Jung declared that India is chosen because it is the only country which has less knowledge about K-Pop and is difficult to be influenced to the K-Pop (Jung). In short, South Korea has spread Korean value throughout the world.

The huge number of K-Pop fans is bringing many advantages to Korean economic development, because fans are not only focusing on updating the information of their favourite idol, but they also watching Korean movies, dramas, and also the reality show. In Indonesia, the spread of Korean wave can be seen from the airing of Korean drama in our various local channels, the circulation of VCD or DVD of Korean drama or music in the market. Indonesian consumer demand for Korean drama and movies has increased since the year 2010-2012 because of the diplomatic relations between Korea and Indonesia that are increasingly intertwined well (Pohan 550). Furthermore, Indonesia is also often visited by South Korean boy bands or girl bands to hold their world tour concert, and this fact makes the number of K-pop fans in Indonesia is increasing because of the easier access for them to meet their idol.

Besides the increasing number of K-Pop fans that are growing significantly, those fans also have a big contribution in the spreading of K-Pop over the world, because, indirectly, they also help to promote K-Pop to other people around them through their life style. Although it is not all K-Pop fans have the same life style, but some of them love to wear attribute or accessories that are related to their idol, such as clothes, jacket and hat (Puspitasari and Hermawan 8). Indirectly, this life style will attract people’s attention and it will also introduce K-Pop to other people, and if there are more people being interested to K-Pop means there will also more people who might be affected by Korean culture. The significant number of Korean show audiences makes the researches about Korean shows, dramas, and movies become an interesting topic because it is not impossible that the shows will affect the audiences’ way of thinking.

As it is mentioned above, the spread of Korean culture does not only focus on the spread of its music but also their films, dramas and reality shows, variety shows, or talk shows. Nowadays, there are several
numbers of well-known South Korean programs in many countries such as Running Man, We Got Married, Weekly Idol, The Return of Superman, Dad! Where are We Going? and many others.

Some South Korean reality shows are adapted by other countries, for example, Running Man in Indonesian version called Mission X. Running Man’s fans initially thought that Mission X was plagiarism of Running Man, but TransTV, as the television station broadcasting Mission X, had clarified that the show had received approval from the Running Man party. Moreover, they specifically invite Running Man’s Program Director to explain everything about the Running Man to their staff (Azis). Beside Indonesia, Running Man also been adapted in China with the title of Hurry up Brothers (Koreaboo). Dad! Where are We Going? or also called Where are We Going Dad? also adopted into Chinese version with the similar title (Sohn). There is similar show to The Return of Superman aired in Indonesian channel, GlobalTV, every Monday and Tuesday at 3 pm with the title Super Papa (Official Website GlobalTV).

The object of this study is The Return of Superman reality show. It is a show that is challenging some celebrity fathers to stay with their children in two days while their wives will be sent out from the house (except for some moments), because the main purpose of this show is to see how skilled those fathers in babysitting their children. The show makes them do everything what housewives usually do such as cooking, feeding their children, changing their children’s diaper, and taking them to bath.

Most studies of masculinity in South Korea analyzed the representation of masculinity displayed by South Korean boybands through their music videos. Most of these studies found that men in South Korea are fashionable and pay attention to their appearance, or often called as dandy by some researchers. To be specific, the representation becomes the characteristic of South Korean masculinity. Meanwhile, the portrayal of The Return of Superman focuses on how to be a good father. This reality does not focus on presenting the figure of dandy man who always takes care of their physical appearance like what we can see in the representation of masculinity in boybands’ music videos, but it shows how men try to participate in house-working and child-rearing activities. Furthermore, this reality show tries to depict the different side of man’s masculinity in South Korean from the portrayal of boy bands’ masculinity.

Actually, there are two shows involving celebrity fathers and their children, specifically The Return of Superman and Dad! Where are We Going? Although both shows are involving celebrity fathers and their children but the writer chose The Return of Superman reality show. Dad! Where are We Going? reality show focuses only on the outdoor activities of those celebrity fathers and their children, while in The Return of Superman reality show, the father figures completely replace the role of mother in taking care of their children. It is interesting because patriarchal family usually portray father as breadwinner role while mother is the one in charge of house-works in patriarchal family (Walby 61). The concept of patriarchal family in South Korea gives full authority to the heads of families to make decisions on everything related to their family members. Women are only allowed to take care of the matters related to household things (Korea: Dulu & Sekarang 48). Meanwhile, this reality show presents something that is different from the patriarchal family.

In addition, what makes The Return of Superman is interesting to be analysed is its similar title with Superman Return, a Hollywood film directed by Bryan Singer and released on 2006 (IMDb), but the show is not about powerful superhero like superman at all. Stated by Harris, Superman is a superhero character that had brings a strong influence toward the cultural image of masculinity (Harris 150), and The Return of Superman reality show is showing different characteristics of being masculine in which the figure of superman as a super hero here is depicted by the figure of father. The Return of Superman also shows that the characteristic of masculinity here is different with the traditional masculinity in South Korea that is actually very strict with the division of men’s and women’s responsibility, while in this reality show, wives and husband start to support each other’s responsibility. This reality show had also earned an award due to its popularity among the audiences. The award is “Viewer Choice Best Program” in 2014 from The 2014 KBS Awards (Soompi). Although this reality show is originated from South Korea, but this reality show could also be enjoyed by its fans from Singapore, Kuala Lumpur, Dubai, and Paris from the cable television (KBS World). Besides, the reality show that is started to be aired in one of local channels in Indonesia since 9 November 2015 got so much attention from Indonesian societies. It can be seen from
the hash tag #TheReturnofSuperman that became the first trending topic in twitter on the first day of its airing in Indonesia which is on November, 9th 2015 (Kpop Chart).

A study that was conducted by Sue H. Moon and Jongtae Shin entitled The Return of Superman? Individual and Organizational Predictors of Men's Housework in South Korea discusses the factors that could estimate the extent of the involvement of men in housework in South Korea. The authors used the data that were collected from 466 working fathers during the period from March 2013 to August 2013 to find out the fact that the more people believe in gender equality and supervisor support for work-family balance means the higher frequency of men’s involvement in housework. In this study, the authors of this article mentioned that The Return of Superman reality show is challenging the traditional belief of fatherhood and masculinity in South Korea and bringing influence in the participation of men in housework. However, they did not explain about any representation that is shown by this reality show. That is why this research will be significant, because the researcher would analyze the representation of masculinity in The Return of Superman that has not explained yet in the previous study.

This study aims to figure out about how masculinity is in The Return of Superman reality show is represented and to understand the ideology that might be laid behind that representation. In order to reach the goal of this study, the writer would like to use textual analysis and the help of television culture theory by John Fiske to figure that ideology and the help of masculinity theory by some theorist especially those who talk about the variety of the characteristics of masculinity. The main theory in this research is the theory about the messages of masculinity by Ian M. Harris. In this theory, Harris had divided these characteristics into five categories of the messages of masculinity.

**The Standard Bearers**

This category assumed that men contribute more in producing the world, while the responsibilities of women are only giving birth and nurturing the children (Harris 55). The main discussion of standard bearers is that men have some particular values that should be passed on to the next generations, so that they could produce the world as they want (Harris 56). This matter is influenced by men’s superego that represents the ideal and strives for perfection (Harris 56).In the category of standard bearers there are four masculinity messages that contained in it.

The first one is the **scholar** that gives stimulus that men should be doing good in school and men should struggling for academic credentials such as certificates, diplomas, bachelor’s degree, and advanced professional degrees (Harris 56). The second one is the **nature lover** which explains about men who like to garden and taking care of nature. The “nature lover” is closely related to human personal life and their secret thoughts about being a human as a part of the universe (Harris 60). The third one is **be the best you can** which is a manifestation of the influence of the male superego, where parents always insisted on their children to keep struggling, so that they could be the best they can (Harris 63). And the last one is the **Good Samaritan** which explain that men should care about the others or men should help people who are in need of help, so that they could be a good example for the people around them (Harris 67).

**The Workers**

A work for men is an important thing that could determine their position in the social order (Harris 73). If the standard bearers have a relation with superego, the workers more likely think that working is not only to earn money but to achieve their ego integrity (Harris 73). This category explains about man who has skills, works hard, values work, and obeys the rules (Harris 74). This workers category also contains four messages of masculinity in it.

First is the **technician**, because machines are always identical with men, so they are expected to understand about machine and how to fix thing around the house (Harris 74). This message explains about men who use their skills to support their families, and they think of it as a mission of life (Harris 75). Second is the **work ethic**. Most men think that “work ethic” is very important, because this message teaches good things to men, such as to be honest or to keep their words (Harris 78). The next is **money** message that is a very important message for men, because they earn money by working to fulfil their need in carrying out their role as a male (Harris 84). The last one is **law**: Men are expected to obey the
rule, but most men think that they are supposed to be the ones who make the rule, so that they could control the others (Harris 84-88).

**The Lovers**

The researchers of the gender role believe that every human being has both masculine and feminine side, but most men are reluctant to admit the existence of feminine side in them. This causes their refusal to make themselves as a lover who is considered closely related to femininity (Harris 90). Men, who are willing to express their love, are embodied into four messages of masculinity that will be explained below.

The *breadwinner* message, adopted by men who realize that as a male, their duty is not only to fulfil their need but also their families’ need (Harris 91). The *nurturer* message which assumed that nurturer is actually also a part of masculinity, but most men does not want to admit it and they fail to understand that nurturing is also their responsibility as a parent (Harris 92-96). The *faithful husband* message which assumed that men were created for their families, and after marriage, men are meant to dedicate their lives to their families (Harris 96-99). And the last one is the *playboy* message which explains that men express their love without fitted with a desire to have a commitment (Harris 100).

**The Bosses**

In this competitive world, men have always wanted themselves to be on top of the world, they want to be the ones who have control over the others, not being controlled. They want to be the ones who make the rules, and not being ruled (Harris 107-108). In the “bosses” category, there are seven messages of masculinity.

The first message is *control*. There are two kind of controlling that men should be able to do, the first one is to have control of themselves such as controlling their emotions and to have control of the others (Harris 108). The second message is *president* which gives a motivation to men to think that they could be a leader (Harris 110). The third is *hurdles* which suggest that men who should pass the obstacles that block their way in order to gain the power of having control and to get the topmost position they want (Harris 113-115). The next one is *adventurer* because being an adventurer is one way for men to prove their masculinity side (Harris 116). The fourth one is *sportsman* teaches men how to be successful in order to acquire the position of bosses by competing with each other, because doing sports is one of the valid ways for men to prove their masculinity (Harris 118-119). The fifth message is *be like your father*, but whether this message of masculinity should be adopted by men or not depends on what kind of father figure they have (Harris 121-125). And the last one from this category is the *warrior* message which is a form of embodiment of men’s attitude in which men want to use their power to impose their will on the world (Harris 125).

**The Rugged Individuals**

*Rugged individuals* is a category that explains about men who are independent because as a man, they are expected to rely on themselves, or in short, this category explains that men should not be like a woman (Harris 133-134). “Rugged individual” category contains five messages of masculinity that will be explained below.

The first one, *self-reliant* message assumed that men should be able to do everything on their own, that men do not need any advice or suggestion from the others, but some men think that this message is hard to do because they live in a world where they need to socialize with the others, especially when they get married (Harris 134-136). Second is *stoic* that is adopted by those who believe that men should be able to control their emotions and endure every pain (Harris 138). Next is the *rebel* that represents men who take action against system, the world, or anything that they feel is not in accordance with their beliefs (Harris 142). The fourth is *tough guy* message that definitely said that men are strong, so that they should not show their weakness to the others. They should keep their emotion as a secret, they should not let other people see when they are crying or in distress, but some men realize that as a human being, it would give them so much pressure if they totally adopt this message (146-150). And the last of all is *superman* message. Men who adopt the superman message try to make themselves to be always in control, does not show his emotion and never lose, but they realize that they could not be like a real superman because they
have physical limitations, so that some men think that this message of masculinity is unrealistic and it is just escapism for those who want to get more power to control others (Harris 150-153).

**Masculinity in South Korea**

As well as masculinity in general, initially, masculinity in South Korea was also influenced by traditional gender role and patriarchy. A strong patriarchal system in South Korea caused men to have more privileges than women. In *Joseon* dynasty only men are allowed to get education while women were prohibited to receive their social and political role (Kim). In South Korean patriarchy, the patriarch has an absolute authority to control his family member, and the division of duties between husband and wife is also very strict (Park 43-50).

Women are excluded from the men’s responsibility for the family livelihood, while the men are excluded from the women’s domestic and child-rearing duties (Park 50).

This patriarchal system influenced male in South Korea to adopt the characteristic of traditional masculinity. According to Tannen, the gender role of the traditional masculinity is a social orientation that reinforces power and status (Tannen 1987 in Ickes, 76). In South Korea, this traditional masculinity also affects the role of father within the patriarchal society. Based on Kang’s explanation, the main role of Korean fathers is to work hard as the breadwinner of the family while their wives are at home to take care of the children (Kim and Chung 48).

For many years, good fathering images in Korea have been in large part defined as hard workers, social and political leaders, and not as good caregivers and a family man (Kim and Chung 51).

However, along with times, the patriarchal system in South Korea began to decline. In 1948, women in South Korea have got the right to get education, pursue a career and participate actively in public, and in 2005 the government erased the patriarchal system in order to achieve the gender equality in South Korea (Korea: Dulu & Sekarang 49). However, this erasing action does not mean that the power structures are fixed universally, because many patriarchs are still holding the patriarchal system (Park 52). Although patriarchy is not fully erased from South Korea, but the development of the time and the decline of this system has bring influence to the characteristics of masculinity in South Korea.

In 2004, the Korean wave started to became popular in Japan by the appearance of an actor named Bae Yong Joon, in which according to Sun Jung, the reason behind this phenomenon is the soft masculinity characteristic that is brought by Bae Yong Joon (Jung 39).

This soft masculinity is a hybrid product constructed through the transcultural amalgamation of South Korea’s traditional seonbi masculinity (which is heavily influenced by Chinese Confucian wen masculinity), Japan’s bishonen (pretty boy) masculinity, and global metrosexual masculinity (Jung 39).

The term *Seonbi* here used to refer to a scholar who studied Confucianism, and in *Joseon* era, it is only men who are allowed to get an education (Sari 101).

In 2006, Rain, an actor and a singer from South Korea also became phenomenon as he was chosen as one of the world’s most influential 100 people by *Time* magazine (Walsh 2006 in Jung 73). At that time, there is an article said that as a product of South Korea’s culture, Rain is influenced by Western (American) popular culture (Jung 73). Through this phenomenon, Sun Jung stated that Rain has constructed South Korean masculinity into a global masculinity because the characteristic of masculinity that is shown by Rain is an assimilation of some characteristics of masculinity from other countries, such as sadaebu yangban masculinity from South Korea which is the authoritarian masculinity of the patriarchal, American pop-idol masculinity, and kawaii masculinity from Japan (Jung 75-111).

**Methods**

The method used in this study is a qualitative method. Qualitative research focuses on the explanation of human behaviour and it also emphasizes detailed descriptions of social practices (Jackson 17). Besides, Creswell stated that, qualitative is an approach that relies on text and images data (Creswell 173). The qualitative approach is the best approach to be applied in this research because the objective of this study
is to find out how is masculinity represented in South Korean reality show and the data that are going to be used are captured images of that reality show.

The numbers of the population of the data are 131 episodes of *The Return of Superman* that have been aired by KBS World channel until May, 29th 2016. Using the purposive sampling, the researcher would like to take first 7 episodes of Song Il Kook family because he gave a significant contribution to the increasing rating of this reality show. It can be proven by the rating reality show was ranked first for eleven consecutive weeks when Song Il Kook Joined the show (Abeba). Otherwise, when Song Il Kook decided to leave the show because of his business, the rating chart of this reality show is decreasing (Coppamagz.com). Besides, Song Il Kook is also the best representative of this reality show because in 2015 KBS Entertainment Awards, Song Il Kook was chosen as the best representative of *The Return of Superman* and won the Best Male Entertainer Award under Variety Show category (Soompi).

The first 7 episodes that would be used as the sample of this research are episode 34 when he first joined the show until episode 40, because these 7 episodes shows how Song Il Kook is still amateur in doing housework and child-rearing activities. Besides, these 7 episodes deemed to contribute in increasing Song Il Kook’s popularity as well, and after the airing of these episodes, more audiences seems to be more attracted to this reality show that can be seen through the number of likes in *The Return of Superman* Facebook page that is increasing.

This study attempts to find out the representation of masculinity in *The Return of Superman* reality show. There are several steps that were done to collect the data in this research:

4. Retrieving the videos of *The Return of Superman* reality show.

   The researcher retrieved 7 episodes of *The Return of Superman* reality show that have been chosen as the sampling of this research from the official Youtube channel of KBS World TV. The episodes that are going to be analyzed in this research are upload by KBS World TV in their official Youtube account within July, 7th 2014 until September, 7th 2014, and the researcher retrieved those videos on November, 29th 2015.

5. Watching those 7 episodes several times.
   The purpose of this step is to gain more understanding about those episodes.

6. Selecting the scenes.

   After understanding those 7 episodes, the researcher selected some scenes that could help the writer in finding the issue of the representation of masculinity in this reality show.

   Technique for data analysis in this study has some steps:

   1. Classifying the scenes of those 7 episodes

      After collecting the data that will be used from the selected 7 episodes, the researcher will classify the scenes that exist in these 7 episodes based on the type of activities they are doing, such as when they cook, teach, feed, or play with their children. The purpose of this classification is to take a picture as the representation of some scenes that are totally the same.

   2. Grouping the scenes using the television culture theory from John Fiske.

   a. Level one: Reality

      Appearance, dress, make up, environment, behaviour, speech, gesture, expression, sound, etc. These are encoded electronically by technical code such as those of:

   b. Level two: Representation

      Camera, lighting, editing, music, sound which transmit the environmental representational codes, which shape representations of, for example: narrative, conflict, character, action, dialogue, setting, casting, etc.

   c. Level three: Ideology

      Which are organized into coherence and social acceptability by the ideological codes, such as those of: individualism, patriarchy, race, class, materialism, capitalism, etc (Fiske 4).
The researcher will chose some aspects of each level that are appeared in the reality show, and make group of the selected scenes based on which aspect they are belong to.

1. Analyzing the data
The researcher will analyze the data using masculinity and gender theories. From the selected scenes, the researcher will find out whether the scenes that are displayed are in accordance with the characteristic of masculinity in general or tend to challenge it.

2. Interpreting the findings
In the last level of television codes, which is the level of ideology, the researcher will interpret the data by relating the findings with the message of masculinity theory from Ian M. Harris, and then try to reveal the ideology that might be hidden behind this reality show.

3. Drawing the conclusion.

Discussions
In the reality show *The Return of Superman* the figure of men as fathers are shown in unique characteristics of masculinity. The father figure that will be discussed here is an actor named Song Il Kook who became one of the members of *The Return of Superman* reality show. In this chapter, the researcher will describe the characteristics of masculinity that are represented in this reality show by using the three levels of television culture by John Fiske. Those three levels are the level of reality, the level of representation, and the level of ideology. Through those levels, the researcher will make a relation between what kinds of masculinity representation that is being shown in *The Return of Superman* reality show with the general stereotype about how masculinity should be.

Level of Reality
In this level, the researcher will explain about the aspects that can be seen directly when we watch the reality show. The aspects that are included in this first level are the environment, the dress and make up, the gesture, the expression, and the behaviour that are shown by Song Il Kook during the reality show.

In the discussion of gender stereotype and gender role, there is division between the environments, which are considered more suitable for men and which for women. At this point, the writer discusses what kind of environment that is inhabited by Song Il Kook. In his daily activities shown in the 7 sample episodes of *The Return of Superman* reality show, the environments inhabited by Song Il Kook are mostly those that are usually tend to be more suitable for wives, such as a supermarket, day-cares or kids café, playground, dentist and hair salon. Women’s environments usually have a correlation with women’s role in domestic works and child-rearing activities.

Their social role as the main unpaid domestic worker in each household brings them closer to an awareness of environmental hazard, whether it is by shopping for food (women need to be aware of whether this food has been sprayed by harmful pesticides, irradiated for preservation or genetically modified), preparing that food for safe eating, or caring for the health of their children (Buckingham-Hatfield 1-2).

Started from episode 34, this reality show is showing the Song Il Kook’s activity that took all of his sons to such kind of playground which has water fountain in it. In this playground, there are also some fathers who came to accompany their kids, but the presence of their wives still considered as a need because playing in water fountain means their children will get wet and they will need to change their diaper which is women’s job because according to Buckingham-Hatfield, clothing is also considered as women’s duty (Buckingham-Hatfield 2), but Song Il Kook went there all by himself. Besides, unlike another father that stayed outside the father fountain while watching his children playing, Song Il Kook does not mind to get wet in order to encourage one of his sons who is afraid of water. In episode 36, he went to the groceries. Although he still need some instruction from his wife about what he should buy, but Song Il Kook managed to complete his shopping activity while in the same time he needs to watch over his triplet sons. Not only that, in other episodes, it is shown that Song Il Kook took his triplets sons to a dentist for a routine check up all by himself although as it is stated above that providing health care is also the responsibility of women, and he also went to a hair salon for his sons haircut without his wife.
while in the same salon, another man captured to be there together with his wife because he has difficulties to make his son calm without his wife.

From the explanation of the environment above, Song Il Kook’s often showed us that he could manage to take care of his children while at the same time he also did other things. From the environments that he inhabited, three of them are considered as domestic environment because those environments are closely related to women’s responsibilities. Comparing him with other fathers that were also captured in the show incidentally, it can be inferred that Song Il Kook represents an independent characteristic, which Harris called as self-reliant message, assuming that men should be able to do everything on their own (Harris 134-136). In this case, Song Il Kook managed to be independent even in domestic environments. While the other environments, the playground, is closely identical with children. How he managed to play together with his sons and skilfully change the diapers when his sons need to go to the toilet or after they finish playing with water, shows that Song Il Kook is a nurturer which is also part of men’s responsibilities as parent (Harris 92-96).

For the discussion about the dress and make up, although he is an actor, but in his daily life, Song Il Kook’s outfits are just like an ordinary father. He loves to wear T-shirt and short pants at home. He does not put any make up on his face if he has no special occasion such as an award ceremony or when he in the middle of filming a drama or a movie. However, because of his love to exercising to keep his body health, Song Il Kook specially prepared an outfit for his exercise activity. In episode 34, as he were going to have some exercise by bicycling around the park with his triplet sons, Song Il Kook wore a sport outfit completed with the helmet. What he wore from head to toe are specially made for sport activity, and he even made his sons wore helmets too for safety although they did not wear a sport shirt and pants like his dad as well.

According to Dubbert, organized sports teach men to prove themselves in order to be accepted (Dubbert 164 in Harris 118). Song Il Kook’s routine exercise activity and his special outfit when he is doing this activity shows his love toward sports. Therefore, from that scene, it can be inferred that the second message that is represented by Song Il Kook is the sportsman message.

If we are talking about expression, of course it we would also talk about emotion because expression is one of the embodiments of the expression (Brody 16). In this part, the researcher will elaborate Song Il Kook’s feeling and emotion through his expression. Gender differences in expressing their feeling might be influenced by many factors, but women express their feeling more frequent and more intense than men (Brody 21-29). Although it is said so, but as a male, Song Il Kook is quite expressive. When he feels angry, he will be clearly frowning and clenching his teeth to restrain his anger. It usually does not last long because he will also easily smile when he sees his sons’ cuteness. When he feels worried he will bite his lower lip, when he realizes that he did something wrong he will roll his eyes and answering shortly when his wife give him some advices to do things better for the next chance to show that he is being obedient to his wife.

In an episode, when he was being interviewed for the show, and he threw back his memories to the time when his wife had to suffer from the hardship when she was pregnant, his eyes became reddish and teary because of those memories. He tried to denied that he was about to cry by asking himself, “What’s wrong with me?”, but in the end he could not endure it and broke into tears. However, at that time Song Il Kook turned away from the camera and wiped his tears. He made sure he wiped all his tears before he turned back to face the camera, and it shows that he still represents the traditional masculinity. In addition, there is a scene when Song Il Kook took his triplets sons to a swimming pool, but accidentally, his youngest son was about to sink because Song Il Kook was busy to watch over the other kids. At that time, he shows how much he feel sorry, scared, and shocked because of that accident, and in the interviewing session Song Il Kook admitted that he was too confident before he went to the pool. He thought he could handle everything on his own, but that accident made him realize that he was wrong. Song Il Kook’s characteristics in this scene are the same with the male stereotypic traits that are mentioned by Franklin which are self-confident, not dependant and makes decisions easily (Franklin 5). However, in fact, this
scene shows that men can not always be independent because one day men would also need help from the others.

Based on all the explanations above, we can see that Song Il Kook is able to control his emotions because the embodiment of his feelings and emotions are just up to showing them through his gesture and facial expression. He did not do any action to release his emotions such as hitting the table or his kids. Otherwise, in some scenes, he shows us the control and stoic message in which he controls himself. These messages appears by doing some gestures such as grinding his teeth and clenching his hands to restrain his anger, turning his body from the camera to calm himself down and stop crying, and hugging his son while he took a deep breath to omit his worried. He also shows that he is a nurturer while he hugged his son after his son was about to sink. This gesture shows his physical affection toward his son, and it is an embodiment of his nurturer side. However, a scene in this part also shows that Song Il Kook is challenging the control and law message when he was being obedient to his wife when doing housework which shows that there is still a gender division in this reality show. According to Harris’ categorization, in the law and control message, men should be the ones who have control over the others, but from the explanation about how he only answered shortly when his wife gave him advice, Song Il Kook shows us his obedient side as a husband. From this scene, it can be inferred that Song Il Kook challenge those two message when he is in the house, since house is the territory of woman, and it would be explained more in the next part of the discussion. In addition, the last scene in this part shows us that although Song Il Kook tried so much to be a self-reliant, but the fact shows us that there will be a time when men also need other helps, and Song Il Kook finally realize that.

Behaviour is the base thing that differentiates male and female because gender is constructed by society that would determine the appropriate role and action that should be done by male and female, and it would be the reinforcement for their behaviour (Buckingham-Hatfield 4). Being home with only his sons makes Song Il Kook spend much time to play with them. In episode 34, there is a scene that shows Song Il Kook running around inside a room try to catch his sons and hit them with a bolster. In the interview session, he said that he often to get a lot troubles from his wife because of this game. Although the game seems a little aggressive, but he thinks that this game would make a strong bond among him and his sons. It can be inferred that Song Il Kook want to teach his son to be aggressive as a male because according to Franklin, aggressive is one of the stereotypic traits for male (Franklin 5). According to Harris in the explanation about the warrior message, fighting, for men, is a way to show their strength, power, and to express their anger (Harris 125). Song Il Kook who has a habit of play fights with his sons can be inferred that he represents the warrior message and he also wants to teach his children to adopt this message as well.

Still on the discussion about Song Il Kook’s behaviour of playing with his sons, other scene shows Song Il Kook introduce about how to play soccer. As stated by Wellard, sport is strongly associated with male identity and soccer is a basic sport (Willis 1982: 122 in Wellard 13), by playing soccer with his sons, Song Il Kook wants his children to learn the basic sport in order to shape their male identity. He even explained to his sons that soccer should be played with foot when their children grab the ball using their hands instead of kick it with their foot. Through this explanation, Song Il Kook tried to give them the understanding about how the sport that is identical with male identity is played. Through this scene, Song Il Kook shows us his interest towards sports again, and it reinforces the fact that Song Il Kook represents the sportsman message. From the explanation about this scene above, it can also be inferred that Song Il Kook tries to build the same interest towards his children and he wants to teach them to be a sportsman as well.

In the elaboration of Song Il Kook’s behaviour, he shows not only his characteristics that relate to the traditional stereotype of masculinity which is aggressive, but he also shows some activity that usually become the responsibility of women. When he is at home only with his three sons, he will cook the food by himself and even taking time to feed his sons.

Although estimates vary, employed married women perform approximately two thirds of the household chores and 80% of routine tasks such as cooking, cleaning, and laundry (Carriero, 2011 in Young, Wallace and Polachek 1752).
Even though Carrireo said so, but as we can see in the figures above, Song Il Kook does not mind to do such kind of women’s job. Even when he does not have to feed his children who already able to eat by themselves, he keeps do that because of his own will.

Not only cooking and feeding, Song Il Kook also in responsibility of taking the triplets to bath and likes to perform a storytelling when they have a spare time. Song Il Kook himself said that he is in charge of taking the kids to bath although his wife is at home because he thinks that bathing three kids at the same time would be too hard for his wife. While his storytelling hobby shows us more of his nurturing side. Storytelling is an activity that is usually performed by kindergarten teachers. In Indonesia, according to Pusat Data dan Statistik Pendidikan (PDSP) Ministry of Education and Culture 2013 that was released in 2014 the biggest percentage of female teachers is kindergarten teacher which is 96.89% while the lowest is the lecturer which is only 40.58% (Ditjen PAUD-DIKMAS). In The Return of Superman itself, several scenes of the show displays a female kindergarten teacher which indicates that South Korea has a resemble percentage. Through those percentages, it can be inferred that storytelling is more likely to be done by women. Nonetheless, in this reality show, Song Il Kook does this storytelling activity sincerely. In figure 28, we can see that the triplets seem so excited when it comes to the storytelling time with their father.

While the first two behaviours of Song Il Kook show us that he belongs to the bosses category, the rest behaviours shows us a different category he belongs to which is the lover category. His cooking, feeding, taking his children to bath and storytelling behaviour show us that he has a nurturer side as a father.

**Level of Representation**

The level of representation contains of many aspects but the researcher would only discuss about some aspects that are appeared in the reality show, those are narrative, action, dialogue, and setting. In the narrative of this reality show, Song Il Kook often to be considered as the real superman because he is the one who sincerely respect his wife. In episode 39, is it told that among four fathers that became the members of this reality show at that time, Song Il Kook is the only one who will keep doing the housework although his wife is already at home while the others will try to avoid the tasks that are given to them during the reality show.

Through the way the narrator described Song Il Kook and gave him compliment for what he was doing and how the displayed picture in the show compared him to the other fathers in the show, it seems as if this reality show tried to emphasize that Song Il Kook is a figure who truly represents the faithful husband message.

In the discussion about the action the researcher will elaborate about the immediate action that would be taken by Song Il Kook concerned with his sons’ indiscipline, such as when they do something wrong, when there are fight among them, when they cry or make a mess in public, when they show some bad habits, and when all of them ask him to carry them at the same time. When his sons do something wrong at home or they fight with each other, Song Il Kook always try to discipline them by taking the kids that are wrong to an empty room, made them standing upright, and pay attention to him. Song Il Kook would ask his sons whether what they did to their brother is right or wrong, and after his son realize that it was wrong, he would told him to say sorry to the one they made mistake to and give their brother a hug and a kiss. After that, he will tell his sons that he did this kind of disciplinary action not because he hates them, but because what they did is wrong.

While when Song Il Kook took the triplets to a buffet restaurant, his sons incidentally spilt water onto the table and even though they wanted to clean it, they just made a bigger mass on their table and the floor. Knowing that it was his sons’ mistake, Song Il Kook cleaned the table by himself and he even cleaned the floor as well. Although there are waiters in that restaurant and he could have just asked for the waiter to clean all the mess, but this scene shows that he has a good responsibility and does not want to be dependant even to a waiter. In the interviewing session, the crews of this reality show praise Song Il Kook because of his disciplining method that seems very inspiring, but he said honestly that all of those
disciplining method was the idea of his wife. He also said that he is better than his wife only in case of playing with his children.

In the scene when Song Il Kook and his triplets son went to a zoo but unfortunately the zoo was closed at that day, Song Il Kook who was already feeling tired because that day’s activity was not going as planned had to face another hard time because all of his sons asked him to hold them. In facing this situation, Song Il Kook could not anything but doing what his sons want, so he decided to hold all of the triplets at once. This scene shows his strong side as the characteristic of the traditional masculinity.

Through the explanation about Song Il Kook’s actions, the writer found that he represents 4 messages. The first one is the law message. According to Harris, this message assumes that men should obey the rule (Harris 84-88), and from how he keeps using the same disciplining method towards his children’s different naughtiness cases, it can be inferred that he wants his sons to learn the law message as well. The second one is control message that is strengthened by the way he is disciplining his sons. However, as it is stated before, in his house as the domestic area, at the same time he is also being controlled by his wife, or in short we can say that he is being controlled by his wife to have control over their sons. The writer said so because of Song Il Kook’s statement that his wife is the one who made such kind of rule in disciplining. In addition, through this statement, it can also be inferred that at the same time, he is also challenging the law and president message, because besides assuming that men should obey the rule, the law message also assumes that men should be the one who make the rules (Harris 84-88). While the president message gives a motivation to men to think that they could be a leader, but in the disciplinary method that is mentioned in the level of representation, Song Il Kook said that the one who has the idea about that method is his wife, while he is only in charge of executing it. In other words, Song Il Kook is doing what his wife said he need to do, or the one who is given a command. It shows that man does not always have to be the leader who gives command.

The third message is the self-reliant message. It can be seen from the scene when he was cleaning the floor in a restaurant himself without calling the waiters of the restaurant that strengthen his independent figure that previously has been revealed through the explanation about the environment. The last message that is represented by Song Il Kook through his action is the tough guy message. This message definitely assumes that men are strong, so that they should not show their weakness to the others (Harris 146-150). The last scene that was explained in this part showed that Song Il Kook had already feel so tired and disappointed because his plant for that day did not work, but he still held his three sons at the same time which shows that he was a strong man, and he did not want his sons to see his weak side as a father. That is why he still wanted to carry them and put aside his fatigue.

In episode 36, on the way to the groceries, Song Il Kook met a woman with a twin children and he decided to have a short conversation with that woman. This kind of interaction usually happen between two women who are strolling at the park for babysitting their children and decided to share about any hard thing they have experienced while taking care of their children. Song Il Kook also do the same. At first, he asked about how old the twins are and then they shared about their hard experience just like how a woman usually does, and he even admitted that he becomes more like a woman in the interviewing session.

In episode 35, Song Il Kook took his sons one by one to kayaking with him. Through this scene, Song Il Kook, again, shows us that he wants to introduce sports to his sons. Not only from the that, the dialogue between them and one of his sons shows that he really want them to join him and doing sports together when they are old enough.

Song Il Kook: Let’s try it together. Manse, want to try it together? Let’s do it together. Together, let’s do it together. Do it with daddy. Let’s do it together. Manse, not like that. Like this. Put some power into it like daddy. It will take 10 years until you’re strong enough. Let’s go kayaking when you are older. Mom says I dream too much. We can go bike riding all over the country too.
In the dialogue above, Song II Kook keeps repeating the sentence “Let’s do it together” which is used to invite his son to participate in experiencing sports with him. It is shows how much he wants to do sports activity with his sons. This assumption is supported by his confession in the interviewing session.

Song II Kook : I want to ski with them. I dream of horse-riding too. A polo match needs 4 players. I want to play polo as a team with my sons, but when they are old enough I will be over 60.

If the previous scene shows his love to sports, the next scene would show how much he loves his wife. This scene occurred when the triplets had gone to sleep and Song II Kook decided to call his wife in this spare time. In the conversation between them, he was telling his wife all his activities during that day. They talked about their children, their work, and then closed the conversation by telling each other their affection. This scene also shows that Song II Kook sincerely support his wife with her career because he accept without any protest when his wife told him that they would not be able to see each other the next morning because his wife should be at work at early. It can be inferred that Song II Kook is a husband figure who does not mind if his wife spend more time at work rather than being home all day.

In this part of the discussion, all the three scenes represent the messages from the lovers category. It is the category to place men who are accepting their feminine side. The first one, from the conversation between Song II Kook and a mother he met in a park which is about their babies, we can see his intuition as a nurturer, and he totally admit that he becomes more like a woman since he had babies. It strengthens the nurturer message that is represented by Song II Kook. The second one, Song II Kook’s dialogue to his youngest son that discussed about sports emphasizes his figure as a sportsman. At the same time, when he encouraged his son to paddle the kayak with him, he also represents be the best you can message that is usually used by parents to insist their children to keep struggling (Harris 63). And the last one, this part also emphasizes the faithful husband that is represented by Song II Kook.

The setting that mostly used in this reality show is Song II Kook’s house. The Return of Superman often shows Song family activity when they are at home. The total duration of all 7 episodes that shows Song II Kook activities at home is 84 minutes and 50 seconds which is about 60% of the total duration of the whole sample, while the rest are the compilation of the interviewing session and the outside activity. The house which is the domestic space is closely linked with the figure of wife (Abdullah 143). Meanwhile, in The Return of Superman reality show, especially in Song II Kook’s family, his wife are very rarely seen at home because her occupation as a judge make her much more busy than her husband. This fact of course is in contradiction with the traditional gender role because Song II Kook as a father figure who should be the breadwinner tend to spend more time at home with his sons rather than his wife does. He might also spend some times outside the house for work, but his occupation as an actor gives him more free time compared to his wife who should go for work everyday. Through this fact, it can be inferred that Song II Kook is challenging the breadwinner message.

Level of Ideology

In this part, the writer will interpret the findings that have been elaborated in the level of reality and the level of representation above. The writer found two results about the representation of masculinity in The Return of Superman reality show from the analysis above. For the next step, the writer will interpret the findings by applying the theory of the messages of masculinity in order to reveal the representation of masculinity in this reality show.

Father as the Representation of Superman Masculinity

The opening of this reality show displays a figure of a woman who cried out for help, and she called superman name which shows that she wanted superman to be the one who help her. Knowing that there is someone who needs his help, the opening continued by the appearance of superman complete with his typical costume which has the letter S in the chest area. The superman is standing thumb up while holding a baby. The background of this appearance is a room with a curtain, television, sofa, and a ball. This background represents a living room, a part of house which is considered as woman’s territory. It is shows that men are not only meant to have job outside the house but they are also able to enter woman’s territory in doing house-working.
Besides, using the superman icon as the opening of this reality show makes it clear that this reality show wants to present a superman masculinity image because superman figure bring a strong influence to the cultural image of masculinity (Harris 150). In addition, the narrator of this reality show labelled Song Il Kook as the greatest superman there is, and it strengthen the idea that this reality show wants to emphasize it is a reality show about superman masculinity. To understand more about the superman masculinity, we can look at Harris explanation about superman masculinity which said that men who adopt this message of masculinity try to make themselves to be always in control, does not show his emotion and never loses (Harris 150-153). However, the portrayal in this reality show does not really the same with that explanation.

In grouping the messages of masculinity, Harris made several messages or category with the similar characteristics into the same group. However, the performance of Song Il Kook in The Return of Superman shows that he belongs to several groups which some of them contradict each other.

In the explanation about the messages of masculinity that represented by Song Il Kook, we can see that Song Il Kook is a faithful husband who does not mind at all to express his love and respect toward his wife. Beside the faithful husband, Song Il Kook also represents other message from the Lover group which is the nurturer. The lovers group contains of men who are willing to express their love as a form of their acceptance of the feminine side in them (Harris 90). Love itself is a part of the basic emotions together with anger, and fear (Watson 1930 in Lazarus 79). This fact is not in accordance with other messages that are also represented by Song Il Kook which are the rugged individuals and the bosses group. In rugged individual group, Song Il Kook represents three messages, stoic, tough guy, and superman, that prohibit him to show his emotions. When he was crying because of his past memories, he might be able to control himself immediately and tried to hide his emotions from the camera view. In contrast, as we can see from the explanations above, love is also a part of emotions, and when he was showing his faithful husband and nurturer side means he was showing his emotions which is considered as a forbidden action to do as a man.

In addition to being in two conflicting groups, Song Il Kook also challenging a message from lovers, bosses, and workers group. In lovers group, Song Il Kook challenges the breadwinner message which is proven by his support for his wife in her career. As a father, he does not become the one who earn money in his family but he also gives his wife the same opportunity. Besides, The Return of Superman also shows us that as a man he is willing to share the house-works with his wife. In workers group, he challenges the law message in the way he does not become the one who made the disciplinary rules for his children, and in bosses group, he challenges the president message because he does not always become the leader, but he also become the one who is being ordered by his wife.

In the explanation about the superman message, Harris also mentioned that men are supposed to be perfect and do not admit mistakes. The word perfect in the explanation of superman masculinity refer to the perfection of every message that is represented by men. However, as we can see from the above explanation, Song Il Kook does not only represent some messages of masculinity but sometimes he also challenges some messages. In Song Il Kook’s case, he does not focus on being perfect in every message that he represented but he focuses more on being a good father and a good husband. It shows that he represents a new concept of masculinity. Although Superman is within the American context while this reality show is within South Korean context, however but there seems to be conformity to what has been described by Sun Jung that the concept of masculinity in South Korea is an assimilation of several kinds of masculinity which is also contained American masculinity. According to Sun Jung in 2006, the American masculinity that is adopted by South Korea is the American pop-idol masculinity. However, through The Return of Superman reality show, it can be inferred that right now South Korea also starts to adopt superman masculinity that is originated from American context, but create new construction of masculinity superman by adapting to the prevailing soft masculinity in South Korea.

In addition, looking at the figure of woman crying for help in the opening with the content of this reality show and relating it to the content of this show, it can be inferred that the figure of woman in the picture represents wives in this reality show. Next, the figure of Superman carrying a baby can be inferred as the figure of fathers and husbands who are being the members of this reality show. If we make other
relation of those two figures with the title of this reality show, the word return in the title refers to a figure of husbands who normally being out for work, but they have to come back to their home to help their wives in the domestic area. Through these relations, this reality show tries to show a figure of an ideal father who is expected to be able to help women or their wives in the domestic area especially in taking care of their children. They call this ideal father figure as a superman, but the superman in this reality show has different characteristics with the superman masculinity in Harris concept.

**Superman as the Intersection between Soft Masculinity and Hard Masculinity in South Korea**

Through the explanation of the previous section, it can be inferred that superman masculinity in South Korea defined as men who could represent both soft and hard masculinity. It shows that superman masculinity in South Korea is an intersection between soft and hard masculinity in South Korea. This intersection can be seen through the way Song Il Kook shows us his feminine side when he represents nurturer and faithful husband message from the lovers group. While the hard masculinity can be seen from how sometimes he still wants to have control over others, how he shows his strong side as a father, and how he does not want other people to see his weak side.

However, the result of this intersection shows a new concept of being a father that is different with the concept of traditional fatherhood in South Korea. If the concept of traditional fatherhood in South Korea only focused on being a hard worker and breadwinner, this reality show presents something new about South Korean masculinity in term of fatherhood. In The Return of Superman, fatherhood is no longer focused only on being a hard worker and breadwinner, but also to be able to express their feminine side as a father by participating in child-rearing as well.

**The Return of Superman: Softer Patriarchy in South Korea**

In the history of South Korea, patriarchy in this country is highly influenced by the Confucianism in the domination of Joseon dynasty, and at this time, women were prohibited to receive their social and political role (Kim). This condition caused limitation in women’s latitude because they are not allowed to go outside. The Confucianism in South Korea had occurred for 600 years and it does not easily fade away (Kim). Although the government has erased the patriarchal system since 2005, but there are many patriarchs who want to hold absolute power and authority over his family. This is one of the reasons that makes South Korea is considered as a very patriarchal country. However, because of the development and the modernization, the patriarchal system in South Korea shows changes. Although there are still some heads of families who uphold patriarchy, but now more and more families in South Korea against patriarchy (Park 43).

With the condition of patriarchy in South Korea that is changing if we compared its condition among the traditional family and the modern family, The Return of Superman reality show represents a reinforcement of the degradation of South Korean patriarchy. Although South Korean is often to be stereotyped as a patriarchal country, but Song Il Kook’s performance in The Return of Superman reality show wants to show that nowadays, South Korean male or specially South Korean patriarch are no longer using their power to oppress the other family members. It is because this reality show tends to present something that is totally different from the traditional family upholding patriarchy.

It has been mentioned before that in South Korean patriarchy men are excluded from the responsibility of domestic works and child-rearing while women are excluded from the responsibility of earning money (Park 50). However, portrayal in The Return of Superman shows the opposite. How men substitute women’s role in domestic works and child-rearing, and how women are allowed to participate actively in the society by achieving their career shows that the rights and the duties between men and women began to merge. It is not divided as strict as in patriarchy. Through the way Song Il Kook receive advice from his wife, it can be inferred that men still unconfident with housework and child-rearing activities which means that domestic works is still the sphere of women. However, it also shows that nowadays the concept of family in South Korea is no longer about an absolute authority of one person as the head of the family, but communication and the opinions of other family members must also be respected.
The discussion about patriarchy of course closely related the issue of the gender inequality. Although in a website of a movement that raises the issue of gender equality called HeForShe, the level of gender equality in South Korea is still considered as low (HeForShe). However, through what is shown by this reality show in which it requires women to leave the house for work and let their husband to be in charge of house-working and taking care of children, it can be inferred that South Korean women also have an opportunity to reach their dream and to be success in their career outside the house. It can be inferred that this reality show is challenging the traditional gender role and the patriarchal culture in traditional family in South Korea. It presents a new concept of family in which both man and woman should have the equal rights and responsibilities. In this reality show, men are represented as a figure who help and support women in their gender role.

**Conclusion**

The idea of masculinity is usually related to its traditional stereotypes, which are strong, powerful, aggressive, and dominant. However, because masculinity is a part of gender, its characteristics can be different in each place or country depends on what kind society and culture that shape it. Not only that, even the characteristic of masculinity in a country can be changing along with the development. It also occurs in the characteristics of masculinity in South Korea. This country was originally a country that has the characteristics of traditional masculinity and holds patriarchy, but that characteristics are slowly changing and being replaced by other masculine traits are known as soft masculinity.

Not only that, through a reality show entitled The Return of Superman, South Korea has shown us other form of masculinity in this country. This masculinity which then called as superman, but superman masculinity in this country does not similar with the figure of superman in America because they have adapt this superman masculinity with the characteristic of masculinity in South Korea. It is in accordance with the characteristics of masculinity South Korea which is a blend of masculinity from various countries, and one of those countries is America.

American superman is a figure of a muscular man who has a super power, but South Korean superman refers to a figure of father who loves his children and willing to help his wife either in the fulfillment of her rights and duties. Through The Return of Superman reality show, the superman figure in South Korea being portrayed as a man who has gentle nature but he could become strong when it is needed. This superman figure is a part of the intersection between soft and hard masculinity in South Korea.

This kind of masculinity representation is used to reinforce that patriarchy in South Korea has started to fade. As it is discussed in previous chapters, although the patriarchal system in South Korea had been erased by the government since 2005, but there are still many patriarch who want to hold their authority as the head of the family to oppress other family members. South Korea is also still perceived as a patriarchal country and even considered as a country which has a low level of gender equality. Because of these reasons, through The Return of Superman, South Korea tries to show that South Korean male are agree to realize the gender equality in their country. Their agreement can be seen from their support in helping women in house-hold things, child-rearing and giving women chances to achieve their career and to participate actively in society.

Through the explanations above, it can be concluded that, through The Return of Superman reality show, we can see that the representation of masculinity in South Korea not only about soft masculinity that is being known by many people, but there is also other kind of masculinity that is called as superman masculinity. Superman masculinity in this country refers to a father masculinity that is portrayed through a figure of man who loves his children, respects woman, and willing to give their support to woman in their gender role.

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