

The Linguistics Characteristics on the Gender Relations on Novel Gadis Pantai

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The Linguistics Characteristics on the Gender Relations on Novel *Gadis Pantai*

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Abstract. This study aims to explain the gender relationship through the use of the Pramoedy Ananta Toer's *Gadis Pantai* (GP) novel diction. The novel describes the noble men (*priyayi*-Javanese) who wife (concubine) women from among ordinary people. Gender relations are described in terms of: leniency, authority, mobility, and attitude. The method of observation (*simak*) and the technique of note is selected as the means of data collection. Data are analyzed through stages: data reduction, data display, data verification, interpretation and theoretical meanings, and inferences of results. In the aspect of mobility, women from among ordinary people are not limited to such as slave, but as a slave of lust (husband). In the aspect of leniency, the diction used implies that a concubine does not dare to do anything out of the house without the blessing of her husband, even if only conveys her feelings. In the aspect of authority, a woman (concubine) has no power, even upon her. The use of diction in the attitude aspect, a concubine to be self-care, attention, mind to husband. Men's oppression of women is a link between leniency, mobility, authority, and attitude that becomes intersection oppression.

Keywords: diction, leniency, mobility, authority, attitude

1. Introduction

Women's struggle against patriarchal hegemony is an issue that knows no time and space limits. Gender oppression recorded in language is already institutionalized. Such practices are passed on from generation to generation through instruments, ranging from religion, social, economic, cultural, and legal¹. Even for women who are the victims of this practice, often no longer regard the thing that happened as a form of oppression², sometimes they feel like enjoying it. However, from the 1990s other oppression and gender injustice began to be sued³, including in the use of Indonesian⁴, and⁵ in various fields and media, such as mass media, textbooks⁶ and literary works⁷; ⁸; and⁹.

Because of that, the authors are interested in doing research on representation of gender oppression in the Indonesian language which is reflected in the literary works, especially the novel *Gadis Pantai* (GP)¹⁰. In this paper, gender relations are analyzed in four dimensions: mobility, leniency, authority, and attitude. The representation of gender relations in Indonesian on the literary works is examined using Norman Fairclough's critical discourse analysis (CDA)¹¹ approach which primarily focuses on the form of text (linguistic features).

The nobility man (*priyayi*) always represses the common people, especially women as slaves. Therefore, Pramoedy Ananta Toer offers an ideology of socialist realism against male feudalism and authoritarianism¹². Meanwhile, the marginalization of women as occupied, workers, dominated by men, subordinated by fellow women is not entirely caused

by men but also by the power and backwardness of women¹³. In a different perspective, gender-based studies show that Indonesian speakers of ethnic Javanese are more gender biased than non-Javanese speakers.¹⁴

According to the theory of gender inequality, gender relations as a result of the relationship between the four aspects: the social construction of gender, the labor division of sex, the doctrine and practice of public and private spheres, and patriarchal ideology. The division of sex-based labor has divided production based on gender and space, namely public and domestic spaces. Domestic space is the responsibility of women, while the public space with its privileges is more accessible to men. The spatial relations of domestic and public are constructed by patriarchal ideology and sexism.¹⁵

Unequal gender relations will be apparent by measuring the four dimensions of gender that is mobility, leniency, authority, and attitude. Mobility is how women move in the public space. Leniency is whether the family allows her to work in the public sphere. Authority refers to the participation of women in household decision making. The attitude as the opinion of women about women's rights in society.¹⁶

The use of language is a reproduction of the phenomenon of social identity, social relations, and knowledge and belief systems in society. Discursive events are characterized by three dimensions of text, discursive practices (acts of language), and social practice. At the textual level, the first to do is the analysis of the form and the content or characteristics of the linguistic text.¹⁷ The discursive practice is the stage of linking text with social practice. With other statements, the relation between text and social practice is mediated by discursive practice. Meanwhile, social practice relates to social organization: situation, institutional context, social context or more broadly. Language as a medium of communication practice to represent social practice, it is necessary to assist in the study of specific social practices studied. In this study, the science that can explain the social practice of gender relations is feminist theory (difference, inequality, and gender oppression)¹⁸ and/ or intersectionalities¹⁹. In the analysis of this critical discourse, hegemony and ideology have a strong influence on each discursive event.²⁰

2. Method

In this study, researchers at the same time become human instruments that set the focus of research, collecting data, selecting relevant data, assessing data quality, analyzing data, interpreting data, and summarizing the findings²¹. The novel titled *Gadis Pantai* (The Beach Girl) written by Pramoedya Ananta Toer in this study as a material object. Meanwhile, the formal object is linguistic characteristics, especially the use of diction. A method developed by recording technique was selected to capture data about the use of diction in the GP novel. Data analysis is done by data reduction, data display, data verification, interpretation and theoretical meanings, and inferences of results.

3. Result and Discussion

Women in the novel as a figure who only in the house (domestic space), take care of himself for the sake of men (husband). This is shown in the following diction usage, " I am, Sir (*Sahaya Bendoro*), *Gadis Pantai* whispered by itself. You can not work at here. Your hands should be smooth as velvet. The main woman should not be rude" (GP, 32). Let alone work outside the home or in the public space, work at home alone is not allowed husband. Thus, women (concubine) only take care of the body to keep looking beautiful so attractive to

the husband. But women from among the common people are not limited to being treated as slaves, but more than that as slaves of lust.

In the dimension of leniency, the diction used shows a woman (wife) going out of the house if she gets the blessing of her husband, even to visit her parents. Because the wife is more as a slave (lust), then to convey his feelings are very afraid. This is shown in the diction dictionary below.

“Sahaya (I) *wants ... wants ... to see the my parents.*” “But why are you crying?”

“Sahaya is only begging to see the bright parents in the village, *Bendoro* (sir/master).

Sahaya is afraid of *Bendoro*'s wrath. “You can go-when are you going? “

“If allowed tomorrow *Bendoro.*” (GP, 135-136).

The dimensions of authority are also similar to aspects of mobility and leniency, biased. A concubine is portrayed as a powerless woman, even to him, as the following quotation indicates, “And he no longer knows what fear is. Even want to *cry* even he was *afraid, think even fear*”. (GP, 31). By Pramoedya described that a woman will just *cry* and *think* just afraid of her husband, let alone doing activities in the public space as something impossible.

The fourth aspect of gender, attitude, together with three other gender aspects, a woman who became a concubine by Pramoedya described her total submissiveness to her husband. A good wife is a wife who only cares, her attention, her thoughts are only for her husband, as indicated in the following diction usage, “Can not have a *companion*, just *wait for orders*, Just may *command*”. (GP, 46).

4. Conclusion

In the use of diction for all aspects of gender, a woman (concubine) is merely a slave to lust for man (her husband). A woman has no rights in mobility, authority, leniency, and attitude. They are only as property for the owner (husband) who can be treated at will, the jewelry that should always appeal to the husband, the entertainer who always pleases the husband even though he is sad and should not show sadness to her husband, serving the husband's lust whenever husband wants, may complain, and various attributes that show total submission to her husband.

This oppression is a relation among leniency, mobility, authority, and attitude. The low leniency of women will cause low mobility in the public space. With low mobility, the ladies lose opportunities and capital such as money, power, status, freedom, and growth opportunities. Due to the loss of self-capital, the woman loses authority over herself as well as wider control. In turn, women have no bargaining position at all against men. Because the condition of losing leniency, mobility, and authority continuously for a long time, then women's attitude about women moving in public space and having authority just become gender bias.

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