

Feminism Analysis on Dewi Ria Utari's "Topeng Nalar" Short Story

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Abstract—This research aims to describe the text dimension, discourse practice, and sociocultural practice in Dewi Ria Utari's short story "Topeng Nalar". Feminism theory is applied along with qualitative descriptive method with Fairclough's model. The results show that: (1) text dimension, the short story "Topeng Nalar" represents the characters' real life, interpreted as the life of a single mother who supports her two children by doing mask dance (topeng means mask). "Nalar" or logic for character "I" is an idea of how a woman makes money. This idea tries to clear the misunderstanding of how a woman makes money; (2) discourse practice dimension is related to the story's intertextuality and interdiscursivity, illustrated through character "I" use references to word references in the form of *kejawen* culture or habits in Javanese culture. The intertextuality is in North Country movie aired in 2005; (3) sociocultural practice is in which the author Dewi Ria Utari inserts the practice of feminism ideology to "Topeng Nalar" through the reality of daily life.

Keywords—*feminism, fairclough, critical discourse analysis, dewi ria utari, short story.*

I. INTRODUCTION

A literary work is the expression of piling experiences in one's thought and undergoes deep emotional process of imagination and human as literature foundation is always related to emotional battle [1]. Nowadays, literary works receive great appreciation from literature critics and lovers. It is because of the considerable development of literary works' artistic quality in various aspects such as communities, social, cultural, and economic life. Thus, literary work may contain illustration of value system. Those values are then believed to be rightful principles; hence people's mindset can be shaped through literary works [2].

A literary work is made to deliver the author's message communicatively, generally made for beauty purpose and particularly for shaping people's mindset. As a communication media, a literary work can be in the form of novel, short story, poem, biography, etc. Short story tends to be shorter, solid, and straightforward. Short story tells about

someone's life briefly and focuses on only one or two characters.

A good literary work is capable of describing various experiences of human life both individually and in the form of social dimensions. This is in accordance with the function of the presence of literary works as an illustration of life phenomena. Various life problems including the world of women in which a reaction arises from all external events with a more flexible form, so that a woman's self-image, thoughts, behavior and feelings.

The rest of this paper is organized as follow: Section II presents theoretical review. Section III describes the research methods of this research. Section IV presents the obtained results and following by discussion in section V. Finally, Section V concludes this work.

II. THEORITICAL REVIEW

A. The Study of Literature

1. Critical Discourse Analysis

Critical discourse analysis sees a discourse as a form of social practice. When a discourse is featured in a social practice, there happens dialectic relationship between certain discursive relationship events and situation, institution, and social structure that form it. Discourse production also has ideological effect which means that it can produce or reproduce imbalance authority relationship between social classes, man and woman, minority and majority groups represented in the illustrated social position. Critical discourse analysis observes how through language, social groups are fighting against each other and propose their own versions [3].

In a discourse analysis, discourse is used to illustrate the structure that goes beyond sentence limits. Using the analogy of sentence structure and internal constituents (such as subjects, verbs, objects, or nouns, verbs, adverbs), it is believed that the elements above sentence level has similar structure. This analysis pays attention on the usage of

language in context more than on the idealized abstract language version [4].

CDA is consolidated here as a ‘three dimensions’ framework which aims to map three types of separate analysis: language text analysis (oral and written), discourse practice analysis (discourse production process, distribution, and consumption), and discursive events analysis as a sociocultural practice. The characteristic of this framework is that it combines theory of Bakhtinian genre (in analytical text practice) and Gramscian hegemony theory (in sociocultural practice analysis) [5]. Three dimensions of analytical framework are illustrated in a discourse through: text, discourse practice, and sociocultural practice. In the text dimensions of the Fairclough model, the text is analyzed linguistically by looking at vocabulary, semantics and sentence order, and incorporating coherence and cohesiveness, how inter-lines or sentences are combined to form understanding. The elements analyzed are used to look at three problems, namely (1) ideational (text representation) that refers to certain references displayed in text that generally carry ideological content, (2) relations (relationships between participants) which refer to how the relationship between journalists is constructed with speakers delivered informally, openly or closed, (3) identity (journalist position) that refers to certain constructions of the identity of the writer and reader and how this personal and identity is to be displayed [6].

2. Theory of Feminism

Speaking about feminist is speaking about woman and both feminism and woman are inseparable. Feminism comes from the world *femme* which means woman [7]. Women's work always throws away with heart, men always throw with works. Men have the power to conquer, enter expansion, and aggressive. Physical differences received from birth then strengthened with cultural structure hegemony, customs, tradition, education and so on gave rise to demanding feminism gender equality between men and women [7].

Feminism combines the doctrine woman right equality which becomes an organized movement to achieve woman rights with a social transformation ideology aiming to create a world for woman. Feminism is an ideology that wants to free women from the belief that they experience unfair treatment due to their gender [8].

The goal of feminism is to upgrade woman's position and status to be equal to those of man. The efforts and struggles to achieve this goal involve various methods such fighting for the same right and opportunity as those of man [9]. Feminism is a reaction against gender inequality that bounds woman culturally in patriarchy system. The topics of feminism are usually about the relationship pattern between man and woman in the society as well as their rights, status, and position in domestic and public sector.

In feminism literature related to the concept of literary criticism feminist. That is the study of literature that directs focus of analysis on women's problems the view that says that male critics and readers yet able to interpret and assess correctly the writing of the female author [10].

Assumptions relating to women always interesting to talk about in framework of contemporary culture. Two sides women's lives make problems about women never being dry for discussed. The female side is identical to the beauty, and the side of the woman too considered a weak creature often made the reason by the author for exploit women [11].

III. RESEARCH METHODS

The method used in this analysis is discourse analysis that applies and adapts *Critical Discourse Analysis* (CDA) by Norman Fairclough. This critical discourse analysis integrates linguistics, social and political understanding, and generally social changes. Fairclough focuses on language, dividing discourse analysis into three dimensions namely text, discourse practice, and sociocultural practice. Text dimension is analyzed linguistically by taking look at its dictions, semantics, and sentence structure that includes cohesion. Discourse practice is a dimension related to text production and consumption. Text is formed through discourses practice that determines how a text is produced. Sociocultural practice is a dimension that is based on the assumption that social context outside the media influences how a discourse is created [12] (see Table I).

IV. RESEARCH RESULTS

TABLE I. FAIRCLOUGH MODEL

| Dimensions | Element | Data |
|---|-------------------|--|
| Dimention Text Analysis | Diction | Dewi Ria Utari uses the terms <i>puasa mutih, ngrowot, Senin-Kamis, and tapa kungkum.</i> |
| | Cohesion | Javanese Culture |
| | Metaphor | Nalar |
| Dimention Analysis of Discourse Practices | Interdiscursivity | Dewi Ria Utari's short story "Topeng Nalar" where the main character "I" uses the references of old Javanese cultures. |
| | Intertextuality | Intertextuality with movie North Country aired in 2005. |
| <i>Sociocultural Practice</i> | Ideology | Ideology feminism. |

V. DISCUSSION

The "Topeng Nalar" short story by Dewi Ria Utari represents realistic in the community towards a culture that is almost forgotten, mask dance. The meaning of nopeng in Sundanese means mask in Indonesian. Mask dance itself is a culture that has almost been forgotten. Mask Dance is a dance whose dancers wear masks. Therefore, it is necessary to look deeper into the meaning of "mask of reason" and its relation to the critical feminist discourse that the author wants to convey in intertextuality and interdisciplinarity to the ideology of what is behind the short story with this cultural meaning.

1. *Reading Text Dimension in Dewi Ria Utari's short story "Topeng Nalar"*

In "Topeng Nalar", Dewi Ria Utari presents several characters to construct the meaning of woman comprehensively in a story. She presents several characters that display the content of the short story. The main character "I" is represented as a single mother who works alone to support her kids and mother. Even though her income is not big, she wants to see her children study at school and get a job other than being a dancer after graduating. This can be seen in this quote:

- Original Text
Cukuplah aku. Melihat kondisi ini, wajar rasanya jika aku tak menginginkan Nalar menjadi penari topeng. Seperti anak-anak lainnya, aku ingin ia sekolah sampai semampuku membiayainya. Setelah lulus, ia bisa kerja di pabrik, penjaga toko, atau sales.
- Translate Script
(It is enough just me. Seeing this condition, it is normal that I don't want Nalar to be a mask dancer. Just like other kids, I want her to study as much I can pay as possible. After graduating, she can work at a company, supermarket, or being a salesperson).
- Original Text
Selain soal penghasilan, aku tidak tega jika membiarkan Nalar melalui sejumlah ritual yang harus kujalani dulu. Puasa mutih, ngrowot, Senin-Kamis, belum lagi dalam waktu-waktu tertentu harus tidur di lantai tanpa alas, hingga tapa kungkum. Aku menjalaninya karena tidak ada pilihan lain.
- Translate Script
(Other than about income, I cannot let Nalar experience some rituals I have experienced. Puasa mutih [a fasting method where one consumes nothing but rice and water], ngrowot [a fasting method where one eats only cassava and avoid rice], Senin-Kamis [fasting on Monday and Thursday], sleeping on the floor without any carpet at certain times, and even tapa kungkum [soaking in water for several days to clean one physically and spiritually]. I did it all because I didn't have other choices).

On the quote above, Dewi Ria Utari uses the terms *puasa mutih*, *ngrowot*, *Senin-Kamis*, and *tapa kungkum* to describe that to be a mask dancer, one has to do various

cultural rituals. For this reason, the character "I" wants her to be the last mask dancer and forbids her children to be one.

The second character presented is the Mother. The naming Mother itself is a general addressing in the society. The Mother character shows that the setting of place of the story is in Yogyakarta as seen in this quote:

- Original Text
Harapanku pupus ketika tiga bulan lalu, Nalar diajak ibu mengunjungi makam Mbah Buyut di Desa Gabusan.
- Translate Script
(My hope died when three months ago, Nalar was taken by Mom to visit the Great Grandmother's tomb in Gabusan Village).
- Original Text
..... Tak kupedulikan teriakan ibuku yang sibuk bertanya ono opo tho iki sambil membenahi rambutnya yang acak-acakan selepas tidur.
- Translate Script
(I didn't care about mother's shout asking what happened [in Javanese language] while fixing her messy bed hair).

The quote above mentions Gabusan Village and features a dialogue in Javanese language dialect "*ono opo tho iki* (what happened)", strengthening the assumption that the setting of place is in Yogyakarta. Yogyakarta is referred because the city is still strong in cultural values.

The third character is Danu, a boy whose existence is ignored by I. This can be seen in the following quote:

- Original Text
Mungkin karena aku tak menerima kehadirannya, Danu juga tak memedulikan kehadiranku. Ia lebih peduli pada Nalar. Baginya, Nalar lebih dari sekadar adik seibu. Nalar seolah dolanan yang tak pernah kubelikan sejak ia bisa merengek. Dolanan yang bisa membalas setiap sentuhan dan perhatiannya.
- Translate Script
(Maybe because I don't accept his existence, Danu also ignores my existence. He only cares about Nalar. For him, Nalar is more than a younger sister of the same mother. Nalar is a toy that I never bought ever since he could whimper. A toy that can reciprocate every of his touch and attention).

Danu's character is a lonely boy who thinks that to kill his loneliness, he has to be with his younger sister all the time. He thinks that by playing around with his sister, there is a little hope that "I" will care about his existence.

Another character is Pak Saidi, a *gamelan* player. His appearance also strengthens the setting of this short story. *Gamelan* is a Javanese musical instrument often played in cultural events and a brief dialogue of Pak Saidi "*ketok apik tho* (looking good, right?)" emphasizes that the setting is in Yogyakarta. This can be seen in the following quote:

- Original Text
Untunglah dua hari lalu, Pak Saidi, penabuh gamelan yang sering mengiringi aku nari, mengabarkan ada acara kampanye yang menginginkan tari topeng.
- Translate Script
(Fortunately, two days ago, Pak Saidi the gamelan player who assists me dancing, announces that there is a campaign that wants a mask dancer).
- Original Text
"Yah, namanya juga kampanye biar kepilih. Apa saja biar ketok apik tho," tukas Pak Saidi.
- Translate Script
("Yeah, that's how a campaign is. They want to be chosen. They do everything to look good, right?", said Pak Saidi).

The short story also constructs other traditional dance called *tayub* dance. *Tayub* is a social dance but it can be expressed in a romantic or erotic way. It is usually done by female dancers called *tledhek* and always includes the male audiences to dance together. What should be paid attention here is that every performance is dominated by male audiences because they are *tledhek*'s targets to dance together and are expected to give some tips. *Tayub* is usually performed at wedding and other events. In this short story, the I character dances to *Tayub* and receives some money as seen in the following quote:

- Original Text
Perhatianku lebih tersita ke berapa banyak lelaki berwajah berahi yang bisa kukalungi sampur. Mereka jelas-jelas lebih royal menyisipkan uang kertas ke dalam kembenku. Semakin malam, misiku tak cukup puas dengan puluhan tangan yang merogoh dadaku. Juragan beras yang punya gawe konon penggemar rahasiaku. Dia pasti bakal nyangoni aku duit berlembar-lembar jika bisa mengajaknya tidur.

- Translate Script
(My attention only goes to how many male audiences with horny faces whom I can put sampur [traditional scarf] on. They look more generous in inserting tip money in my clothes. The later the night, my mission is not enough only with tens pairs of hands groping my chest. The rice boss who held the event is said to be my secret admirer. I believe he will give me a lot of money if I ask him to sleep together).

Based on the quote above, it can be concluded that human especially woman often has thoughts such as selling herself and ruins the society's culture and morality. To make living, she does all sorts of thing such as selling herself. As a mother especially single parent, she should be able to break herself free and not give bad examples to her children so that they can be useful for family and society.

Based on the quote above, the naming technique and the characters dialogues contains a lexical choice *Nalar* as in the title "*Topeng Nalar*" by Dewi Ria Utari. It illustrates good and bad deliberation, logic in choosing which requires healthy sense. Lack of logic will lead to careless life decisions.

2. Reading Interdiscursivity and Intertextuality in Dewi Ria Utari's Short Story "*Topeng Nalar*"

Interdiscursivity is the reference of words uttered by other people indicated by the author's character. There are some interdiscursivities in Dewi Ria Utari's short story "*Topeng Nalar*" where the main character "I" uses the references of old Javanese cultures often done for certain purpose.

- Original Text
...sejumlah ritual yang harus kujalani dulu. Puasa mutih, ngrowot, Senin-Kamis, belum lagi dalam waktu-waktu tertentu harus tidur di lantai tanpa alas, hingga tapa kungkum. Aku menjalaninya karena tidak ada pilihan lain.
- Translate Script
(... some rituals I have experienced. Puasa mutih [a fasting method where one consumes nothing but rice and water], ngrowot [a fasting method where one eats only cassava and avoid rice], Senin-Kamis [fasting on Monday and Thursday], sleeping on the floor without any carpet at certain times, and even tapa kungkum [soaking in water for several days to clean one physicaly and spiritually]. I did it all because I didn't have other choices).

From the quote above, it is clear that the author uses the word "ritual" to refer to Javanese attempts. Javanese rituals

are not bound to formal disciplines like religion, but emphasize more on the concept of “balance and life harmony”. The aim of this supernatural effort is to practice. The analogy is prayer, enchantment, or charity are knife.

Intertextuality in this short story is shown in the similarity of the main character’s background story with the movie *North Country* aired in 2005. Meanwhile, the short story itself was published in 2008. This similarity is that they are about single parent who has two children where the first is boy and the second is girl. To be more specific, the first child was born without knowing who the father was, while the second one was from a man who legally marries the main female character. The other similarity is that both of the characters do not have good education that allows them to get proper jobs to support their children.

3. *Sociocultural Practice Dimension Analysis (Macrostructural)*

Macro level analysis is the analysis of sociocultural practice. This analysis is based on the assumption that the social context outside of the text affects how the discourse is created. Sociocultural practice may determine the discourse through text practice mediation. An appearance of ideology can be seen from the relationship with the text and mediated by how the text is produced in a discourse writing process.

In “*Topeng Nalar*”, the author wants to apply the sociocultural practice happens to the character such as by using local language especially Javanese language.

- Original Text
.....Tak kupedulikan teriakan ibuku yang sibuk bertanya ono opo tho iki sambil membenahi rambutnya yang acak-acakan selepas tidur.
- Translate Script
(I didn't care about mother's shout asking what happened [in Javanese language] while fixing her messy bed hair).
- Original Text
"Yah, namanya juga kampanye biar kepilih. Apa saja biar ketok apik tho," tukas Pak Saidi.
- Translate Script
("Yeah, that's how a campaign is. They want to be chosen. They do everything to look good, right?," said Pak Saidi).

From the quote above, we can conclude that the author Dewi Ria Utari has a Javanese background. The short story tells about a woman who lives with her mother and two children. Their poor economic strait forces her to be a mask dancer. In sociocultural practice, there is a misunderstanding

about the woman’s logic itself. When a woman is put under a difficult situation, it is better to use her logic well and what the consequences might be. However, in current cultural reality, when there is a beneficial offer, the offer is taken right away without thinking about the consequence.

This short story also shows feminism ideology. It is most probable because the author herself is a woman. Female author often tells stories about woman greatly. Here, the author positions the text as an alleviated criticism into the metaphor *Topeng Nalar*. It means people especially women are willing to do anything and even taking part time jobs, be it positive or negative, to fulfill their needs.

VI. CONCLUSIONS

Based on the results of research and discussion about Feminism Analysis on Dewi Ria Utari’s “*Topeng Nalar*” Short Story, then researchers may conclude as follows.

- Reading text dimension in Dewi Ria Utari’s short story “*Topeng Nalar*”, Dewi Ria Utari presents several characters to construct the meaning of woman comprehensively in a story. She presents several characters that display the content of the short story. text dimension, the short story “*Topeng Nalar*” represents the characters’ real life, interpreted as the life of a single mother.
- Reading interdiscursivity and intertextuality in Dewi Ria Utari’s short story “*Topeng Nalar*”, there are some interdiscursivities in Dewi Ria Utari’s short story “*Topeng Nalar*” where the main character “I” uses the references of old Javanese cultures often done for certain purpose. Intertextuality in this short story is shown in the similarity of the main character’s background story with the movie *North Country* aired in 2005.
- Sociocultural practice dimension analysis (macrostructural), This analysis is based on the assumption that the social context outside of the text affects how the discourse is created. Sociocultural practice may determine the discourse through text practice mediation.

After reading the critical discourse analysis of “*Topeng Nalar*” by Dewi Ria Utari, it can be concluded that the author wants to show the life reality of a single mother. The author wants to send a message that being a single mother is not easy. Woman, especially the victim of domestic abuse, are often blamed and marginalized. Domestic abuse here does not refer solely to physical abuse, but also psychological abuse. The author wants to show hope for woman because a woman needs to be decisive. Especially when it comes to jobs, there are still good jobs out there that can uplift woman’s pride and does not force woman to be in lower position.

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