

STUDY OF FEMINISM IN THE NOVELS BY LEILA S. CHUDORI AND THEIR RELEVANCE WITH LEARNING LANGUAGE AND LITERATURE IN SENIOR HIGH SCHOOL

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ABSTRACT: This study aimed to describe the role of women as described by the author in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori and their relevance to literature teaching materials in Senior High School. The researcher used the descriptive analysis method by analyzing based on the facts in the novel. The data were collected by the read-note technique used to obtain data by reading, understanding, and recording quotations per research problems. The results showed a role of women who were just as involved in the post-reformation movement in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori.

KEYWORDS: *Feminism, the role of women, Novel of Pulang and Laut Bercerita*

I. INTRODUCTION

In general, literary works consist of poetry, prose, and drama. The process of creating literary works starts from reality. Literature is a form of creative art whose objects are human and life, using language as the medium (Semi, 1993:8). Literary works can display various problems that occur in the social life of society at a specific time and period according to the social, cultural, political, economic and religious background in which the literary work was created.

Literally, the word novel comes from the Italian language *novella*, means “a small new item”, and then is interpreted as “a short story in prose” (Abrams in Nurgiyantoro, 1995:9). A novel is a story that plays in the world of humans and objects around us, is not deep and depicts more events from the author’s life.

The life journey of Lintang Utara, Dimas’ daughter from his marriage to Vivienne Deveraux, set foot in Indonesia. They recorded the experiences of the families of victims of the September 30 tragedy as a final project for college. Lintang revealed his father’s past with Surti Anandari and how the bloodiest history in his country was related to his father and his father’s friends. Together with Segara Alam, son of Hananto Prawiro, Lintang witnessed what later became the biggest riots in Indonesian history; the May 1998 riots and the fall of the Indonesian President who had been in power for 32 years.

Biru Laut Wibisono began to tell us how he met death after three months in imprisonment. He told how he met his death in a morning, accompanied by the crashing waves, with several explosions, he shot through the waves and fell to the bottom of the ocean. He started the story in 1991 at a place called Seyegan, Yogyakarta. Seyegan was an office of Wirasena (student organization) to carry out activities that were prohibited activities according to the government. One of the activities they did was discussing forbidden books, such as the book by Pramoedya Ananta Toer.

Laut Bercerita told the life story among Laut, Alex, Sunu, Daniel, Julius, Gusti, Bram, Kinan, and other activists. In the Seyegan chapter, Laut told of his meeting with friends who had the same interests. They were interested in overthrowing the injustices committed by the government regime at that time. Even though they knew enforced disappearance was the risk that it might happen to them or the slogan “Shoot in place” would come to their lives. The Balangguan incident, defending the corn farmers’ land, was seized by the government and threw Laut into prison. He was severely beaten, stepped on with serrated shoes, and electrocuted. After they did not get any answer, Laut and his friends were just dumped in Bungurasih. Often their activities were leaked to Intel, such as the Balangguan incident, the demonstration in Surabaya, activities at Klender and seminars to discuss the failed demonstration, which caused Laut and some of his friends to suspect Naratama as a double agent. Until the end of a third of the story, it revealed who the real double agent was.

Laut Bercerita told clearly how cruel the regime was at that time. Those who were critical were silenced, people lived under pressure, and enforced disappearances were common. Many of them were kidnapped and never returned to their families. In March 1998, it was their turn (Wirasena activists) to be

kidnapped, tortured, and inhumanly interrogated. Laut, Sunu, Kinan, Bram, the Poet and several friends disappeared without a trace after being held captive. They, explicitly Alex, Daniel, Naratama, Coki, Hamdan and five other people, were returned alive until the regime collapsed in May 1998. The story also described how Asmara Jati, the younger sister of Biru Laut Wibisono and the lover of Alex Perazon. They felt so lost, as the family that his brother left behind mysteriously. The story of romance began in the 2000s.

As we know, feminism does not necessarily lead to philosophy. Feminism is closely related to the struggle to fight for equal rights. However, the concept of equal rights arises from the concept of liberalism. The conceptualization of feminism has adopted many modern philosophical models such as universalism, individualism, rationalism, and humanism. This concept is competed against by feminism because it eliminates women from the recognition of complete humanity. That is why women use the same concept to form their representation in feminism. The concept of feminism begins to be designed to make women get an equal position with men.

Feminist comes from the word “Femme” (woman), which means woman (single) who struggle to fight for the rights of women (plural) as a social class (Syurpoati and Soebachman, 2012: 115).

According to Endraswara (2011: 148), the dominance of men over women has influenced the conditions of literature, including: (1) literary values and conventions are often dominated by male power, so that women are always in a position to fight continuously towards gender equality; (2) male writers are often biased, thus perceiving women as beautiful imaginary objects. Women are always used as objects of pleasure by men. Such works always take sides, that women are just people who are used for mere lust. (3)

Women are figures who become literary interests, so that male immoral acts, rape, and a sort of them often occur as if confronting women into a weak (helpless) position.

Feminism concerns how to position the female subject in society. So far, women have been positioned as inferior in society. Social constructions permanently attach the identity of women. Likewise, in a modern concept, women are always the opposite subject to men. In the period of enlightenment, the subject is in Promethean ethics, where the individual gives in nature to change from her and influence her environment.

Feminism is an awareness of gender injustice that afflicts women, both in the family and in society. Feminism is a bridge to demand equal rights between women and men. Feminism aims to increase the degree and equalize the position of women and men. Feminism has a broader meaning than emancipation. Emancipation tends to be used as a term that demands equal rights in aspects of community life. Emancipation only emphasizes women's participation without questioning gender injustice, while feminism has questioned women's rights and interests, which so far they have been considered unfair. Women in feminism have their activities and initiatives to fight for rights and justice in a movement.

The figure of a woman takes on many roles. Not only as a mother for their children, must a woman be able to become a wife, a life partner who is always loyal to her husband, as friends and lovers, as well as many other roles. The roles are depicted which is mentioned must be existed by women full of responsibility. *Pulang* and *Laut Bercerita* novel showed how women struggle to defend themselves and their lives. Living in a state of raging Indonesia, the economic crisis was gravely, and students gave speeches everywhere to urge Suharto to resign. The description of women in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori depicted a solid and courageous character in facing and responding to various social problems even though they had deep grief.

Pulang and *Laut Bercerita* told how the events that occurred during the revolutionary period in Paris in 1968, the G30S PKI in 1965, and the riot tragedy in May 1998, which accompanied the collapse of the New Order regime. The story described in this novel was an interpretation of the real-life stories experienced by the figures that had links with the revolutionary period to overthrow the New Order regime.

According to researchers, the women problems in this novel have their appeal to be studied. The exciting thing that the researcher did in the novel *Pulang* was women character. Based on the attitudes and ways of women characters, the image of women can be seen. The women character in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori was described as strong and brave women who can represent women's struggles.

Novels by Leila S. Chudori are one of the forms of women's oppression in education, economy, politics, domestic and social. On a more specific basis, there are several books by Leila S. Chudori which tells about women. However, from Leila S. Chudori, the researchers chose the novel *Pulang* and *Laut Bercerita* as a research object to be done by the researcher.

The focus of this research was feminism in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori. This research, which focused on women characters, was adapted to the basic concept of feminism, namely women characters that experience oppression, injustice, and inequality against men—these female figures rebel against the oppression they experienced.

Ken Zarita Aksinta also examined feminism with the novel object *Pulang* used a repertoire study in the novel *Pulang* by Leila S. Chudori: a study of Wolfgang Iser's aesthetic response. Dian Novera, with the novel object *Pulang*, used a study of women's images in the novel *Pulang* by Leila S. Chudori.

The researcher chose the feminism study because this feminism study revealed aspects of oppression or injustice felt by women characters in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori.

The relationship between this research and the teaching of Indonesian language and literature contained in the Education Unit Level Curriculum (KTSP) in Junior High School class IX in the first semester with Reading Competency Standards, 7. Comprehending literary discourse through reading a collection of short story books (short stories), with Basic Competence 7.1 Finding themes, settings, and characterizations, on short stories in a collection of short stories, 7.2 Analyzing the values of life in short stories-short stories in a book collection of short stories. Thus, this research on feminism can be used as a reference for learning Indonesian at schools.

II. RESEARCH METHOD

The research method used descriptive research. The descriptive method is solving problems that are investigated by describing the condition of the research object based on current facts. The descriptive method was used because this research aimed to describe feminism in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori. This study described the data in the form of quotations in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori objectively.

According to Moleong (2012: 11), the descriptive method collects the data in words, pictures, and not numbers. Thus, the research report will contain data quotations to provide an overview of the presentation of the report. The data is obtained from interview manuscripts, field notes, photographs, personal documents, notes or memos, and other receipt documents. Data in the form of quotations need to be described or explained so that in the end, it will be known about the Feminism contained in the novel *Pulang* dan *Laut Bercerita* by Leila S. Chudori.

III. RESEARCH DESIGN

The research design was qualitative research. The researcher used qualitative research because the results of this study would be described and concluded in words, not numbers; this is by the basic concept of qualitative research.

A qualitative approach is a study of a phenomenon described in words and language, namely through sentences and descriptions without numbers. In other words, this research produced descriptive data about feminism in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori.

Qualitative research is a researcher directly dealing with literature as a source of data. In this research, data is collected in the form of words or sentences and not in numbers or computations, aims to find theories from the field descriptively using the inductive thinking method. (Moleong, 2010: 8-13).

So qualitative research is not to test theories or hypotheses but is process-oriented by relying on the researcher as the main instrument. This is considered quite important because, in the process itself, analysis and decision-making activities can coincide.

The approach used in this research was the feminist literary criticism approach. The researcher used the feminist literary criticism approach because, through this approach, the researcher could reveal aspects of feminism in literary works. This is following the basic concept of feminist literary criticism.

Feminist literary criticism is the awareness of reading as a woman, namely the reader's awareness that there are essential differences in gender in the meaning and struggle for the meaning of literary works (Culler in Sugihastuti, 2010: 7). It means reading with the awareness that there is a gender that has a lot to do with culture, literature, and life and dismantling presumptions and ideologies of man power and patriarchy due to literary works. This approach is used to help dismantle the forms of gender injustice experienced by women and the forms of struggle carried out by the prominent women figures to leave away from patriarchal domination.

To examine literary works from a feminist aspect, the researcher needs to read the text as a woman (reading a woman) in Culler's terms. Reading as a woman will be more democratic and will not side with men or women. From this, researchers will find *diegesis* and *mimesis* in literary texts. *Diegesis* is all events that are reported or narrated. Meanwhile, *mimesis* is all things that are demonstrated and exposed (Endraswara, 2003: 149).

The steps for studying literary works through feminist literary criticism are as follows.

1. It identifies one or several women characters and looks for these figures' position in society (Djajaneegara, 2000: 51-54). Identification of woman characters in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori. The identification process can be done in the following ways.
2. It finds the position of the prominent women character in the object of research. Is the woman character a wife, daughter, others?
3. Then find out the life of the women character related to the oppression experienced in his life.
4. Next, look for the behavior and the women character, which the writer directly describes. We can see this from the position and words of the women character.

Examining the other character, especially the man character, relates to the woman character that we observed (Djajanegara, 2000:51-54). Identification of other characters, especially male characters, is directly related to the female characters we observe. It is done because we will not get a complete picture of the situation of women without paying attention to other character, especially men.

Observing the writer's work attitudes are being studied (Djajanegara, 2000: 51-54). Observe the attitudes of the writers of literary works being studied. To find out the writers' attitudes who present woman characters, we can observe the words outlined in literary works.

IV. RESULTS AND DISCUSSION

A. The image of a woman in the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori

Image of Women as Members of Society

Women as members of society are divided into two roles, namely the role of women in the family and the role of women in social society.

Image of Women as Children

Women figures who were positioned as children in the novel *Pulang* by Leila S. Chudori were Vivienne, Lintang Utara, Surti, Andini, Rininta, Kenanga, Bulan, and Rukmini. Vivienne was described as a child who had intelligence because of her intellectual family, concerned with education. She grew up to be an intelligent child and was able to understand the situation of others. It can be seen in the following quote.

"Vivienne was a smart woman whose intelligence was nurtured by the family life of French middle-class intellectuals who were concerned with academic achievement." (Pulang, 2014: 16)

Lintang Utara was a child with the same intelligence and beauty like her mother, Vivienne. Lintang was also a child who was independent, strict, and able to get along with anyone. This can be seen in the quote below.

"Didier Dupont's orders were anything but negotiable. Meaning: I had to make a documentary that had something to do with my father or with Indonesia" (Pulang, 2014: 138)

In addition, Vivienne, who had strictness, had her own rules regarding her marriage to Dimas. This can be seen in the following quote.

"Vivienne had clear rules of the game when it came to our marriage. He would tolerate everything except one: women." (Pulang, 2014: 87)

As Mother

The primary role of a woman as a mother in the family has a particular function, according to their nature, namely giving birth, nurturing, and educating. The woman characters who are the mothers are Vivienne, Surti, Retno, Jayanti, Rukmini, Mrs Priasmoro, Mrs Giri, and Marianne. Vivienne figure was a depiction of a strict and affectionate mother. Surti as a mother was described as a mother who loved her children. As a single parent, she could be both a mother and a father to her children. She was solely responsible for looking after and raising her children after her husband was hunted down and killed. Surti's figure was a role model for her children. Surti's form of affection was illustrated in the following quote.

"That is why, when they wanted to arrest my mother, we were all taken away. Mother did not want to be apart from us. We also did not want to be separated from Mother." (Pulang, 2014: 21)

"As far as I could remember, Kinan was making photocopies of the books by Ernesto Laclau and Ralph Miliband which would be the subject of discussion." (Laut Bercerita, 2014: 19).

The quote made it clear that Kinan was making photocopies of books by Ernesto Laclau and Ralph Miliband, which would be discussed. This illustrated how Kinan was preparing several photocopies of books by Ernesto Laclau and Ralph Miliband, which would be discussed.

"Tonight, after three months of not seeing each other, finally we all got ready to go around the dining table, which Bapak neatly arranged. We enjoyed Mother's tengkleng, pickled cabbage and pineapple, and Mbak Mar's pufferfish until we were sweating. During the meal, we mostly listened to love stories about her lecture in the first semester at FKUI, which was still boring, "like in grade III senior high school except that it contained subjects in biology, physics, chemistry, constantly interspersed with physiology, biochemistry, and histology". However, she admitted she enjoyed studying anatomy. While rolling her eyes, romance told the classic prank of first-year medicine children: enter the morgue, and of course, there was one of the "corpses" who wake up from the white sheet blanket." (Laut Bercerita, 2014: 70).

The quote explained that Ibu Laut, Mbak Mar, and Asma were when dinner takes place in their little family. The quote also described how Asma's first lecture took place.

V. CONCLUSION

In the novel *Pulang dan Laut Bercerita*, Leila S. Chudori talked a lot about how a woman took an active role in the revolutionary movement. Besides that, the novel *Pulang* and *Laut Bercerita* by Leila S. Chudori also touched on the problems that existed in society during the change of the new order experienced by women and men.

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