

MASCULINE LANGUAGE IN INDONESIAN NOVELS: A FEMINIST STYLISTIC APPROACH ON *BELENGGU* AND *PENGAKUAN PARIYEM*

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ABSTRAK

Novel Belenggu karya Armijn Pane yang terbit pertama kali pada tahun 1938 dan novel lirik *Pengakuan Pariyem* karya Linus Suryadi AG yang terbit pada tahun 1980 menarik untuk dikaji dari aspek kebahasaannya, khususnya ketika dihubungkan dengan masalah gender dan tradisi patriarkhis. Dalam hal ini, pendekatan yang tepat untuk menganalisisnya ialah pendekatan stilistika feminis menurut Sara Mills karena pendekatan ini menganalisis karya sastra dari segi bahasa dan kemudian dihubungkan dengan konteks kehidupan masyarakat ketika karya sastra itu diterbitkan.

Hasil yang didapatkan ialah novel *Belenggu* dan novel lirik *Pengakuan Pariyem* pada dasarnya menggunakan bahasa laki-laki ketika novel itu dihubungkan dengan masalah gender dan tradisi patriarkhis. Bahasa laki-laki ini meliputi pilihan kata dan frase, pilihan klausa dan kalimat, dan pilihan wacananya. Secara kontekstual, novel *Belenggu* merupakan tanggapan pengarang terhadap kondisi perempuan tahun 1930-an yang mulai menyadari kedudukannya dalam posisi yang inferior terhadap laki-laki. Novel *Belenggu* merupakan kritik pengarang (yang merepresentasikan laki-laki) yang menilai bahwa kedudukan perempuan sebaiknya seperti semula: tinggal di rumah, mendukung kerja suami, mengurus rumah tangga, dan lain-lain. Sementara itu, novel lirik *Pengakuan Pariyem* melihat bahwa hubungan laki-laki dengan perempuan merupakan hubungan yang saling memerlukan meskipun perempuan tetap bekerja dalam lingkungan rumah tangga, sedangkan laki-laki juga tetap bekerja di luar.

Kata Kunci: bahasa laki-laki, kontekstual, patriarkhis, stilistika feminis

ABSTRACT

Belenggu is a novel written by Armijn Pane in 1938, whereas *Pengakuan Pariyem* is a lyrical novel written by Linus Suryadi AG that published in 1980. Both are interested to be analyzed from linguistic aspects, especially in relation to gender dan patriarchal issues. In this case, the proper approach is feminist stylistics by Sara Mills since it analyzed literary works from linguistic aspects and then is enlarged on the contexts of surroundings when it was published.

The results are that *Belenggu* basically used masculine languages including word, phrases, clauses, sentences, and discourses when it is related to its contexts. Contextually, *Belenggu* represented author responses to conditions of his society in which women tried to insist their rights for equality (to men). It also represented author's critic to women since it is better that women still work domestically and support her husband. Meanwhile, *Pengakuan Pariyem* is a lyrical novel that considers men and women have mutual relationships although women still work domestically and men work outside.

Keywords: contextual, feminist stylistics, masculine language, patriarchal

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INTRODUCTION

Masculine language is one that has masculine characteristics when dealing with gender issues that emerge in the status difference between men and women. The difference is based on their social life, not their sexes. Masculine language exists in various ways including advertisements, daily expressions, folktales, and literary works. This terminology had been used by evangelists in the US when they observed Bible language in discussing Trinity vocabularies (Missouri Synod, 1998:1).

Had the biblical authors thought of God in feminine terms (as in surrounding cultures), we would expect that there would be some equilibrium of use between masculine and feminine language concerning God. In fact, however, that is not the case. The masculine language probably has become a part of patriarchal unconsciousness (a part of social life that gives priorities on men's roles rather on women's ones and it has been accepted naturally and unquestionably). This language has both smaller units like words and phrases and larger units like discourses. For example, there are words in Javanese that make women marginalized: *manak* (to bear a child), *macak* (to dress up, to prink), and *masak* (to cook).

Gender issues are interesting to be studied since they always exist in all aspects of human life in specific way. In 1930s, Indonesian women insisted on equality of rights to men in education, occupation, and other sectors. They held "Kongres Perempuan Seutuhnya" (Women Congress) in Surakarta. They encountered the patriarchal system which still dominated the social life of Indonesian people. Despite their success in reaching their goals, they still faced other problems in their domestic life, for example conflicts with their couple.

Masculine languages are also reflected in literary works, especially when literary works serve as the author's responses to gender issues in his social life. In 1930s there were two novels, *Layar Terkembang* written by Sutan Takdir Alisjahbana and *Belenggu* written by Armijn Pane, that responded gender issues in their social life. Both focused on women's life in which women were

struggling for equality. Both used two female main characters representing their different perspectives; one character challenged patriarchal system, and the other being submissive. In both novels, the male character tended to choose the traditional, submissive woman rather than the modern one.

Belenggu was first published in 1938 when the Dutch colonial government was still occupying Indonesia. Readers gave different responses to it – some praised and some others denounced it – because the work shows a new language use and encouragement for an expression of modern social issues, especially the domestic life of a modern family (Tono and Tini). L.K.Bohang (in *Belenggu*, 1988:10) praised it as a miraculous novel since it was like real life that undertook naturally. Keith Foulcher described it as a novel that is ahead of its era and as first experiment in Indonesian literature about domestic and selfhood conflicts. Meanwhile, Sutan Takdir Alisjahbana and Soewarsih Djojopoespito (in *Belenggu*, 1988:8 and 11) were among those who attacked it. Sutan Takdir Alisjahbana considered it as a weakening new spirit and a dark novel, whereas Soewarsih Djojopoespito cynically denounced it because it was a tendentious one; she argued that a novel should make readers' feeling moved.

Many researches on gender issues has been conducted, but they usually adopted feminists perspective. Among them are "Wanita Penjaja Agama Kepemimpinan Sister Aimee Semple McPherson dalam Novel *Elmer Gentry*, *Oil*, dan *The Loved One*" written by Nursaktiningrum (*Humaniora*, 2010:183-195) and "Konstruksi Gender dalam Novel *Geni Jora*" written by Wiyatmi (*Humaniora*, 2010:196-206). So far, linguistic and masculine aspects have been seldom explored.

This study uses *Belenggu*, a novel written by Armijn Pane and *Pengakuan Pariyem*, a lyrical novel written by Linus Suryadi AG as material objects, whereas masculine languages in both novels as formal objects are. In literary and linguistic fields, material object is one that becomes a place or a location of the studied object (Faruk,

2012:23). In linguistics the whole speech used by the speakers or the society observed is material objects, whereas particular units in the speech and its interrelationships are formal objects.

Both novels are interesting for further study on their linguistic aspects, especially from masculine perspectives since they were written by authors seeing women in the pleasurable positions as masculine creatures. These positions were inherited by the patriarchal culture that has existed for a long time, and is, therefore, hard to be shaken. Any effort to destabilize it would mean challenging against the old tradition of patriarchal system which disregards gender equalities. In addition, both novels are chosen because they are able to represent two different era. *Belenggu* represents Pre-Independence era and *Pengakuan Pariyem* Independence one. There are other novels whose protagonist are women including trilogy *Roro Mendut* (1983), *Genduk Duku* (1985), and *Lusi Lindri* (1986) written by Mangunwijaya, *Arok Dedes* (1999) written by Pramoedya Ananta Toer, and *Putri Cina* (2007) written by Sindhunata, but they used woman protagonists to represent marginalized people, not to represent gender struggles (Supriyadi, 2013).

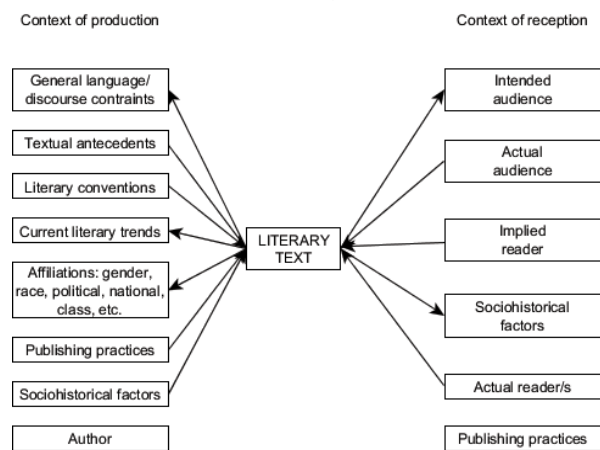
This research uses a feminist stylistic approach to study language use in both novels. It focuses on the linguistic aspects including word and phrase, syntactic, and discourse units. It is hoped that this research results reveal the linguistic characteristics representing their masculine languages. It is also expected to help interpret their contextual meanings and messages in relation to the social life when the novels were published.

This approach differs from other general stylistics since the later focuses only on the linguistic units of texts, whereas the former has broader scopes including the text itself, author, readers, publisher, and other social aspects. Some examples of the former are *Style in Fiction: A Linguistic Introduction to English Fictional Prose* (1984) written Geoffrey N. Leech and Michael H. Short, *Stylistics* written by Richard Bradford (1997), and *Stylistics: A Resource Book for Students* (2004) written by Paul Simpson. In *Style in Fiction*

(1984), Leech was influenced by M.A.K. Halliday in analyzing linguistic units of literary texts. In *Stylistics* (1997), Bradford tended to discuss the history of stylistics and its relation to the literary history, and he didn't analyze its textual structures. Meanwhile, in *Stylistics* (2004), Paul Simpson was rather interested only in internal units of literary texts, especially in poems, without considering its external aspects like socio-historical, authorial and reader aspects although he did not deny them.

In her feminist stylistics, Sara Mills used the scheme as below (1995:23).

Scheme 1
Feminist stylistics



This research discusses not only textual units of the novels, especially on their masculine language aspects, but it also discusses their contextual aspects. Because their contextual ones are very large, this research considers only some aspects like socio-historical factors, authorial aspects and their affiliations.

LINGUISTIC UNITS OF *BELENGGU*

Belenggu is an Indonesian novel published in 1938 when Indonesian intellectual women began to be aware of their positions in society. The first Indonesian women congress was held in Surakarta (Central Java) in 1928, ten years before the novel was published. Despite the dominant patriarchal tradition at that time, women began to ask for and insist on their rights for equality to men. *Layar Terkembang* by Sutan Takdir Alisjahbana and

Belenggu by Armijn Pane can be interpreted as novels representing men's responses towards women insitences. *Layar Terkembang* moderately criticizes that movement, and then accepted it. Meanwhile, *Belenggu* represents men who were worried about it.

In *Belenggu*, the existence of masculine language is reflected not only in men's responses (Tono, Karno, Abdul, and others) to modern women, but also by female characters' (Nyonya Eni or Yah, ibu tua, Nyonya Aminah, and others) to the main character (Tini). *Belenggu* has a main idea about men criticizing modern women who insisted on their rights. On the other hand, there were traditional women who still accepted the old tradition that represented men's domination. Tini (Sumartini), the main character, represents modern women and Yah (Rochayah) is the other main character representing traditional women, whereas Tono represents men's insights.

WORD AND PHRASE UNITS IN *BELENGGU*

Word and phrase units in *Belenggu* can be identified by describing its characters, especially the main ones: Tini, Yah, and Tono. Tini represents modern women resisting her (their) rights in order to be equal to men. In this case, Tini has rigid attitude and never submits to her husband (Tono); it is meant to show that modern women never submit themselves to patriarchal men. Meanwhile, Yah represents traditional women who were devoted to her husband.

Belenggu (1988) uses words and phrases reflecting a masculine language in relation to gender issues and patriarchal system in narrating its main characters; Tini and Yah. It describes Tini as "*perempuan sekarang*" (nowadays women) (p. 16, 57), "*modern*" (*modern*) (p. 57), "*Ratu Pesta*" (Queen of Party p. 59), "*pemarah*" (erratic) (p. 27, 45, 64), "*penentang* (rebellious) (p. 18), "*si Garang*" (the ferocious) (p. 66), "*suka rapat*" (*vergadering*) (in favor of meetings) and "*suka pesta*" (party-goer) (p. 59), "*sama hak*" (equality in rights) (p. 16, 17). Only when connected to their contexts (other words, phrases, sentences, and discourses

surrounding them), they are masculine words and phrases.

In this novel, the word "*modern*" and the phrases "*perempuan sekarang*" and "*Ratu Pesta*" for examples, refer to the negative sides of the character who challenged the established patriarchal societies who resisted their rights. The word "*modern*" and phrases "*perempuan sekarang*" and "*Ratu Pesta*" in Indonesian literally have no negative meanings. They have neutral meanings and may only have certain connotations, either positive or negative ones when they are used in context. In this case, they are given negative association when the narrator and other characters were discussing Tini; she was "*perempuan modern*" (a modern woman), "*perempuan sekarang*" (a nowadays woman), and "*Ratu Pesta*" (a queen of party). They disagreed and then criticized Tini's acts as impolite and ahead of her era. The characters included Tono, *perempuan tambun* (the chubby woman), Karno, *Nyonya Aminah* (Mrs. Aminah). Tono (*Belenggu*, 1988:17) didn't like Tini's acts of insisting her rights as a wife or a woman. So, he rather chose Yah as his wife since she sincerely takes care of him such as undressing his shirt, taking off his shoes, etc. Other characters like "*perempuan tambun*" (the chubby woman) (1988:16) also didn't like "*perempuan sekarang*" (nowadays woman) who asserted equal rights to men. The meanings of "*modern*" and "*perempuan sekarang*" for examples, can be interpreted as ironies toward women who were affected by West education, and thus, forgetting their tradition of Indonesian people. Tini is a representation of modern women as such. She graduated from Lyceum School in Bandung and started to feel unhappy as a wife who was only waiting for someone's calling or taking care of her husband. She liked going to party and dancing, activities that were improper to East culture.

Meanwhile, when the narrator and other characters were discussing Yah (the other main character), they considered her positively. They use phrases to describe her as *perempuan sejati* (the real woman) (p. 32), *kaum ibu* (mothers) (p. 57), *lagu lama* (the old song) (p. 35, 42, 46, 48, 49), *lakon*

lama (the old drama) (p. 42, 45, 48), *cerita lama* (the old story) (p. 42), *zaman dahulu* (in the past) (p. 50, 51, 52, 55), *perempuan jalan raya* (“the highway woman” = prostitute) (p. 49), *perempuan jalang* (bitch) (p. 143), *bunga raya* (prostitute) (p. 143).

The phrases “*perempuan sejati*” (the real woman), “*kaum ibu*” (mothers), “*lagu lama*” (the old song) have positive association in contrast with words like “*koruptor*”, “*penjahat*”, “*penipu*”, (corruptors, criminals, deceivers) that have obviously negative connotations. In *Belenggu*, the words “*perempuan sejati*”, “*kaum ibu*”, and “*lagu lama*” represent women in positive ways, especially in men’s perspectives when they are compared to “*perempuan modern*”. The three words represent women who became men’s ideal, whereas “*perempuan jalan raya*”, “*perempuan jalang*”, and “*bunga raya*” have negative connotation, and are used to represent marginalized groups who were in control of other groups.

Therefore, the choice of particular words and phrases in *Belenggu* can be seen as to reflect masculine perspective toward women, or as men’s negative view toward women’s new views of insisting their rights for equality to men in many aspects of life.

CLAUSE AND SYNTACTIC UNITS IN *BELENGGU*

Some clause and syntactic units in *Belenggu* represent masculine language. Compared with word and phrase units, their meanings are already clear even when they are detached from their co-texts and contexts since they are constructed by some words or phrases that give complete meaning or information. However, there are some syntactic units that need further explanations. In this novel, they sometime have either clear meaning or metaphoric one, for examples:

- a. *Perempuan sekarang hendak sama haknya dengan kaum laki-laki.* (p. 16)
- b. *Perempuan sekarang hanya meminta haknya saja pandai.* (p. 17)
- c. *Tak tahukah perempuan sekarang, kalau*

dia bersimpuh di hadapan suaminya akan menanggalkan sepatunya, bukankah itu tanda kasih, tanda setia (p. 17).

- d. *Dia tersenyum lucu rasanya membayangkan bayangan Tini duduk bersimpuh di hadapannya sedang asyik menanggalkan sepatunya* (p. 17)
- e. *Nyonya Eni perempuan sejati* (p. 32)
- f. *Kartono merasa seolah-olah tercapai cita-citanya, merasa bahagia di dalam hatinya karena dipelihara demikian* (p. 35)
- g. *Air mukamu membuat aku terkenang, terkenang entah akan apa, seolah mendengar lagu lama, bersua kembali dengan pemandangan alam yang dahulu* (p. 35).
- h. *Yah membawa aku ke zaman dahulu* (p. 136)

Nowadays women want to have equal rights as men.

Nowadays women were selfish only to ask for their rights being equal to men.

Did she know that if nowadays woman kneels down for her husband to put his shoes off is, in fact, a sign that she really loves him, that she is faithful to him?.

He smiled and felt amused when he was imagining that Tini kneels in front of him putting off his shoes.

Mrs. Eni was a real woman.

Kartono thought that he had achieved his goal and was happy in his heart because he was taken care of like that.

Your face made me remember, remember something I could not recall as if I were listening to an old song and found back the beautiful scenery of the past time.

Yah brought me to the past.

As seen from the sentences a. “*Perempuan sekarang hendak sama haknya dengan kaum laki-laki*” and b. “*Perempuan sekarang hanya meminta haknya saja pandai*”, the author expresses his disaffection to “*perempuan sekarang*” or

“*perempuan modern*” represented in the novel through the main character (Tini). There are two contradictory views. One considers that the patriarchal system must be preserved, and the other advocates a change.

DISCOURSE UNITS IN *BELENGGU*

All the discourses in *Belenggu* are basically masculine discourses since the novel is written by male author (Armijn Pane) who gave responses to cultural and societal situations that led a shift of thinking, mainly about the relation between women and men. The responses are depicted through the situations of Tono, Tini, and Yah. For examples are:

Dokter Sukartono memandang sepatunya. Dia tersenyum, lucu rasanya membayangkan Tini duduk bersimpuh di hadapannya sedang asyik menanggalkan sepatunya. Mengurus bloc-note saja dia tiada hendak. Tiada hendak ... Betulkah karena tidak hendak? Tini pelalai di waktu belakangan ini, sampai barang sulamannya ditaruhnya di meja itu. Tini tahu, dia tiada suka ada barang di sana, biar bloc-note itu jangan tersembunyi. Dia tidak suka membiarkan orang sakit menunggu tidak perlu. (17).

(Doctor Sukartono looked at his shoes. He smiled and felt amused to imagine Tini kneeling down in front of him being absorbed in putting off his shoes. Keeping the blocknote is simply a thing she wouldn't do. She wouldn't. ... but is it true that she didn't want it? Tini has been quite forgetful lately so that her embroidery items were left on that table. Tini knew he didn't like if there was something left on it that hid the block note. He hated to let his patients waited unnecessarily.)

Dia tiada menunggu jawab dokter Sukartono, dengan segera ditanggalkannya. Sesudah disangkutkannya baju itu dia kembali, lalu berlutut di hadapan Sukartono, terus ditanggalkannya sepatunya, dipasangkannya sandal yang diambilnya dari bawah kerosi Sukartono.

(She [Yah] didn't wait for Doktor Sukartono's reply, and soon she put his shirt off. After

hanging it on, she went back, and then she knelt down in front of Sukartono; she put his shoes off; placed a pair of sandals for him from under Sukartono's chair.)

Discourses using a third person narrator such as in the above excerpts indicate male discourses, mainly from Doctor Sukartono's perspectives. Although he is a modern man, Sukartono represents conservative men-folk wanting to preserve patriarchal tradition. He fancies the beautiful past, whereas now he is receiving bad treatments from his wife (Tini). She denies what Tono likes, i.e., a wife that is obedient to her husband. She rebelles against the patriarchal tradition by taking some real acts including going to gatherings, refusing to put his shirt on and putting his shoes off when Tono comes home, and holding parties, etc.

The analysis on language units (word, phrase, clause, sentence, and discourse units) in *Belenggu* concludes that the novel uses them as masculine language to support the main idea. This novel can be considered as the author's responses toward his society that had shifted because of West educational system and Ethic Policy held by Dutch Colonial Government at that time. As the result, the traditional values were undermined and replaced by modern ones including gender equality.

BELENGGU CONTEXTS

Contexts are external aspects that surround a literary work which include the author's backgrounds, socio-historical factors, affiliations, publishing practices, readers, etc. This research restricts the discussion to some aspects, namely the author's backgrounds and the socio-historical factors including cultural, social, and political ones.

Belenggu is a novel written by Armijn Pane in 1938 when Indonesia was still colonized by the Dutch. He was a journalist and also known as a politician. He was a member of Solo delegation to the *Kongres Pertama Indonesia Muda* (The First Congress of Indonesian Youth) in 1930-1931. His educational backgrounds had impacts on his careers in politics and literary fields. He graduated AMS (High School) in Solo, NIAS in Surabaya, dan

STOVIA (Medical School) in Jakarta (Foulcher, 1991:16). *Belenggu* was published when Indonesian peoples began to have awareness on nationality. In fact, the nationality awareness had emerged since the early 20th century when a few local and national organizations were founded, including Boedi Oetomo, *Indische Partij*, *Jong Java* and *Jong Sumatranen Bond* (1917), etc. In 1926 the First *Kongres Pemuda Indonesia* was held in Jakarta with the aim to unite many youth organizations that were founded only on the bases of racial, provincial, and religious interests. In 1928 *Kongres Pemuda Seluruh Indonesia* was held in Jakarta that gave birth to the “youth pledge” or *Sumpah Pemuda* (Teeuw, 1980:41-42). This nationalism movement was followed by a women movement to assert their rights. In the same year, they held *Kongres Perempuan Seutuhnya* (All Women Congress) in Solo. However, because the social life in Indonesia was still dominated by the patriarchal system, their struggle for gender equality faced many obstacles.

The social, cultural, and political aspects in the early 20th century are strongly reflected in *Belenggu*. This novel is about responses of Indonesian people to life, mainly about new paradigms on gender and politics, i.e., the shift of Indonesian traditional society to modern one. On the one hand, *Belenggu* criticizes the youth, especially the female who insisted on her rights, and on the other hand, it acknowledges the shift.

LINGUISTIC UNITS IN *PENGAKUAN PARIYEM*

The linguistic analysis on *Pengakuan Pariyem*, a novel written by Linus Suryadi AG, also involves word, phrase, clause, and sentence choices. Since it is used to express male views and manners toward women, *Pengakuan Pariyem* also represents male language. The analysis results are discussed below.

Male language in *Pengakuan Pariyem* can be identified through its narrator and other characters' responses, especially Pariyem's responses as the main character to other characters including nDara Kanjeng, Den Bagus, Ndara Putri, etc. Compared with the linguistic units of *Belenggu*, those of *Pengakuan Pariyem* do not contain negative

connotations to support the main idea of the novel, i.e., a harmonious life between men and women, between villagers and town peoples, and between ordinary people and nobleman, etc. This research focuses on women and men relations, mainly on gender issues.

WORD AND PHRASE UNITS IN *PENGAKUAN PARIYEM*

Pariyem is the protagonist. She is a servant for a noble family in Yogyakarta. She loves her profession as *babu* (a servant) at Dalem Suryomentaraman (nobleman's house named Suryomentaraman), even when her master's son, Den Bagus, wants her. This novel implies that women have to serve men, and men have to respect women in return. Women should be a good servant to men. Women's submission is expressed through such words and phrases as “*babu*” (a servant), “*mengalir*” (flowing), “*lega lila*” (sincere), “*sakmadya*” (getting or doing things in balance), “*nrima ing pandum*” (accepting whatever it is), etc. These words and phrases are examples of male language used to evaluate the characteristics of Javanese women.

In *Pengakuan Pariyem*, the word “*babu*” is repeated more than ten times (p. 22, 23, 24, 25, 26, 27, 28,30, 32, 38, 39, 42,46,47,49,50, etc.) to show that it is important to support the novel's main idea. *Babu* (a servant) or a domestic helper is a kind of blue collar profession. *Babu* is identical with a woman, so it can be interpreted that this novel deliberately puts women as servants and men as master (Ndoro Bei). A *babu* is to be asked or to be ordered, and a master is to ask or to give order. In *Pengakuan Pariyem*, however, the servant has good relationships with the master, not as the ordered and the orderer, but as a part of the master's family. Pariyem was informally Den Bei's daughter in law.

In other words, despite her status as a *babu*, she enjoys an equal position to men. In *Pengakuan Pariyem*, women and men are described as in the following.

Table 1

Women	Men
a servant	a master
ordinary people	nobleman
<i>lega lila</i> (sincere)	to protect
<i>narima ing pandum</i> (submissive)	to give
to flow	to be responsible

The choice of words and phrases in *Pengakuan Pariyem* shows that men dominate women's life. However, their power is not meant to oppress, but to protect women. The novel reflects the author's idea about what women have to do and to act. This novel was first published in 1980, so it can be interpreted that it reflects the Indonesian people during 1970s, especially about men's attitude toward women at that time: men wanted to protect women.

CLAUSE DAN SYNTACTIC UNITS IN *PENGAKUAN PARIYEM*

Clause and syntactic units have larger and more complex structure than word and phrase units, and the former explain their meanings more clearly than the later since the former have more chances to express them. In *Pengakuan Pariyem* they represent masculine language through the narrator's or character's comments. The sentences below are Pariyem's (the main character) comments to herself and to other characters.

- Dari awal sampai akhir, hidup itu pun mengalir (hlm. 9)
- Dan hidup kita pun mengalir. (hlm. 10)
- Saya lega lila (hlm. 10, 16, 23)
- Hidup yang prasojo saja (hlm. 22)
- Saya narima ing pandum (hlm. 23)
- Tapi saya pasrah saja kok, saya lega lila (hlm. 32)
- Gusti Allah, nyuwun ngapura, dia tahan lama banget, lho (33)
- Saya marem meladeninya (39)
- *From the beginning to the end, life flows.*

- *And our life flows, too.*
- *I receive it sincerely.*
- *I live my simple life*
- *I receive what I get.*
- *But I just receive what I get.*
- *My God, forgive me, he is very strong.*
- *I am proud to serve him.*

The sentences above are expressed by Pariyem when she responds events in her society. What she says does not represent women's views since the novel is written by male author (Linus Suryadi AG) and he uses Pariyem as a vehicle to express his idea. It can be said that Pariyem is an idealization of women from men's perspectives.

In this novel, the women, as idealized by men in the novel, would be *lega lila*, *narima ing pandum*, *hidup prasojo*, etc (see the previous table). Women who ask too much and waste money would be far from the ideal. Moreover, women are weak creatures and submissive to men as implied by "*dia tahan lama banget, lho*" (He is a very strong man) (33), "*saya marem meladeninya*" (I am proud to serve him) (39).

DISCOURSE UNITS IN *PENGAKUAN PARIYEM*

All discourses in *Pengakuan Pariyem* are basically masculine one since the novel is written by male author and carries the main idea of a response to gender. The following discourses depict clearly the superiority of men (nDoro Cokro Sentono) to women (Pariyem). Ngoro Cokro Sentono is depicted as a wise nobleman with deep insights, kindness, intelligence, etc. in Pariyem's perspectives.

- Betapa nDoro Kanjeng Cokro Sentono
- Bisa mancala putra
- Bisa mancala putri
- Wawasannya luas
- seluas Alun-alun Lor
- Hatinya longgar
- selonggar kathok kolor

Pikirannya tajam
setajam keris warangan
Perasaannya peka
sepeka pita kaset
dan rangkulannya jembar
sejembar pergaulannya
dalam penghidupan ini

Actually Ndoro Kanjeng Cokro Sentono

Could be a man

Could be a woman

His perception is very wide

as large as Alun-alun Lor

His heart is loose

as loose as his shorts

His mind is sharp

As sharp as a arsenic kris

His feeling is sensible

as sensible as recorder tape

and his embrace is long

as long as intercommunication

in this life

(1981:52)

The description for nDoro Cokro Sentono's characteristics shows an idealized Javanese nobleman, and Javanese men in general. His vision is as broad as the north square of the palace ("seluas Alun-alun Lor"). He is forgiving ("selonggar kathok kolor") and smart ("setajam keris warangan"), sensible ("sepeka pita kaset"), and protecting ("rangkulannya jembar").

PENGAKUAN PARIYEM CONTEXTS

Pengakuan Pariyem is a novel published in the early 1980s when Indonesian people had made progress in their economic side and technology in line with the Western system. It differs from the Old Order (*Orde Lama*) that rejected modernization in the Western system, and tended to pride in the national identity of self. During 1970s and 1980s female authors dominated the writing of popular

novels, which were serials on female magazines.

Pengakuan Pariyem is a novel responding to modernization which brought western culture, too. It also responds the emergence of popular novels which were considered as entertainment works. This novel presents a unique work in the form of lyrical prose and uses mixed languages including Javanese and Indonesian, and has a profound theme about patriarchal Javanese language which honors men but does not humiliate women.

CONCLUSION

Based on the previous discussions on the linguistic units and contextual aspects of *Belunggu* written by Armijn Pane and *Pengakuan Pariyem* written by Linus Suryadi, it can be concluded that both novels represent the patriarchal traditions. However, each has some differences in responding women's existence. From the linguistic aspect, *Belunggu* gives less room for gender equality. The choices of word and phrase, clause and syntax, as well discourse tend to discredit women (Tini) and praise men (Tono). Women's strong insurances causes these issues floating. All the main characters (Tini, Yah, dan Tono) live their life without a definitive ending.

The context of *Belunggu* is the life of Indonesian people in the early 20th century. *Belunggu* is a novel to respond Indonesian social lives that had shifted from traditional to modern one. From the author perspectives, many women had insisted on their equal rights to men in job opportunities, educations, etc.

Meanwhile, *Pengakuan Pariyem* respects women despite its positioning women under men. Pariyem (woman) is willing to accept her position lower than nDoro Setro Sentono's family and never demands anything. Men (the family) give her protection and to place her in the centre (not marginalizing her). From the linguistic aspect, this novel shows that male language is used strongly; it is represented by Pariyem's submission in serving nDoro Cokro Sentono's family.

The context of the novel is around the life of

Indonesian people in 1970s since it was published in 1980. This novel represents men's view toward women as an equal partner although the men still feel superior than women. At that time, men and women had opportunity to get jobs and proper educations although in fact men still dominated them.

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LAMAN

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