

## REPRESENTATION OF THE STIGMA OF INFERIORITY IN THE NOVEL GADIS PANTAI BY PRAMOEDYA ANANTA TOER

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### Abstract

This research aims to describe women's inferiority and interpret the use of women's language discourse in the novel *Gadis Pantai* by Pramoedya Ananta Toer. This type of research uses a qualitative approach with critical discourse analysis methods. Data collection was carried out based on the Fairclough model analysis by dividing discourse analysis into three dimensions, text, discourse practice, and sociocultural practice. In this case, the method developed includes a linguistic description of the text from its linguistic perspective, an interpretation of the relationship between processes that are widespread in the production and consumption of the text as well as an explanation of the relationship between discursive processes and social processes. The results of the research show that there are vocabulary and sentences that show the inferiority experienced by women in the novel *Gadis Pantai*, namely only women, your babies, ordinary people, wives with keris, experimental wives, and village people. Furthermore, the language of women's resistance in the novel *Gadis Pantai*. *Gadis Pantai* uses vocabulary and sentences that represent feelings of sadness and anger, so that it contains many names of animals in the language of resistance, in this case using an allegorical figure of speech that equates the nature of animals with their husbands, this is done to show an expression of her disappointment towards her husband-vendor for what happened to her.

**Keywords:** Women, Inferiority, Discourse, Language, Resistance.

### A. INTRODUCTION

As time progressed, traditions that restricted women's freedom began to be fought for to be abolished through advocacy movements known as the feminist movement. Women's resistance to the restraints they experience is a real form of eliminating gender inequality. The occurrence of resistance is not without reason, if viewed from the perspective of existing social problems, women's resistance occurs due to oppression which results in parties becoming superior and inferior. This superior party is the suspect in the oppression of the inferior party. Oppression of inferiors occurs because of the patriarchal system that develops in society through stigmas that emerge in all circles. This stigma makes superior parties free to oppress inferior parties.

The stigma that emerges in society greatly influences each gender's position in society itself. Positive stigma certainly creates positive things, but on the other hand, if the stigma is negative it will also cause negative things.

Stigma is a very strong phenomenon that occurs in society and is closely related to the value placed on various negative social identities. In other words, stigma is a negative characteristic that is attached to a person due to environmental influences (Chaplin & Psychology, 2004).

The heaviest thing women carry is the social stigma attached to them. Women have been labeled as holy, loving, gentle, loving, and weak individuals who should be protected. Women are guardians of the morals and dignity of the nation. Even in an expression, it is mentioned that "women are the pillar of the country, if the woman is destroyed then the country will be destroyed". Following her nature of giving birth and nursing her children, women are trusted and trusted by society as the main educators of the nation's generation. Women bear the responsibility as *role models* in educating and developing the lives of generations of the nation. A woman is a mother who is responsible for the moral formation of her children (nation).

The stigma attached to women cannot be separated from the gender perspective that develops in society. Each culture has a different perspective, but in general, especially in the East (in Eastern culture) society places women in conflicting positions. On the one hand, women are most respected and praised, but on the other hand, they are also placed in the lowest position, especially in their roles in the public sphere. They are considered biased in making decisions because they are considered unable to use logic properly. Women are considered to be influenced too much by their emotions rather than logic (social stigma), so they tend to be ignored or not involved in decision-making (Fitri, 2017:73).

The influence of stigma is so strong that it creates a tendency for differential treatment between superiors and inferiors. This difference in treatment is what triggers feminist activists to act decisively in fighting all forms of gender injustice that occur, especially against women. The aggrieved party will be given appropriate defense by making the superior party stop acting based on beliefs created by patriarchy. In this way, the stigmas that arise will be reduced so that the injustice felt by the inferior party will no longer occur.

The feminist activist movement in fighting gender injustice is not only through real movements but also moves subtly through social media, magazines, newspapers, and literary works. As a form of fighting and resisting the stigma of inferiority in social interactions which shows the way women see and interpret the world, it can be seen in various literary works in the form of novels whose authors are women, for example, Chudori (2009) with his work entitled *Nadira*, Madasari (2015) entitled *Pasung Jiwa*, and Saadawi (2005) with the title *Women at Zero Point*, and many other authors. It is not only female authors who fight for gender, many male authors take part in fighting for gender and adhere to feminism. One of them is Pramoedya Ananta Toer. Many Pramoedya literary works have a feminist and gender theme, including one of the literary works that will be researched, entitled *Gadis Pantai*. Inseparable from the aim of supporting gender people who experience inequality, his novel shows that Toer wants to reveal and inform readers that oppression carried out by one gender has a big impact on society, which gives rise to many negative stereotypes for one inferior gender. Through the language used by Toer in the novel, it can be seen how the beach girl defends herself and puts up resistance. Toer provides a discourse that women have the right to fight various stigmas that arise in the environment, such as in the novel *Gadis Pantai*. This novel tells the story of the perseverance of a woman who was robbed of her teenage years by a priyayi man who became her husband. She is described by Toer as a figure who tries to

maintain her life and dignity even though her husband has thrown her away. Her husband's treatment, which was originally very respectful of her, changed since *Mbok*, who usually served the Gadis Pantai, was replaced by Mardinah, who was a widow who was equal to the priyayi. Gadis Pantai is often pushed into a corner so that her husband is instigated. Gadis Pantai only understood her position when it turned out that her husband only wanted offspring from a virgin girl. After the Gadis Pantai gave birth to her child, she was then sent home as a commoner, no longer a high ranking official or the wife of a priyayi. The betrayal that Gadis Pantai experienced did not make her despair, on the contrary, she got up and continued living her life.

In the novel above, the forms of gender injustice experienced by women are described. Gender injustice or gender inequality is any form of discrimination against women that originates from gender beliefs. Gender inequality is the origin of the problems of patriarchal culture. Patriarchy is an ideology that positions men as figures who have the main central authority in social organizations, while women are considered inferior. Implicitly this system institutionalizes male rule and privilege and demands female subordination. According to Charles E (2007), patriarchy is a concept used in the social sciences, especially in anthropology and feminist reference studies.

Considering this domination, resistance is formed by women, in Pramoedya's novel it is in the form of speech that creates ideology, especially in defending their rights as women. There are two things studied, namely vocabulary and grammar using Fairclough's theory. The vocabulary and grammar are traced based on the context of the speech in the text. Fairclough's theory is often used to examine the dominance of power contained in texts. This research will use Fairclough's theory to examine how women defend and fight for their rights through the use of vocabulary and grammatical choices.

## **B. RESEARCH METHODS**

This research uses a qualitative approach with the Critical Discourse Analysis method. The discourse analyzed is the text of the novel by Pramoedya Ananta Toer entitled *Pantai Girl*. The things revealed in this text are the inferiority experienced by Pantai Girl as well as the interpretation of the use of women's resistance language discourse in the novel Pantai Girl. The data analysis technique aims to reveal the process of deeper elaboration and analysis of the data found by referring to the items provided by Fairclough, namely grouping data according to vocabulary, grammar, and textual structure.

## **C. RESULTS AND DISCUSSION**

### **1. Forms of Patriarchy and Inferiority experienced by Gadis Pantai**

The analysis data obtained as a form of manifestation of gender injustice experienced by Beach Girls is a form of event that refers to things related to the position or social strata inherent in Gadis Pantai. Meanwhile, bendoro, or dignitaries from the city were the richest nobles in the Rembang district, Central Java. The following are the forms of gender injustice

experienced by Gadis Pantai:

**Marginalization** of Gadis Pantai is a problem that makes Gadis Pantai lose her identity. She was formed by the rules made by Bendoro so that her vision in life must be to serve and serve Bendoro alone. The surrounding environment is also a supporting factor in forming Gadis Pantai character, *Mbok* always taught her that her husband is someone who deserves to be respected, served, and given all his rights.

*"Listen, I'll teach you, say this to Bendoro later, 'Forgive me, Bendoro...' memorize it. Then bendoro will rebuke, 'Yas Mas Nganten, is there anything you want?'"* (Toer, 2003:48)

The data above uses two varied sentences, namely the imperative sentence "*Say this to Bendoro later...*" and the question sentence "*Yes, bro, I'm looking forward to it, is there anything you want?*". Likewise, the vocabulary still uses natural vocabulary, this is based on the author coming from Java so the use of Javanese language in the novel is often found, for example, "*sahaya*" which means me, "*bendoro*" which means sir and "*mas nganten*" which means bride.

The quote above shows that *Mbok* taught Gadis Pantai how to ask Bendoro (husband) for forgiveness, and how to beg for mercy so that Bendoro wouldn't get angry. This also proves that the Beach Girl environment is an environment that is provided to serve only Bendoro, with all the rules that must be obeyed. Becoming a bendoro wife seems to accompany the opinion that this is how women should behave towards bendoro, in the sense that Gadis Pantai is required to accept their fate with resignation.

The anger that Gadis Pantai felt the most was when she felt that Bendoro didn't always pay more attention to her, only coming when he wanted to. Even though Gadis Pantai hopes that Bendoro will always be beside her and accompany her in her daily life. These doubts arose, giving rise to questions, and were accidentally answered by the servant.

*"A wife is a wife, Mr. Nganten, it's just a trial wife"* (Toer, 2003:156).

The thing that attracts attention in the quoted sentence above is "*It's just a trial wife.*" This sentence is a negative imperative sentence (trial). The word "trial" gives rise to an ideology that appears in the novel Gadis Pantai, namely that nobles who marry a girl from the village (lower class) are not considered legal wives but only trial wives who will later be divorced when they have children. According to them (the nobility), a legitimate wife is a wife who is equal to their rank, namely fellow nobles. This ideology is very related to Javanese feudalism in the 20th century, where the feudal system regulated the entire social and political system which gave great power to the nobility. A social system that glorifies position or rank does not glorify work performance, so it is very natural for the nobility to consider their wives as experimental wives if they come from lower classes. The data above also shows that there are expressions that restrain Gadis Pantai by using declarative sentences, namely short and very clear statements.

The quote above can conclude that Bendoro's cold attitude is the reason why Bendoro doesn't always come to see him. Even people like Bendoro, who understand religion, are not free from acts that harass women. even though it is very clear that marrying a woman is true and there is no such thing as a trial wife. The quote above also shows that the nobles only considered women from the lower classes worthy of being used as trial wives who were considered illegitimate according to their law. The quote above is reinforced by a sentence made by Bendoro himself.

*"The village...a thousand mercy. Bendoro ... Mrs. Bendoro's village"*

*"My lady?" Bendoro half shouted. "I don't have a mistress yet!..."*

*"Leave before I get angry" (Toer, 2003:240)*

The quote above shows the arrogant attitude and expression that Bendoro has, he does not at all acknowledge that Gadis Pantai is his wife, which is marked by the negative question sentence " *my mistress?*" then continued with the declarative sentence " *I don't have a mistress yet*", apart from that there is also the imperative sentence " *leave before I get angry*" the expression that arises is anger. Gadis Pantai who heard this could only surrender and obey what Bendoro said. Beach Girl's non-recognition as the mistress of the house was the first step for Gadis Pantai in positioning herself as Bendoro's servant. This marginalization is very real because the sentences expressed by Bendoro make Gadis Pantai aware that she is just a woman whose job is to serve all of Bendoro's rights and needs by putting aside her feelings.

The peak of Bendoro's marginalization occurred when Gadis Pantai was pregnant. Bendoro hoped for a boy, but Beach Girl's fate was said differently. Gadis Pantai gives birth to a baby girl.

*"Bendoro forgive me, this is Bendoro's son..., "*

*"So he was born. I heard your baby girl, right?"*

*"Bendoro's Sahaya"*

*"So just women?"*

*"a thousand pardon bendoro"*

*Bendoro turned around and left the room, closing the door again. (Toer, 2003: 253).*

From the quote above it can be seen that Bendoro does not want a daughter at all, which is indicated by the sentence " *Bendoro turned around and left the room while closing the door again*. Apart from that, there is also a negative question sentence " *So only women?*" The word "Just" has a negative meaning as if it considers women trivial, which is the highlight of the sentence made by Bendoro, the word " *Your baby* " is natural vocabulary which contains a negative meaning because Bendoro feels that it wouldn't be his baby if it was born a girl. Of course, a statement like that made Gadis Pantai's heartache deeply, the words " *Just women*" uttered by Bendoro were very heartbreaking for anyone who heard them. The position of women was so low at that time. When compared to the pain felt during childbirth, it is not

appropriate to respond with the words "Just women". Coupled with Bendoro's very irresponsible attitude, he immediately turned around without touching the child and asked about Beach Girl's condition. In this way, of course, the gadis Pantai felt sad, it was very clear that the expression that emerged was sadness, marked by the sentence "*bendoro forgive me... a thousand mercy bendoro*" a sad expression accompanied by feelings of guilt for giving birth to a daughter.

The marginalization faced by the Gadis Pantai did not stop there, after giving birth to a baby girl, Bendoro began to show his dislike for Gadis Pantai, starting from never visiting the Beach Girl after giving birth to the peak of Bendoro's marginalization, sending the Gadis Pantai away disrespectfully.

*"You leave this house! Bring all your jewelry and clothes. Everything I have given you. I have given your father the money he lost, enough to buy two boats at once with all the equipment. You're on your own, here....,"*

*"Find a good husband, and forget everything about this building. Forget about me, understand?" (Toer, 2003:258)*

Based on the quote above, illustrates that Bendoro firmly removed the Gadis Pantai from his life and from his environment with the sentences "*you leave this house*" and "*look for a good husband*". Natural vocabulary "*forget me, understand?*". With his arrogant nature, he refused by giving a reward to Gadis Pantai. Bendoro's expulsion actually gave rise to a deep expression of sadness for a Gadis Pantai. This of course invites various speculations, one of which is that the Gadis Pantai has completed her duties as a trial wife or paid wife. The expulsion of the Gadis Pantai from Rembang occurred when the Beach Girl had given birth to a baby girl. Bendoro thought that if the Gadis Pantai gave him a child, everything would be worth it, because the Gadis Pantai enjoyed everything in Rembang as long as she was his wife.

**Subordination** or perceived unimportance is basically the belief that one gender is considered more important or more important than the other gender. This view has long been a place where women are lower than men. There are many cases, both in traditions, interpretations of religious teachings, and in bureaucratic regulations that place women as subordinate to men. Especially in a patriarchal society, the reality shows that there are still societal values that limit the space for movement, especially women, in life (Rustina, 2017:290).

In the novel Gadis Pantai, the subordination experienced by the character of Gadis Pantai and other women is not spared. She has had no power over herself since marrying Bendoro. From waking up to going back to sleep, it is arranged in such a way as to remain in accordance with the rules that Bendoro made. This can be seen from the following quote.

*"You are mine. I am the one who determines what you can do and what you can't do, what you should and must do. Shut up now. Night's getting late." (Toer, 2003:136)*

The description of the quote above is in line with Javanese philosophy which says that the wife is *Swarga nunut, hell katut* (to heaven along, to hell carried away). This expression means that a wife should not surpass her husband. Where the husband's lips are, that's where the

wife's steps are directed, in the sense that the wife does not have the freedom to demand and choose her rights based on her will (Ansori, 2017:35) marked by the sentence "*you are mine*" is a sentence that contains natural vocabulary and of course shows the ideology that women have when they are married. Is the husband's entire property. Apart from that, there is also a declarative sentence, "*Be quiet now. The night is getting late*", this sentence also uses a metaphor, the word "*be quiet*" can mean go to sleep, and this is reinforced by the next sentence "*the night is getting late*". The boundaries of Gadis Pantai life in the city of Rembang are very inversely proportional to her previous life, she was free to decide what she could, now everything has to be organized, even though the Beach Girl doesn't want it.

**Stereotypes or labeling** are the actions of one or more people who develop and maintain their perceptions and assumptions about a particular object. Apart from marginalization and subordination, the novel Gadis Pantai also reveals gender injustice in the form of negative stereotypes towards subordinates and fishing communities. The stereotypes in the novel Gadis Pantai are a type of mass labeling of ordinary people, regardless of gender. This stereotype covers the entire beach community where beach girls come from.

A noble man of the same level as bendoro is still called a virgin even though he has many children, this is because of their understanding that a nobleman is still a virgin if he has not married a daughter of a noble of the same rank. The term trial wife is a stereotype aimed at women who are married to noble men but are not equal, the same as experienced by Gadis Pantai, she is only a trial wife who is nothing more than a wife who only serves the bendoro for a while until he has a child who will be made *agus-agus*. The stereotypes experienced by Gadis Pantai are at a stage that is very difficult to accept. These problems made the position of women in the colonial era very low. Stereotypes are not only experienced by Gadis Pantai but are also experienced by small people, such as Gadis Pantai parents, *mbok* and also fishermen. The stereotypes that arise in the novel Gadis Pantai are stereotypes that lead to labels that lead to people living around the coast who live in villages that depend on the sea for their living.

*"It's clear that I'm not from the village"*

*"What's insulting to the villagers?"*

*"at least he is of the same race as coolies"* (Toer, 2003: 125)

The data above shows three informal sentences using natural vocabulary. The sentence "*It's clear that I'm not from the village*" is a declarative sentence that explains that Gadis Pantai's interlocutor is not from the village, while the second sentence is "*What's so insulting about village people?*" is a question sentence. While the next sentence is "*at least he is a coolie*", this sentence is also a negative sentence which means that village people are the same as coolies. The vocabulary "*compatriot*" can be interpreted as the same or equal.

Based on the quote above, it can be explained that the stereotype which says that village people are of the same nationality as coolies is inversely proportional to city people who are certainly not of the same nationality as coolies, this shows that the nobility always assumed that all

people from villages were equal to coolies. Work in urban areas. The stereotypes in the novel *Gadis Pantai* are the assumptions of ancient Javanese society, which maintains and develops their perception of their duties and obligations as a woman, one of which is serious devotion to her husband, even though the husband only considers her a trial wife. Apart from that, another assumption is that when a woman becomes a wife, her main duties are to cook in the kitchen, wash at the well, and serve her husband in bed. This stereotype also appears in the novel *Gadis Pantai*. Here's the text.

" *Where is your mother and father?*"

"*Where is the village girl's place if she is not in the kitchen*" (Toer, 2003:166)

From the text of the conversation above, it can be seen that the father's answer to the Beach Girl's question is part of a stereotype, namely a label that assumes that women from the village should be in the kitchen, this sentence is a declarative sentence using natural vocabulary, this sentence also gives rise to ideology, who think that village women are always in the kitchen. This sentence uses a comparative metaphor, characterized by the use of (negative) satirical vocabulary towards *Gadis Pantai* who has lived in the city for a long time, "*village women*" This satire aims to compare the lives of *Gadis Pantai*. Of course, stereotypes like this grow in the fishing village where the Beach Girl comes from, which makes women the subjects who have a big responsibility in taking care of men's kitchens and stomachs. Meanwhile, men are always placed in a very brave situation to earn a living. This view was certainly detrimental to women in society at that time because such stereotypes could make women weaker and more helpless, so their only choice was to be in the kitchen.

## **2. Discourse of Resistance in the *Gadis Pantai* Novel**

The novel *Gadis Pantai* is a very epic novel that covers all aspects of life at that time. A *Gadis Pantai* with a very young character was married by a dignitary in Rembang. With his innocent attitude and nature, he was unable to put up any resistance, plus his parents were very supportive of their daughter becoming his wife, the main woman in Rembang. Gradually she lived her life as a wife, which made her feel trapped and unable to express herself. She grew up with all her husband's rules and the stigmas of Javanese society at that time. *Gadis Pantai*'s inner turmoil began to waver, she understood that her position as the main woman at that time was very influential as long as she didn't break the rules made by her husband. However, what he regrets is when the *Gadis Pantai* is always compared to the descendants of high-ranking officials who have the right to be wives, not herself, who comes from a fishing village, is lowly, and has no education. The comparison made to herself is what is the core problem of all the problems, but *Gadis Pantai* does not remain silent, she with all her struggles has a pile of resistance that she will launch against the groups who look down on her. The following are the forms of resistance by *Gadis Pantai*.

The novel *Gadis Pantai* is a literary work that records the life of Javanese nobility during the colonial period. The behavior of Javanese nobles who were still natives was not much different from that of foreign colonialists at that time. Differences in social status that were made increasingly distant were one of the characteristics of colonized nations. The difference

between economics and education is a difference that is often highlighted. The character of Gadis Pantai in the novel *Gadis Pantai* has to face a new situation for herself because she is married to a bendoro who comes from a noble family. Now he has to learn to recite the Koran, decorate himself, give orders to his servants, and at the same time become a servant for a bendoro.

The first thing a Gadis Pantai does is learn to study and learn to serve bendoro. At the time the Beach Girl started to study there was a reaction of rejection from Gadis Pantai which made her uncomfortable in her situation, in other words, there was a rebellion that only she was hiding inside Gadis Pantai.

*"Then what does a city girl have?"*

*"Don't have anything, Mas Nganten except.."*

*"Yes?"*

*"The duty to take care of every man's property"*

*"Then what belongs to the woman herself?"*

*"There is none, Mas Nganten. He himself is a man's property"*

*Gadis Pantai knew very well: Bendoro had been gone for three days. And she knew exactly too: she was only Bendoro's property. What he couldn't understand was why he had to act in such a way that he had the same value as the table, with the chair and cupboard, with the bed where he and Bendoro would hang out on certain nights. (Toer, 2003: 87-88).*

This quote shows that there is resistance to the situation experienced by the Gadis Pantai. Linguistically, this resistance is expressed in the form of a question sentence, as if protesting her position as the wife of a bendoro, *"then what does the woman own?"*, in the end, she can only reflect on her position as a wife who is completely owned by her husband. The language style used in the quote above is comparative, namely parables. This means that the position of the Gadis Pantai is the same as that of the table, chair cupboard, and mattress, everything belongs to the bendoro alone, while what the bendoro owns does not necessarily belong to him, Gadis Pantai is like an inanimate object whose job is to serve, wait and obey what he says. Bendoro, he didn't understand why he had to do all that. The only hope of a Gadis Pantai is to be seen as existing by bendoro, it is very clear the sadness experienced by the Gadis Pantai with uncertain hopes.

Day by day, the resistance within the Gadis Pantai became increasingly volatile when *mbok* was replaced with a servant named Mardinah who came from another noble family and was deliberately sent to serve the Gadis Pantai. Mardinah is a younger girl than Gadis Pantai who now serves all his needs.

However, Mardinah's behavior does not match the Gadis Pantai's imagination, because she often finds Mardinah behaving arbitrarily and not acting as her servant, but rather like an enemy ready to attack at any time.

*"If it wasn't for Bendoro's orders, I wouldn't want to go here"*

*"I don't need you, just come back now"*

*Mardinah was silent. (Toer, 2003:153)*

The data above, shows that Mardinah, who is a servant assigned to serve Gadis Pantai, is very indifferent and arrogant towards the Gadis Pantai, this is because Mardinah feels that the Gadis Pantai is not worthy of ordering her. After all, she is more educated than the Gadis Pantai. The sentence above uses informal natural sentences, there is also vocabulary that has synonyms, namely the word *"reluctant"* which means lazy or unwilling. The sentence *"I don't need you, just go back now"* is a statement and command sentence from Gadis Pantai, apart from that there is also vocabulary that uses the synonym *"balil"* which means to return or go home.

*"I hate the village. Any village"*

*"Go quickly"*

*"How must I go?"*

*"You are not a villager, of course you have advantages,"*

*"Of course. Sahaya has advantages, Sahaya is not from the village. My father is a scribe and still a relative of Bendoro"*

*"Go to your bendoromu. The spirits of our ancestors will strangle you if you dare to enter it. You have humiliated my village, our village is a fishing village with brave fishermen, who go to sea every day to face death." (Toer, 2003:153-154).*

The quote above illustrates how Gadis Pantai speaks in defending the village that has raised her, even though Mardinah always looks down on Gadis Pantai, she still has the strength to silence Mardinah's mouth. The form of resistance language of the Gadis Pantai in the two quotes above is very climactic in opposing Mardinah's argument. The form of language used by Gadis Pantai certainly uses active sentences, which are action sentences or actions that order people to move.\

The data above contains many synonymous vocabulary, *"sahaya"* which means me, *"mesti"* means must, *"scribe"* means author/writer, *"saban"* which means every.

The problem faced by Gadis Pantai is not only resisting Mardinah who always harasses and demeans the fishing village, but the real peak of the problem is when Bendoro has lost his love for Gadis Pantai when he has a child he has just given birth to. Gadis Pantai was expelled disrespectfully in Rembang by not being able to bring anything including the child, of course in such a situation Gadis Pantai was not willing to carry out Bendoro's arbitrary orders, she resisted as much as she could to defend her pride.

*"This is the baby's mother. If his father doesn't even want to hold him, why take care of him, bendoro. I'd better take it back to the village" (Toer, 2003:263)*

The text quoted above shows that when the Gadis Pantai was arbitrarily kicked out by the bendoro, she loudly resisted the wishes of the bendoro who wanted to take her child but did not want to touch her. This incident shows how cruel the bendoro is, who only wants offspring/children, but does not want to be responsible for the life of the person who gave birth to the child. The form of the sentence about Gadis Pantai resistance is an active statement sentence with informal natural vocabulary. The resistance carried out by the Gadis Pantai was characterized by very firm and brave feelings, loudly saying *"it would be better for me to take her back to the village."* This statement was conveyed directly by the Gadis Pantai.

From the beginning of his marriage to Gadis Pantai, it was clear that the bendoro's character was not very good, he only recognized the Gadis Pantai as a trial wife and after giving birth to a child, and the Gadis Pantai sent him away by rewarding him as long as the child stayed in Rembang. Even though if you look at Bendoro's daily life, he is a pious person, who understands religion and built a surau, his treatment of the Gadis Pantai can be realized that all of this is just a waste of time used as a shield to be seen by the public that they are Bendoro people. Good, devout religion, the aim is none other than to gain honor and be respected by the subordinates. Gadis Pantai realized too late that the bendoro was only using her, she realized for a moment that it was true what Mardinah said the other day that she was just a trial wife who would give birth to bendoro offspring who would be taught to rule and become bendoro in the future. Of course, the Gadis Pantai doesn't want that to happen to her child, because she understands very well that one day her child will enslave her too. With burning enthusiasm, he fought the bendoro, and stood up again to snatch his child from the hands of the footman, but unfortunately, his strength was defeated by the number of bendoro footmen.

*" He's my own baby! Even if the father is a devil, the devil of hell, he is my own baby !"*

*"Why did he have to steal my child? He can make a dozen children in a week. He's just torturing me! He, your bendoro. He just wants to torture my baby, your bendoro. Here, where's my baby? Give it to me."* (Toer, 2003:264).

The sentence *"let the father be a devil, the devil of hell, he is my own baby"* is an allegorical figure of speech. The words *"devil and the devil of hell"* are synonymous with evil and a lack of empathy for a woman. The meaning of this sentence is that even though the father is an evil person and has no empathy, the child is still his flesh and blood. While the sentence *"she usually makes a dozen children in a week"* is a figurative figure of speech which is marked by the vocabulary *"a dozen"* which means Bendoro can make more children without having to take children from the Gadis Pantai. The sentence *"he only tortured me... he only wanted to torture my baby"* is a firm statement of the will of Gadis Pantai for her rights as a mother, the feelings that Gadis Pantai had at that time were very depressed, she was only able to scream for her child, but the rules Bendoro extends the dividing thread between him and his son. The quote above about Gadis Pantai's resistance illustrates that in the end, Gadis Pantai expressed the contents of her heart that she had been holding back. She cursed in front of the bendoro whom she had served as her husband. There is no more fear, no hesitation, no more respect. For him, the baby was still in his arms, because according to the Gadis Pantai, bendoro could

have a child, even if only for a short time. The Gadis Pantai statement is a testimony that bendoro only uses the wombs of women whom he has used as experimental wives, intending to increase offspring and educate them as the embryo of the nobility in the future.

Gadis Pantai's resistance didn't stop there. After he was expelled from Rembang, he didn't want to return to the fishing village, he was ashamed of his people because he couldn't make his child a beach girl, so the path he took was to make himself stay in Rembang without Bendoro's knowledge, even if only from a distance watching over him. The child.

*"In the next month, people often saw a cart stopping in front of the front yard door of Bendoro and a face peeking out of the cart's windows, but nothing happened in the yard..." (Toer, 2003:270).*

The data above has synonymous vocabulary, namely "*dokar*" which means carriage, and "*kiraian*" which means return. The author continues to use natural and informal vocabulary, using active sentences, while using a clear subject, namely Gadis Pantai.

Such was the resistance after resistance carried out by the Gadis Pantai, she did not just give up, even though her pride as a woman was tarnished by the nobility who enslaved her.

#### **D. CONCLUSION**

Based on the results and discussion in the previous chapter, it can be described that Gadis Pantai has experienced inferiority from various parties since she got married. The first disadvantage experienced by Gadis Pantai is marginalization. Marginalization carried out by Gadis Pantai's parents. Gadis Pantai was married off without her consent, her parents instead received compensation in the form of money lost and several fishing boats for fishing. Meanwhile, Gadis Pantai just cried lamenting her fate. The impact of marginalization carried out by her parents was that she lost her identity as a 14 year old young girl. What should have been a happy adolescence changed after he was no longer in the fishing village. Gadis Pantai was introduced to her husband, but not as his full wife, but with the nickname *Mas Nganten*, which means a trial wife, not a legal wife.

Fairclough's critical discourse analysis model in the novel Gadis Pantai from the linguistic aspect, it can be concluded that this analysis is in line with Thomas' opinion in chapter two that men dominate women more in terms of speaking. Regarding the language of women's resistance in the novel Gadis Pantai, initially Gadis Pantai was always silent and indifferent to the inferiority she experienced. However, as time went by, things changed for Gadis Pantai. This change occurred when a new servant was sent by Bendoro's relatives, named Mardinah. This resistance was triggered by Mardinah often looking down on Gadis Pantai. Based on Fairclough's critical discourse analysis model, it can be concluded that the language resistance discourse of Gadis Pantai is divided into two moments. The first is the discourse on language resistance with Mardinah's servants. Gadis Pantai showed a firm attitude and didn't want to lose. The use of natural, formal vocabulary, in several clauses contains an attitude of arrogance and indifference. Meanwhile, the sentences tend to use imperative sentences because the presence of Mardinah's maid is very undesirable for the Gadis Pantai. Gadis Pantai resistance

sentences use declarative sentences, as an expression of the demo's feelings about what Bendoro did to her. The use of this sentence is not much different from the resistance sentence uttered to Mardinah's servant, only the position is inversely proportional, if Gadis Pantai resistance sentence to Mardinah's servant tends to use imperative and active, then Gadis Pantai resistance sentence to Bendoro tends to be passive and uses declarative variations.

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