

LANGUAGE VARIATIONS IN THE TETRALOGY SUPERNOVA: KESATRIA, PUTRI DAN BINTANG JATUH BY DEWI LESTARI (STUDY ON LANGUAGE AND GENDER)

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Abstract

The paper presents the results of research on the relationship between language and gender, in the perspective of social phenomena, on which the language variation is not related to the built phonology, grammar and lexicon, but more to do with semantics or meaning of the language contained in the language. Lakoff (1975) states that there exist variations in the use of language which is based on a specific gender. It is said that, the language used by men tend to be right on target or not long-winded, blunt, flat intonation, and a purely cognitive or does not show colours over their emotions. Meanwhile, women's language is the opposite.

This research applies the qualitative by taking its primary data from first supernova tetralogy novel, with the title Kesatria, Putri, dan Bintang Jatuh". The method used is the method of literature, which is the collection of data by using books or references relating to the issue being discussed by way of reading, understanding, and choosing the data that are applicable to be analysed further. In the data found that in the specific situation/context, gender inequalities are represented by linguistic inequality, on which men and women can be conventionally represented in the language.

Abstrak

Makalah ini berisi ulasan hasil penelitian tentang hubungan antara bahasa dan gender dalam perspektif fenomena-fenomena kompleks sosial, di mana variasi bahasa yang dibangun tidak berkaitan dengan fonologi, tata bahasa, dan leksikon, tetapi lebih berkaitan dengan semantik atau makna yang terkandung pada bahasa tersebut. Lakoff (1975) menyatakan bahwa terdapat variasi penggunaan bahasa yang didasari atas gender tertentu. Dikatakan bahwa, bahasa yang digunakan kaum pria cenderung tepat pada sasaran atau tidak bertele-tele, berterus terang, intonasi datar, dan murni kognitif atau tidak menampilkan warna atas emosi mereka. Sementara, bahasa perempuan adalah sebaliknya.

Jenis penelitian ini adalah kualitatif dan dengan data primer penelitian yaitu novel tetralogi supernova yang pertama, berjudul “Kesatria, Putri, dan Bintang Jatuh”. Metode yang digunakan adalah metode pustaka, di mana pengumpulan data menggunakan buku atau referensi yang berkaitan dengan masalah yang sedang dibahas, dengan cara membaca, memahami, dan memilih-milih data yang ada sesuai dengan topik penelitian. Pada data ditemukan bahwa pada situasi/konteks tertentu, ketidaksetaraan gender terepresentasikan oleh ketidaksetaraan linguistik, di mana laki-laki dan perempuan dapat secara konvensional direpresentasikan ke dalam variasi bahasa yang berbeda.

BACKGROUND

Basically, the study on language and gender has been developed by far into two broad categories. The first category is based on the languages that are developing in the world. For example, German, French, and English are languages that have grammatical categories that clearly distinguish gender. On one hand, the concept of gender in this study is gender in language, not just sex differences between men and women. To put it simply, it can be seen from the example in English, where there are grammatical categories of persona substitutes that mark gender differences, e.g., “he” for men and “she” for women.

The second category examines languages that exhibit a gender bias. In this context, gender is a category that distinguishes men and women not based on gender, but based on behavior, roles, and image (McCormick 2001, 336). According to McCormick (2001) people judge that there are certain behaviors, roles, and images that are only appropriate for one of these gender categories. Therefore, the way to construct gender differs from one society to another.

This paper mainly focused on the relationship between language and gender based on the second category perspective. The theory of language and gender refers to gender used to capture and explain the complex social, cultural and psychological phenomena inherent in sex or gender. Thus, the language variations that are built were not related to phonology, grammar, and lexicon, but more related to the semantics or meanings contained in the language that had led to the convention of these language variations usage.

METHOD AND THEORY

The relationship between women and men in the use of language is a stylistic variation, which signifies people who speak in different ways and in different social contexts. This difference is caused by biological factors (nature) and the learning process (nurture). For example, women's language reflects conservatism, prestige, mobility, relatedness, sensitivity, and solidarity, while men's language as a comparison is tied to toughness, competition, and hierarchical ability.

In relation to the statement about stylistic variation above, Coates (1986) explains that the socially structured

variation found in language communities related to treatment based on gender can be interpreted in more than one way, which are (1) the difference approach and (2) the dominance approach. The difference approach emphasizes the idea that women and men come from separate cultural units that are often called women's languages and men's languages.

According to the domination approach, where women are an oppressed group, it is reflected in linguistic differences in the language of women and men as a reflection of male domination and oppression of women. Both approaches provide valuable insights into the nature of gender differences in language.

This type of research was qualitative. This study used two data sources, primary and secondary data sources. The primary data source of this research was the first supernova tetralogy novel, entitled, "Ksatria, Putri dan Bintang Jatuh" (English Trans: Knight, Putri, and Falling Star). In addition to assist the primary data, this study used secondary data, such as using articles and other supporting references, which were related to the object of this research.

The library method used to collect the data from books or references through reading, understanding, and selecting the existing data. This method aimed to obtain accurate data in the form of text or literary work. The method process uses were (1) understanding the text or literary work; (2) analysing other documents related to research; (3) analysing the data based on the related theories and approaches.

RESULT OF STUDY

Kesatria, Putri dan Bintang Jatuh was the first novel in the Supernova tetralogy. It was a populist and nuanced science romance as well as poetic by a famous Indonesian novelist, Dewi Lestari originally published in 2001, but re-published once more in the year of 2012 up until 2016. This literary work told the story of three characters, Ferre, Rana, and Diva.

Ferre was a successful man, 29 years old, manager director of a multinational company, handsome, not interested in being attached to women, never in love. Until finally, his life was turning upside down, when he met Rana, a female magazine reporter, beautiful, 28 years old, already married. Ferre, who was intoxicated with Rana's love, got crushed because of his affair with Rana ended with Rana who chose to go back to her husband. In the midst of the misery, Ferre became acquainted with Diva. Diva was a very broad-minded, beautiful, rich, established and forward-thinking woman. She was a high-profile prostitute who only received large payments in dollars, and without a pimp. Ferre became close friends with Diva and gradually recovered from his bitter experience.

This literary work then immediately became one of the best works in Indonesia, and became the best seller only a month after its publication. It also received praise from many famous writers - for example Sapardi Djoko Damono, and Arswendo Atmowiloto. This literary work had also been nominated as Indonesia's Best Fiction Award 2000-2001 (Best Indonesian Fiction Novel 2000-2001).

Beside the reasons above, this novel was chosen as the object of this research, because of the boldness of the

writer in telling a story that represented topics that were still taboos in Indonesia. Also, the language used was sufficient to describe the strong phenomenon of gender differentiation.

Lakoff (2004: 43-75) classifies the language used by men tend to be right on target or not long-winded, straightforward, flat intonation, and purely cognitive or does not display colour on their emotions.

This could be seen in the novel, in the conversation of two friends, Ale and Ferre (both are men). From the conversation below, we could see that their conversation was not long-winded, and went straight to the point. At the beginning of the call, there was no small talk, and tended to get to the main point of the talking.

Data 1 (Lestari, 2016: p. 206)

- Ferre : "Halo? Le? Aku masih di rumah sakit. Rana dioperasi malam ini. Dan sebentar lagi kepalaku bakal meletus."
 Ale : "Apa-apaan kamu di sana?! **Cepat pulang!**"
 Ferre : "Tapi mana bisa..."
 Ale : "**Tempat kamu bukan di sana.**"
 Ferre : "Mana mungkin? Yang terbaring itu RANA, bukannya..."
 Ale : "Apa perlu aku sebutkan nama belakang Rana-mu tercinta itu? Knock, knock! Re! Ayo, bangun!"
 Ferre : "Jangan mulai dengan bahasan basi itu..."
 Ale : "Basi? Itulah kenyataan yang kamu pilih sendiri- Kamu jatuh cinta pada orang yang salah."
 Mulut Re langsung menganga lebar.
 Ale : "Oke... aku ralat, bukan orangnya yang salah, tapi kondisinya!"
 Ferre : "Hell with it" (Re pun menutup flip telepon genggamnya dengan kasar).

English Trans:

Ferre and Ale's phone conversation:

- Ferre : "Hello? Le? I'm still in the hospital. The shutter was operated on tonight. And my head is going to explode soon."

Ale : "What are you doing there?! **Hurry home!**"

Ferre : "But how could..."

Ale : "**Your place is not there.**"

Ferre : "How is that possible? It's RANA lying down there..."

Ale : "Do I need to mention your beloved Rana's last name? Knock, knock! Re! Come on, wake up!"

Ferre : "Don't start with that..."

Ale : "That? That's the reality you chose yourself. -You fell in love with the wrong person."

Re's mouth fell wide open.

Ale : "Okay... I made a mistake, it's not the person who's at fault, but the condition!"

Ferre : "Hell with it" (Re closed the cell phone roughly)

As it was seen in the example of Data 1, the choice of words used to respond/ answer/ react given by Ale, included the element of directness, as it was purely cognitive (based on logic) in the words, "***Cepat pulang!***" (Hurry home!), and, "***...tempat kamu bukan disana***" (your place is not there).

Another example was the conversation between Ale and Ferre below:

Data 2 (Lestari, 2016: p. 274)

- Ferre : "Orang satu itu pengetahuannya luar biasa! Kita diskusi tentang pasar bebas, bisnis internet, utang dunia ketiga, perburuhan, kita bahkan membahas Marxisme!"
 Ale : "**No fucking way!**"

Eng Trans:

Ferre : "That one person is incredibly knowledgeable! We discussed free markets, internet business, third world debt, labor, we even discussed Marxism!"

Ale : "**No fucking way!**"

The conversation above illustrated the tendency of men to swear more often, as in Ale's utterance, "**No fucking way**"

Furthermore, there were also an example below that contained short and straightforward phrase.

Data 3 (Lestari, 2016: p. 220)

- Ferre : "Akhirnya Rana memutuskan untuk bicara dengan suaminya. Dia akan jujur soal kami berdua. Dan dia memutuskan untuk ikut denganku."
Ale : "Selamat."
Ferre : "That's it?"
Ale : "Well, what do you expect? Selamat, Anda akan mendapatkan janda kembang yang masih gres dari oven"

English Trans:

- Ferre : "Finally Rana decided to talk to her husband. He will be honest about both of us. And he decided to come with me."
Ale : "Happy."
Ferre : "That's it?"
Ale : "Well, what do you expect? Congratulations, you will get a brand-new widow fresh from the oven".

This was shown in the example of Ale's response in the conversation above, that said, "Selamat" (Congratulations).

Taken from Mulac et al (2001), he stated that the language used by male speakers tends to contain the following stating quantity, many use adjectives that are judgmental, imperative sentence, locative words, straightforward (brief sentences), sentences referring to the first person (Self-references). Some of those characteristics were already shown clearly in the previous examples.

If we compare to the women's language theoretically, Poynton (1989) stated that the language used by male when compared to the language spoken by female speakers, men tend to use following characteristics: using more slang, swearing more often, less intensifiers and fewer adjectives

On the other hand, Lakoff (1975), points out several features that tend to exist in women's languages, which have played an important role in the development of language and gender studies in the world. These features

include: lexical hedges or fillers/words or phrases (usually adjectives or adverbs) used to soften speech, use tag questions, rising intonation, uses "Empty" adjectives, specific colour terms, intensifiers or adverbials, standard grammar and clear articulation, very polite sentence forms, indirect sentences or speech, avoid swear words or harsh words, and often begins with an apology. See examples below:

Data 4 (Lestari, 2016: p. 39-40)

- Rana : "Maaf, cita-cita waktu kecil?"
Ferre : "Saya ingin jadi... Ksatria"
Rana : "Maksud kamu, jadi ABRI, begini? Atau pendekar silat?"
Ferre : "Yah, kira-kira."
Rana : (Menggeleng-gelengkan kepala) "Saya sudah menduga, jawaban pertanyaan ini pasti penuh kejutan."

English Trans

- Rana : "Sorry, a childhood dream?"
Ferre : "I want to be a... Knight"
Rana : "You mean, becoming ABRI, aren't you? Or a martial artist?"
Ferre : "Well, I guess."
Rana : (Shakes head) "I already guessed, the answer to this question must be full of surprises."

As in the example of the conversation between Rana and Ferre above, it was clear that Rana started the utterance with an apology, in the sentence "Maaf, cita-cita waktu kecil?" (Sorry, your childhood dream?), then followed by the use of question tags, to emphasize the utterance, as in the sentence, "Maksud kamu, jadi ABRI, begini?" (You mean, become ABRI, aren't you?).

The last one was the use of standard and polite grammar in bahasa Indonesia, such as the use of the formal first-person pronoun *saya* "I" in the sentence, "Saya sudah menduga, jawaban pertanyaan ini pasti penuh kejutan." (I already thought, the answer to this question must be full of surprises)

Another example of conversation that showed intensifiers were used more to clarify the meaning of a statement or add a certain emotion in an utterance was as follow:

Data 5 (Lestari, 2016: p. 300)

- Diva : "Aku ingin melihat arus-arus **terdahsyat**, Gio. Safari sungai adalah jadwal tur pertamaku."
 Gio : "Pastikan kamu mampir ke Cuzco. Aku punya teman di sana, Paulo, akan kuhubungi dia secepatnya."

English Trans:

- Diva : "I want to see **the most powerful** currents, Gio. The river safari was my first tour itinerary."
 Gio : "Make sure you stop by Cuzco. I have a friend there, Paulo, I'll be in touch with him as soon as possible."

Furthermore, there were also found the differences in the language of women and men. As in the example of 2 columns below:

Tabel 1: Comparison of conversation between men and women

Column 1 (Female Languages) (Lestari, 2016: p. 188)	Column 2 (Male Languages) (Lestari, 2016: p. 220)
Rana: "Dadaku sering sesak lagi sekarang,"	Ferre : "Akhirnya Rana memutuskan untuk bicara dengan suaminya. Dia akan jujur soal kami berdua. Dan dia memutuskan untuk ikut denganku."
Gita : "Itu gara-gara kamu stres. Seharusnya kamu tahu, risiko keputusanmu jatuh cinta."	Ale : "Selamat."
Rana: (tersenyum tawar) "Andaikan benar keputusan itu ada di tanganku,"	Ferre : "That's it?"
Gita : "Perceraian bukan hal yang simpel. Rana."	Ale : "Well, what do you expect? Selamat, Anda akan
Rana: "Tapi kan aku tidak akan menuntut apa-apa dari Arwin. Bawa badan saja jadi	mendapatkan janda kembang yang masih gres dari oven?"
Gita: " Kalau soal	Ferre : "What?!" "Aku serius!"

finansial, aku tidak akan meragukan Ferre-mu. Tapi apakah kamu siap? Menghadapi keluargamu, keluarganya, lingkungan kerjamu, orang-orang lain. Ferre itu sudah jadi public figure. Jangan kamu lupa."	Ale : "Oke. Aku tahu itu adalah hal yang paling kamu inginkan. Tapi apakah kamu siap? Bagaimana kalau nanti ada pembunuh bayaran yang mengintai rumahmu, atau menembakmu di kantor, atau suaminya datang dalam keadaan mabuk berat sambil bawa parang buat membacok lehermu, atau ada berondongan teror dari keluarga-keluarga yang merasa disakiti, atau ada yang sukarela jadi informan buat tabloid gosip lalu wajahmu muncul di halaman depan sebagai si si perusak rumah tangga milenium?"
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English Trans:

Column 1 (Female Languages) (Lestari, 2016: p. 188)	Column 2 (Male Languages) (Lestari, 2016: p. 220)
Rana: "My chest often feels tight again now"	Ferre: "Finally Rana decided to talk to her husband. She will be honest about both of us. And she decided to come with me."
Gita: "That's because you are stressed. You should know the risk of your decision to fall in love."	Al: "Congratulations."
Rana: (smiles bitterly) "If only really the decision is in my hands"	Ferre: "That's it?"
	Ale: "Well, what do you expect? Congratulations,

Gita: "Divorce is not a simple thing. Rana."	you will get a brand-new widow that is still fresh from the oven?
Rana: "But I'm not going to demand anything from Arwin."	Ferre: "What?!" "I'm serious!"
Gita: "When it comes to finances, I won't doubt your Ferre. But are you really ready for everything? To face your family, your work environment, or other people. Ferre has become a public figure now. Don't forget"	Ale: "Okay. I know that's what you want the most. But are you really ready? What if some hitman stalks your house, or shoots you in the office, or the husband comes in drunk with a machete to slash your throat, or there was a barrage of terror from families who felt hurt, or someone volunteered to be an informant for a gossip tabloid and then your face appeared on the front page as the destroyer of the millennial household?"

Column 1 depicted the context of Rana told her stories and asked for her female friend, Gita, for advice, while at the same time, in column 2, Ferre also told the same thing to his male friend, Ale. From the two columns, we could see that the two friends (Gita and Ale) represented two different genders. Both were asked for an opinion on the same thing. Interestingly, although the essence of the two responses was more or less the same, the way they were delivered were quite different.

Judging from the number of words, Ale actually showed longer response than Gita. However, from the way of delivery, the utterance in column 1 was in

accordance with the theory, where women tend to express things in an indirect way. It could be seen in the delivery, Gita tended to ask questions more, did not immediately provide solutions, but made her friend Rana guess, think, and find the answer by herself.

On the other hand, the data in column 2 was also in accordance with the theory, where men tend to be logical and straightforward. Although long, but Ale here gave Ferre, concrete examples of the impact that might occur. His words were straightforward, direct, and also show no gaps or hesitancy, so the language used did not feel polite, instead tended to be rude.

CONCLUSION

Based on the discussion above, it could be concluded that the existence of sexist language in Indonesian did not directly appear in the form of phonological, morphological or lexical word levels. More language variations aroused due to social factors (as it appeared in the novel) and it caused women and men to speak with different language characters. The linguistic inequality like this, known as sexism, and the inequality of the gender in the novel was represented conventionally in the form of different choice of speech uttered by women and men's characters in the novel.

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