

## ABSTRAK

Wardiningsih, Veronica Sri Wahyu. 2017. "Konstruksi Gender Dalam Novel *Isinga* Karya Dorothea Rosa Herliany". Skripsi. Yogyakarta: Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma.

Skripsi ini menganalisis konstruksi gender dalam *Isinga* karya Dorothea Rosa Herliany dengan kajian kritik sastra feminis. Tujuan penelitian ini adalah (1) mendeskripsikan struktur tokoh dan penokohan, alur, dan latar novel *Isinga* karya Dorothea Rosa Herliany serta (2) mendeskripsikan konstruksi gender dalam novel *Isinga* karya Dorothea Rosa Herliany. Penelitian ini menggunakan teori struktural untuk menganalisis struktur novel serta teori kritik sastra feminis juga untuk menganalisis konstruksi gender dalam *Isinga*. Metode pengumpulan data yang digunakan adalah studi pustaka. Metode analisis data yang digunakan adalah metode formal dan metode analisis isi. Metode penyajian hasil analisis yang digunakan adalah deskriptif kualitatif.

Alur dalam novel yaitu pada tahap awal digambarkan pertemuan Irewa dan Meage hingga saling jatuh cinta kemudian menikah sampai Irewa diculik oleh Malom. Pada tahap tengah digambarkan peperangan antara Aitubu dan Hobone. Irewa dijadikan seorang *yonime* (alat damai) dan harus menikah dengan Malom yang membuatnya sengsara. Pada tahap akhir digambarkan perubahan hidup yang lebih baik pada Irewa ketika bekerja bersama Ibu Selvi dalam kantor Ruang Marya di Distrik Yar. Tokoh utama protagonis adalah Irewa dan Meage. Tokoh utama antagonis adalah Malom. Tokoh tambahan tritagonis adalah Jingi dan Ibu Selvi. Latar terbagi menjadi latar tempat terdiri dari Kampung Aitubu, Kampung Hobone, Jerman, dan Belanda. Latar waktu terjadi pada tahun 1970-an. Latar sosial membahas tentang kondisi budaya Aitubu dan Kampung Hobone dan pembagian kerja perempuan dan laki-laki menurut kepercayaan masyarakat.

Gender yang dikonstruksi di dalam novel ini disebabkan oleh tiga faktor yaitu (1) kepercayaan masyarakat (*folk believe*) Kampung Aitubu dan Hobone tentang dukun, roh-roh serta cerita rakyat, (2) budaya patriarki yang mengutamakan peran dan status laki-laki dibanding perempuan, dan (3) sistem kapitalis yang berlaku berbentuk laki-laki memiliki modal untuk 'membeli' dan memperlakukan perempuan sesuka hati. Akibat dari konstruksi gender dalam novel meliputi (1) marginalisasi berupa pembatasan gerak perempuan Aitubu dan Hobone memperoleh pengetahuan dan pengalaman, (2) subordinasi berupa kedudukan perempuan lebih rendah dan dianggap tidak penting dibanding laki-laki, (3) stereotip berupa pelabelan yang menimbulkan perbedaan peran, status, dan kedudukan antara laki-laki dan perempuan, (4) kekerasan berupa kekuasaan laki-laki di atas perempuan sehingga dapat melakukan apa saja, dan (5) beban kerja berupa pembagian peran yang tidak seimbang antara perempuan dan laki-laki sehingga memberatkan perempuan. Pemberdayaan perempuan tumbuh pada tokoh Irewa, Jingi dan Ibu Selvi sebagai guru, dokter, dan camat yang berbagi pengetahuan serta pengalaman untuk perempuan Papua.

**Kata-kata kunci:** *konstruksi, gender, perempuan, budaya, masyarakat.*

## ABSTRACT

Wardiningsih, Veronica Sri Wahyu. 2017. "Gender Construction in *Isinga* Novel by Dorothea Rosa Herliany." Undergraduate Thesis. Yogyakarta: Indonesian Literature, Faculty of Literature, Sanata Dharma University.

This research analyzed the gender construction in Dorothea Rosa Herliany's novel, *Isinga*, with the study of feminism literary criticism. The aims of this research were to (1) describe the structure of the characters and characterizations, plot, and the background of *Isinga* by Dorothea Rosa Herliany and (2) describe the gender construction in *Isinga* novel written by Dorothea Rosa Herliany. This research used structural theory to analyze the novel's structure and feminism literary criticism theory to analyze the construction of gender in *Isinga*. The method used in collecting the data was literature review. To analyze the data, formal method and content analysis were used. Qualitative descriptive was used as the method to present the results of the analysis.

The plot of the early stage of this novel was telling about how Irewa and Meage felt in love and then got marriage until Irewa was kidnapped by Malom. In the middle stage, it was told about the conflict between Aitubu and Hobone. Irewa was used as a *yonime* (a peaceful tool) and she should marry Malom, the one who made her in pain. The final stage depicted Irewa's better life changes when she worked with Miss Selvi in Ruang Marya in Yar District. The main protagonists were Irewa and Maege. Meanwhile, the main antagonist was Malom. Additional characters in this novel were Jingi and Miss Selvi. The setting of the story was separated into three which are place (Aitubu and Hobone Village, Germany, and Dutch), time (1970s), and social setting which talked about Aitubu and Hobone's culture and the work distribution between men and women based on the society's belief.

The gender construction in this novel was caused by three factors which were (1) folk believe about shaman, spirits, and folklore that lived in Aitubu and Hobone's society, (2) patriarchal culture that considered men's role and status as the priority than women's, and (3) the prevailing capitalist system that lived in which men had an authority to "buy" and treat women as they liked. Whereas the result of the gender construction in this novel covered (1) marginalization in the form of restrictions on Aitubu and Hobone women's movement in gaining knowledge and experience, (2) subordination in which women were considered to have lower status than men and were not important, (3) stereotype that labeled men and women into different role and status, (4) harassment in which men had power to do anything to women, and (5) workload which was not balanced between men and women and somehow was burdensome for women to do. Women's empowerment grew on Irewa, Jingi, and Miss Selvi as a teacher, doctor, and subdistrict head who shared knowledge and experience to women in Papua.

**Key words:** *construction, gender, women, culture, society.*