

## Mas Nganten's Discourse in Gadis Pantai Novel Works by Pramoedya Ananta Toer (Michel Foucault's Critical Discourse Perspective)



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**ABSTRACT:** The existence of the novel *Gadis Pantai*, is a form of a record of Pramoedya Ananta Toer's long journey full of information and factual data derived from in-depth research and experiences deeply rooted in his thinking so that it is interesting to study in the perspective of Michel Foucault's critical discourse. The approach used is a qualitative research approach with Michel Foucault's critical discourse analysis method. The steps taken are to identify to identify then analyzed and concluded. After being analyzed using these approaches and methods, the following results were obtained. *First*, the relationships of the *Gadis Pantai* with her parents show hegemonic-exploitative powers. *Second*, Bendoro's relations with The *Gadis Pantai* as *Mas Nganten* are the powers of inequality-exploitative, and meaninglessness. *Third*, The *Gadis Pantai*'s resistance to Bendoro is a form of open resistance *head-to-head due to* the emergence of the *Gadis Pantai*'s existential consciousness to fight for her right as a mother even though it ended in vain because the *Gadis Pantai* was powerless in the face of Bendoro's strong power. However, at least, *Gadis Pantai* has shown that women are not always the *second sex, the other, let alone Mas Nganten*, they also have rights and will always fight to determine their own destiny.

**KEYWORDS:** discourse, *Mas Nganten*, power relations, ideology, existential consciousness

### I. INTRODUCTION

Literature studies of Pramoedya Ananta Toer's *Gadis Pantai* romance in various perspectives have been widely conducted. The results of the elaboration of several studies show that Michel Foucault's critical discourse has not been used as a knife. These studies are seen from the title quite diverse. Therefore, before the discussion of re-reading within the framework of Michel Foucault's critical discourse is carried out, it is necessary to elaborate on some previous research to show the *positioning of* this re-reading in the domain of literary studies.

Through a descriptive method, Purwantini (2015), examining priyayi behavior in the story of a mistress Bendoro santri, found that priyayi behavior which is synonymous with a feudalistic lifestyle upholds the values of customs, behaves politely and politely in speaking with subtle language is not seen in the figure of Bendoro as priyayi. Bendoro actually showed the opposite attitude and behavior: rude, barbaric, cruel and ruthless towards the woman who became his probationary wife. Purwantini, then, stated unequivocally that Bendoro's behavior undermined traditional authority for treating his mistresses inhumanely and even masked with religious faces that actually harassed the students. In contrast to Purwantini, Syukrina Rahmawati (2011), traces the identity of women as *subalterns* who are shackled in the social construction of traditional societies. Through the postcolonial *subaltern* theory initiated by Gayatri Spivak (1988) as a knife, Rahmawati found that the role of women is only determined by the ideology of priyayi or families who want their daughter's social status to be higher than that of their parents.

Rukayah (2016), questions social realism through an analysis of narrative strategies that questions the position of social realism in the third phase of Pramoedya's writing by contrasting the problems of form and content, finding the narrator's alignment in the text, although naturally there is no visible tendency. Pramoedya Ananta Toer in the novel *Gadis Pantai*, according to Rukayah, carries socialist realism which is more appropriate in terms of post-Stalin and Gorky social realism. For the same amount of money, Dufi Intan Nurkhalifah and Sri Mastuti Purwaningsih (2017), also try to read Pramoedya Ananta Toer's view of 19th century Javanese women in the novel *Gadis Pantai* using van Dick's discourse approach and Collins' theory of intersectionality. The results of these two researchers' readings show that culturally, ideologically, Pramoedya's dream is justice for women to obtain the same rights as men, social class equality in Javanese culture, marginalized class oppression, and

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patriarchal culture that positions women in chains and must be loyal and obedient to their husbands, and male relations. - Women in Javanese priyayi marriages in Pramoedya's view are very detrimental to women. Dara Windiyati (2017), reads it as an objectification of women in three propositions. First, class stratification and unequal social relations gave birth to the objectification of women because of the position of women as objects and men as subjects. Second, the weak role of women in society. Third, the objectification of women always leads to violence. Meanwhile, Suminto (2008), criticizing one side of Javanese feudalism, which had a violent character, was reflected in social relations in the unequal structure of Javanese society at that time with an analysis of Levi-Strauss' structuralism. The results of Suminto's critical study present a story and news about the Girl Beach trial marriage is nothing more than a practice of polygamy that characterizes the game of men and the acceptance of women in coercion. The binary opposition initiated by Levi-Strauss places the Gadis Pantai versus Bendoro in a colorful opposition frame of slavery (sex) that does not respect human values. Divorced unilaterally due to the weak bargaining position of the Gadis Pantai, expelled, forcibly separated from the newborn child, even condemned by Bendoro because Bendoro's position as a priyayi is inversely proportional to the Gadis Pantai's position as a little Wong alias *tiyang alit*. However, Yunita Anas Sriwulndari (2014), shows that as a little Wong and in a dishonorable position, as the main woman in the concept of Javanese women, Pantai Girl always shows the attitude of Nrima, an inner attitude that upholds Javanese cultural values. Meanwhile, Annisa Maulida Salamah (2020), reading the main woman (good wife) Gadis Pantai is as valuable as Ryouzai in Japanese tradition and occurs at almost the same time. Gadis Pantais always show the attitude of Nrima, an inner attitude that upholds Javanese cultural values. Meanwhile, Annisa Maulida Salamah (2020), reading the main woman (good wife) Gadis Pantai is as valuable as Ryouzai in Japanese tradition and occurs at almost the same time. Gadis Pantais always show the attitude of Nrima, an inner attitude that upholds Javanese cultural values. Meanwhile, Annisa Maulida Salamah (2020), reading the main woman (good wife) Gadis Pantai is as valuable as Ryouzai in Japanese tradition and occurs at almost the same time.

Interesting studies and arguments shown by Eva Leiliyanti and Eka Nurcahyani (2015). Although the Beach Maiden, the fishermen, and the sahaya as representations of the *little Wong* aka *tiyang alit* in the feudal system are positioned below the priyayi, if examined more carefully and carefully, their position is actually higher in the lens of socialism. The ceritemes presented along the torso of the novel show that acts of violence, discrimination, subordination, marginalization, destruction of the dignity of humanity, and various acts of dehumanization of the like do not make them lose their humanistic side. What is interesting is the argument that these two researchers built that the narrator was stuck in Geertz's proposition of *santri-abangan-priyayi*, which had actually failed from the beginning because it posited the priyayi as one of the religious groups not a social group, then seemed to place the abangan group represented through the Figures of the Beach Maidens, the fishermen, and the sahaya more dignified than the priyayi. In fact, the synthesis of socialist-feudal-religious values within the framework of establishing a structure of harmony or inter-class harmony also fails miserably.

The different position of this study from several previous studies as presented lies in the focus of the study which wants to detect the forms of power relations that gave birth to the ideology of The Gadis Pantai not only in fighting for her rights as a mother of a newborn child but also as *Mas Nganten*.<sup>[1]</sup> Dismantling the ideology that had constructed the realm of the mind and inflamed the courage of the Gadis Pantai to dare *to speak head-to-head* with Bendoro. This study is within the lens of Michel Foucault's critical discourse.

## II. METHOD

This research uses a critical paradigm, because it wants to disassemble thoroughly by paying attention to the historical, socio-cultural-economic context of the text under study. This step is taken because it is to define the structure of discursive relations that form the consciousness of subjects that are (not) autonomous. Therefore, it is very reasonable to use a critical discourse approach, especially initiated by Michel Foucault in archaeology and genealogy. These two key terminologies of Foucault, according to Scheurich and McKenzie (2012:219 in Abadi, 2017:170), can be understood in a broader perspective as qualitative methods because they always use text as data. In addition, to detect relations and the appearance of discursive effects of any power discourse to develop a correct understanding of the complexity of concepts that are intertwined with the discursive structures and relations contained in the data source. This step of work in Foucault's perspective is not only interpretive but also explanatory because it aims not only to explanate but also to obtain an overview of the *setting of* events and the causes and effects that accompany them.

The source of the research data is the romance *Gadis Pantai* by Pramoedya Ananta Toer, which was republished by the publisher Lentera Dipantara, Jakarta, fourteenth printing, 2021. Roman *Gadis Pantai* was chosen as the source of research data because it is thick with the structure and discursive relations of power in the perspective of critical discourse. Meanwhile, the research data is in the form of segments or fragments of the ceriteme text of the *Gadis Pantai* romance which prominently

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displays the discursive structure and relations of power. The data was netted using documentation techniques consisting of literature study techniques and note-taking techniques. Furthermore, it is analyzed with interpretive descriptive analysis techniques.

### III. DISCOURSE CONCEPT AT A GLANCE

From the beginning Foucault had realized there was almost no possibility of an exact definition for the term discourse. Some interpret *discourse as ways* of producing knowledge and accompanying social practices, the forms of subjectivity that are formed, the power relations that occur behind social knowledge and practice, and the intertwining between all these aspects. <sup>121</sup> Discourse is an attempt to break away from oppression. The content of the discourse is something that does not describe the real reality, like myth, that is, the human effort to neutralize the fear and pressure of those who are seen as having higher authority. Foucault used discourse as a substitute for ideology to avoid the rampant general understanding that developed among experts. In Foucault's understanding, the main emphasis is on the problem of language, because however power relations also use language, the result is also language, so the term discourse is seen as more appropriate to use than ideology because of the emphasis on language problems (Eagleton, 1991 in Takwin, 2003:109—110).

The emergence of discourse in the perspective of Foucault (1977 in Takwin, 2003:110), is the result of power relations as something that inevitably occurs in society. What needs to be done is to accept the various discourses and understand the influence of the discourses in human consciousness while realizing that each discourse carries its own truth and therefore cannot be claimed to be the most correct. Any discourse that arises must be viewed as a feature of the heterogeneity of human thought that deserves a place in human consciousness with its own truth and untruth. Any discourse is not an absolute truth, not a representation of actual reality, but rather a human reaction to what happens to it, a reaction to the power that constrains it (Foucault, 1981; Hawkes, 1996 in Takwin, 2003:110—111).

As a result of the process of the dynamics of the development of human civilization, the discursive relations of power and oppression have so far given birth to various thoughts, one of which according to Foucault (Takwin, 2003:111), is the consciousness of appreciating *the other* or *liyan* (in Goenawan Mohamad's terms). Awareness of the things that are left aside (things, people, tribes, cultures) will greatly help man understand his life. The realization of the existence of the other or other with one's own thoughts on *the* one hand and ourselves on the *other* is inevitable. This kind of awareness will eventually give birth to an awareness of the diversity of human beings who respect each other instead of blaspheming each other let alone degrading each other because they view the other or *others* as hell, *the other is hell*, as Jean Paul Sartre's thesis (Bering, 2008; Nugroho, 2013; Onwuegbuchulam, 2014; McLachlan, 2015).

Indeed, Foucault does not deny the existence of subjectivity in a philosophical framework. Sorting practices in the form of binary oppositions such as good-bad, right-wrong, high-low are determined by knowledge and power. Knowledge is determined by power. Truth will refer to a 'regime of righteousness' that is on the throne. Truth is the result of the dynamics of the function of power (Foucault, 1977 in Takwin, 2003:111). Determination of illness-health, right-wrong, good-bad, and so on is determined by the ruling party as a discourse that is 'forced'. Knowledge and other discourses according to Foucault come from power relations (Takwin, 2003:111-112). According to Foucault, one of the most significant forces shaping our experience is language, because we not only use language to explain ideas and feelings to others, but also to explain them to ourselves. Not only are we programmed or driven and controlled by instincts, but our thoughts and actions are influenced, regulated, and controlled by how much these discourses present to us. A person, for example, who has been indoctrinated to obey, obey, and identify himself with a company and its discourses, values, and ways of doing things in the company such as placing profit, productivity, and economic rationality above human life, the person will think that he is acting as a free individual, but then it becomes clear when the company dumps him, and he begins to ask what happened to him (Adian, 2011:140-141). Of course he wanted freedom, but he wasn't anthropocentric. "For a long time," said Foucault, "one of the privileges of the power of power is its right to determine death and life" (Foucault, 1980:133 in Shimogaki, 2001:33).

The exercise of power is not through violence or consent, but the entire structure of action that suppresses and encourages other actions through stimulation, seduction or through coercion and prohibition. Power is not repression or a struggle for power, nor is it a function of one-class donation based on economic domination or ideological manipulation. According to Foucault, power "must be understood first of all the many and varied power relations inherent in the sphere of these relations and their organization. The game will change, strengthen, reverse those relationships through constant struggle and struggle." Power means silent war, which places conflict in various social institutions, in economic inequality, in language, even within each of us (Haryatmoko, 2016:14-15). "Truth does not exist by itself. Truth is not out of power, it is in power." "Truth is power" (Foucault, 1980:133 in Shimogaki, 2001:32). Foucault, then makes five important characteristics of the "political

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economy" of truth, namely (1) truth is centered on the form of scientific discourse and the institutions that produce it, (2) truth is subject to constant economic and political stimulation, (3) truth is the object of great diffusion. mass consumption and massive consumption, (4) truth is produced and transmitted under the central and dominant—if not exclusively—of a few large political and economic apparatuses, and (5) truth is the problem of the whole political debate and social confrontation or struggle. "ideological" (Foucault, 1980:131-132 in Shimogaki, 2001:32). Truth is not out of power, it is in power." "Truth is power" (Foucault, 1980:133 in Shimogaki, 2001:32). Foucault, then makes five important characteristics of the "political economy" of truth, namely (1) truth is centered on the form of scientific discourse and the institutions that produce it, (2) truth is subject to constant economic and political stimulation, (3) truth is the object of great diffusion. mass consumption and massive consumption, (4) truth is produced and transmitted under the central and dominant—if not exclusively—of a few large political and economic apparatuses, and (5) truth is the problem of the whole political debate and social confrontation or struggle. "ideological" (Foucault, 1980:131-132 in Shimogaki, 2001:32). he is in power." "Truth is power" (Foucault, 1980:133 in Shimogaki, 2001:32). Foucault, then makes five important characteristics of the "political economy" of truth, namely (1) truth is centered on the form of scientific discourse and the institutions that produce it, (2) truth is subject to constant economic and political stimulation, (3) truth is the object of great diffusion. mass consumption and massive consumption, (4) truth is produced and transmitted under the central and dominant—if not exclusively—of a few large political and economic apparatuses, and (5) truth is the problem of the whole political debate and social confrontation or struggle. "ideological" (Foucault, 1980:131-132 in Shimogaki, 2001:32). he is in power." "Truth is power" (Foucault, 1980:133 in Shimogaki, 2001:32). Foucault, then makes five important characteristics of the "political economy" of truth, namely (1) truth is centered on the form of scientific discourse and the institutions that produce it, (2) truth is subject to constant economic and political stimulation, (3) truth is the object of great diffusion. mass consumption and massive consumption, (4) truth is produced and transmitted under the central and dominant—if not exclusively—of a few large political and economic apparatuses, and (5) truth is the problem of the whole political debate and social confrontation or struggle. "ideological" (Foucault, 1980:131-132 in Shimogaki, 2001:32).

### IV. RESULTS AND DISCUSSION

#### The Relationships of the *Gadis Pantai* with Her Parents

*Gadis Pantai* discourse began when she was 14 years old, when she was married by her parents to someone who was secretly interested in the beauty of *Gadis Pantai* who became the flower of a fishing village on the coast of the Jepara Rembang residency, who was later found to be a Bendoro. The marriage was performed not with Bendoro as the bridegroom as is generally the marriage performed by society but with a dagger as a representation of Bendoro. The fact of literary anthropology recorded in the *Gadis Pantai* romance is undoubted because according to some reliable sources it is mentioned that in the late 19th and early 20th centuries marriages were performed often the bride and groom did not know each other or did not know each other, because generally the parents of the bride and groom played a big role in matching their children.

In her ignorance of the meaning of a marriage the *Gadis Pantai* tried to put up resistance by crying—a form of resistance that did not resist—all the way to Bendoro's house with two "kretek" dokars accompanied by her father and mother, her uncle, several siblings, and of course her village head. The *Gadis Pantai*'s tears were unbearable and dripping down her face wrapped in thick powder so that it was streaked and twisted, while her mother always fixed it back while reminding her that the *Gadis Pantai* would not cry because she would be the wife of a Magnate, the wife of a rich man and live in a large building not in a hut, although the *Gadis Pantai* didn't quite know what she was going to face. It only knows that it will lose its entire world.

*"Shhh. Don't cry. Don't cry. Today you are the wife of the magnate." He didn't know what was in front of him. It just knows: it lost its entire world.*

*"Shhh. Don't cry. From today you live in a big building, boy. No longer in the hut. You no longer on the beach. You're no longer sewing screens and nets, but silk, boy. Shhh, shhh. Don't cry."*

*"Shhh. Don't cry, kid. Today you become the wife of a rich man." He sobbed, sobbed, finally howled (Ananta Toer, 2021:12).*

The ceriteme-ceriteme in the aforementioned quote shows the building of the *Gadis Pantai*'s relationship with her parents. A power relation featuring *Gadis Pantai* being in a position of invincibility and marginalization in the power of her parents.

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Became the subject of hegemony of his parents, who in the language of Antonio Gramsci belonged to the inferior group, colonized girls. In the language of Gayatri Chakravorty Spivak, the group that does not obtain justice, is ignored in the context of life and forgotten by the ruler (Nasution, 2016:39). As a colonized woman, Gadis Pantai has no room to speak. Within the power of her parents, the Gadis Pantai could not speak only to express rejection or request. Her mother's attitude and behavior in seducing the Gadis Pantai not to cry is a pattern to narrow the space for the Gadis Pantai to move (Nasution, 2016:41), because she will be the wife of a dignitary, the wife of a rich, honorable person, and live in a large and luxurious building is no longer a hut in a fishing village. In his parents' minds and wishful thinking their degrees would be lifted and their lives would be much more prosperous. That is why, her father so fiercely forced her to marry Bendoro. In the view of her parents (also a native person), marrying a nobleman was something special.

It can be said that such a pattern of marriage is nothing more than a pattern that shows an exploitative form of power relations towards women, because the Gadis Pantai is the helpless party on the one hand and her parents who impose the will to marry her to Bendoro on the other, as the ruling party over her daughter. The Gadis Pantai is a symbol of a traditional village girl who is obedient and obedient to her parents. As a traditional village girl, the Gadis Pantai actually has a number of characteristics that can be identified such as simple, free, idealistic, and even ascetic. In contrast to the inherent characteristics of both parents such as materialists, hedonists, realists, servants of honor, and imposing the will. The oppression experienced by The Gadis Pantai as a result of her parents' power shows that power can happen anywhere and anytime without knowing time and space because power is scattered everywhere following the corners-space-time of human existence. Where there is a relation there is power. It must happen and does not depend on human consciousness. Power is just a strategy, there are systems, rules, and regulations. Power is not grafted from the outside but operates from within and determines all the arrangements, rules, and regulations that allow everything to happen (Foucault, 2000:144 in Afandi, 2012:140).

### Bendoro's Relationship with Mas Nganten

At the beginning of her existence in Bendoro Gadis Pantai's house, she did not understand her status whether as a wife (empress) or just a sahaya, especially with the call of *Mas Nganten*. The Gadis Pantai's question to Bujang about "Who is Mas Nganten?" shows the Gadis Pantai not knowing about *Mas Nganten*. The Gadis Pantai only knew from the Village Chief that she had been married to a dagger.

*"Mas Nganten? Who is Mas Nganten?"*

*The footman chuckled with a suppressed chuckle. He looked at his new, overly young master, caressed his slippery chin like a catfish's head. And finally with the master of a finger he pointed the finger at the chest of the person he was talking to.*

*"Sahaya?" (Ananta Toer, 2021:26-27).*

Although Mas Nganten was legally married according to "customs", Bendoro's treatment as *Mas Nganten's* husband was only limited to meeting biological needs. Mas Nganten treated Bendoro dishonorably because although Mas Nganten's position as a wife but in Bendoro's view as a priyayi, Mas Nganten was still a *Mas Nganten*, only sahaya, servant, servant who was only limited to serving Bendoro's sex needs.

*"One who is not born in the other, but a woman"* (de Beauvoir, 1949 in Zuhry, 2019). One is not born in another, but she is a woman. *Mas Nganten's* presence was actually constructed, printed, and shaped by Bendoro to become the *other, the Liyan*. Be *Mas Nganten* a woman who is oppressed, imprisoned and deprived of the structure of equality. *Mas Nganten* later became the *other, the Liyan*, who was not only different, but indeed discriminated against by Bendoro, both personally and in the form of systems and values.

The power-relation that has been built between Bendoro and Mas Nganten shows a relationship that is not only exploitative but also a relation of inequality, even more than that, it is a meaningless relation. As Mas Nganten, the Gadis Pantai has no right to herself, her body, mind, even politeness must conform to the traditions built in Bendoro's house as priyayi. Mas Nganten seems to have no "presence", because the one who gives "meaning" is Bendoro, so he does not have the freedom, equality and nobility of dignity as a human being. Mas Nganten's body is nothing more than an object of sexual desire and Bendoro's masculinistic behavior. During his time as Bendoro's mistress, Mas Nganten seemed to have been and continues to be on the edge of male history, on the edge of Bendoro's daily life. Bendoro's perspective and treatment of Mas Nganten, which is very masculine, seems to revive the thoughts of classical philosophers, especially Socrates, Plato, and Aristotle who have positioned women as the second sex in a rational system. Even in the Greek polis, women were not citizens, because polis meant the country of men. Women are then positioned as nothing more than slaves, and there is absolutely no rationality in the existence of noble creatures named women. In Java, women are only 3-M: cook, macak, and manak. Even more painful is that the woman's role is limited to the bed, in the well, in the kitchen, and then in the grave. Theklek clouds are soft, footwear during

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*Without seeing the feeling of it the person opened the mosquito net and he heard a whisper of pelahan:*

*"Mas Nganten."*

*It felt like millions of ants were swarming at every point of their skin.*

*He did not answer. "Mas Nganten," once again.*

*Like an automaton doll it moves centered in the direction in which the sound comes. Then sat bent over both hands on the mattress.*

*"Sahaya Bendoro," he whispered.*

*"I am your husband."*

*"Sahaya Bendoro" (Ananta Toer, 2021).*

Bendoro's relations with *Mas Nganten* were not in the sense of a husband-wife relationship but a slave relationship with the master. A power relation that shows *Mas Nganten* is in a slavery relationship that only acts as a satisfying of his master's (Bendoro) sex lust. Bendoro's statement that he is *Mas Nganten*'s husband is only limited to justifying his presence in *Mas Nganten*'s existence that it is legally valid, because he is a husband.

A husband-wife relationship is a relationship of equality. There is a formed sense that the wife becomes aware of where the husband is going so on the contrary the husband must know where his wife is because the two are three pennies, there is an understanding. While the following days *Mas Nganten* was at Bendoro's house never once *did Mas Nganten* know where Bendoro was, her husband went. The days Bendoro left and did not return home made *Mas Nganten* uneasy, there was a growing sense of longing. And, when he asked him about it, he got an answer that suggested that women did not deserve to take care of men's work.

*"... Where does Bendoro usually go - until these days?"*

*"Ah, Mas Nganten, that's a man's business with his work, don't interfere, because women don't know anything about it. We only know our own area: the households we have to take care of" (Ananta Toer, 2021).*

*Mas Nganten*'s role and duties are only limited to doing work as *Mas Nganten*, namely learning to recite, embroider, and especially serving Bendoro's sex needs. This shows that *Mas Nganten* experienced moral oppression because he was confined to Bendoro's house and had to give up everything he dreamed of, as a result of gender-biased relations. *Mas Nganten* did not serve Bendoro as her husband but rather served her master. In Bendoro's shells there is no other responsibility from Bendoro besides educating *Mas Nganten* as a mistress (sex slave) to behave and behave like priyayi because she has been part of Bendoro's relatives for a while before being "banished" if she has given birth to a child. The same fate was also experienced by Bendoro's mistresses before the *Gadis Pantai*.

### Gadis Pantai Resistance: An Existential Struggle

Starting from a unilateral divorce after The *Gadis Pantai* gave birth to a baby girl that Bendoro didn't want, the *Gadis Pantai* experienced a violent psychological shock until her body sucked and fell when she found out from her father that she had been divorced by Bendoro, her husband (her master). Not only because of a unilateral divorce, Bendoro's ban on keeping *Gadis Pantais* from bringing their children home is another far greater blow than just divorce. Which woman's heart is not shaken

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when she learns that a child born with a struggle between life and death is not allowed to be nurtured by her own mother. In addition to being expelled, Bendoro was also cursed if the Gadis Pantai dared to go to Bendoro's house to visit his son. This was done by Bendoro because usually every village girl who is used as a mistress if she has given birth to a child must be divorced and no longer entitled to live in Bendoro's house.

The Gadis Pantai then appears no longer as *Mas Nganten* but as a woman, as a mother who has just given birth to a baby girl and fights for her rights as a mother. In the perspective of body philosophy developed by Friedrich Wilhelm Nietzsche (October 15, 1844–August 25, 1900) and Jean-Paul Sartre (June 21, 1905–April 15, 1980), the Gadis Pantai underwent an existential change from the self as the body to the self as the soul, from the body as the enemy looked down upon to the body as the self; from mind as spiritual to mind as material (Synnott in Saptandari, 2013:61). The appearance of The Gadis Pantai putting up a *head-to-head* resistance to Bendoro over custody of her child fearlessly confirms Foucault's thesis, that power does not always give birth to obedience but also resistance. Power and resistance or anti-power are two entities that are not separated because resistance is not outside power but exists within power-relations (Kamahi, 2017). Resistance is the biological child of power. The greater and stronger the power launches strategies by repressive or normalizing and regulative ways the chances of the emergence of resistance are greater and stronger (Taufik & Afandi, 2014). As a form of power politics technology, resistance becomes an inseparable entity from power-relations (Heraini, 2012).

*"A thousand pardons, Bendoro."*

*"A thousand pardons, I have come to hand over my son, my own son, not someone else's son, Bendoro. Please accept him, Bendoro."*

*"Put it on the bed!"*

*"Impossible, sir."*

*"Didn't you hear my orders?"*

*"From when did you have the memory of wanting to run this baby?"*

*"Go!"*

*"Hold him!" cried Bendoro, waving his wand.*

*"Not my thief!" Shouted the Gadis Pantai loudly.*

*"I only brought my own baby. My baby! My own baby.*

*He is my son, his father is a devil, the devil. Let go!"*

*Someone hit his mouth until it bled. Still heard people whispering in his ear, "You just got hit a little"(Ananta Toer, 2021).*

Foucault, said that there are two forms of contradictory resistance according to the spirit of the context, namely rebellion and self-isolation (Holif in Agustin, 2018). Resistance in the form of rebellion can take the form of (1) closed resistance (symbolic or ideological) such as gossip, slander, rejection of forced categories and loss of respect for those in power; (2) semi-open resistance (social protests or demonstrations); and (3) open resistance, a form of resistance that is systematic and organized and has principles. Its manifestation is by means of violence, both physically and verbally, such as slapping, slapping, spitting, throwing, yelling, cursing, insulting, shouting, isolating, glaring, sneering, and looking full of hatred and threats (Scott in Agustin, 2018).

The Gadis Pantai's fight against Bendoro, who was so heroic that he was bloodied because he was surrounded by male and female bachelors on Bendoro's orders, was not over yet. The Gadis Pantai still has to accept the harsh and sadistic treatment from Bendoro and the bachelors for throwing the Gadis Pantai out of the house and then being helped by someone and carried on a cart waiting to be taken away from Bendoro's house.

*"Don't walk yet, man!"*

*"Why you, son?"*

*"No, father, I'm not going back to the village. I want to go far!" "Son."*

*"Forgive me, father. I can't talk about mama's eyes, the neighbors and all. Forgive me, father. I'll go take myself."*

*"Just give me some money, father."*

*... The Gadis Pantai took a whip and whipped the horse from under her belly. The horse jumped and ran. The wheels rolled down the sandy road, sprinting towards the postal road. Without looking back Gadis Pantai focused her eyes forward(Ananta Toer, 2021).*

The Gadis Pantai's decision not to return to her hometown was not only driven by shame to the villagers after being evicted from Bendoro's house but rather by the emergence of awareness in the Gadis Pantai that the "defeat" she received from Bendoro was not the end of everything. Gadis Pantai seem to want to show that women are also able to live independently with their own abilities without having to accept mercy and help from men. Girls Beach believes that when she is separated

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from marriage and oppression from Bendoro, it does not mean that she is down. As if affirming the ideology of women's struggle that has been echoed by feminist fighters, especially radical and existential feminists. A free choice as a form of the Gadis Pantai's subjectivity as a woman.

### V. CONCLUSIONS

Roman Girls Pantai by Pramoedya Ananta Toer with the theme of differences in social status giving birth to inequality as a major theme. Meanwhile, power blinds a Bendoro's heart, and lack of courage or inability to resist arbitrary power results in regret as a minor theme.

The power-relationship between the Gadis Pantai and her parents is an exploitative power relation because the Gadis Pantai's parents force their will and the Gadis Pantai is powerless to face the pressure of her parents. The power relations that exist between Bendoro and Gadis Pantai as Mas Nganten show a power relationship that is not only exploitative but also power relations inequalities due to different social status factors, giving birth to forms of power relations that are meaningless in Mas Nganten's life. Meanwhile, the Gadis Pantai's resistance to Bendoro is a form of open resistance head to head due to the emergence of the Coastal Girl's existential awareness to fight for her rights as a mother even though it ends in failure because the Gadis Pantai is powerless to face the mighty power of Bendoro and his bachelors.

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