



Unlocking the Patriarchian View in the Kelir Slindet Novel and the Telembuk Novel by Kedung Darma Romansa: The Concept of Reading as Women

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Abstract. This research aims to understand the idea of framed stories that contain the subject matter of the story and the insertion of the story in the dwilogi novel Kelir Slindet and Telembuk. The point of view is the male point of view that objectifies women, while in the insertion of the story appears women's resistance to patriarchal production texts. This research uses qualitative methods. The research data was obtained from kelir Slindet's novel and Telembuk's novel. Data collection is done with literature studies, namely reading, listening and recording techniques. Data analysis techniques are carried out by utilizing todorov's theory of narrative, then additional theory by utilizing the concept of reading as a woman. The findings of this study are two. The first is the male point of view that objectifies the female lead character. Second, the female lead's resistance to patriarchal production texts. There are five resistances presented by the female main character, including the puzzle of the night of the fucker, dramatization of Safitri miscarriage by the Storyteller, Safitri Debate and Storyteller, Storyteller fiction only to satisfy fictional readers, and rejection of The Storyteller's fiction about Safitri.

Keywords: Kelir Slindet Novel · Telembuk Novel · Reading as Women

1 Introduction

Portrayals of gender in society are an interesting conversation. Even in the 2019 Presidential election debate, gender became a serious theme in Indonesia. Because there are still many people who have the stereotype that men have more noble degrees than women. According to Fakhri (2013: 12–13) that gender injustice manifests in various forms of injustice, namely marginalization or the process of poverty, subordination or inconsequential assumptions in political decisions, the formation of stereotypes or through negative labeling, and violence [1]. The statement assumes that society considers men to have complete control whether it is socially, politically or economically.

In addition to appearing in real life, this shift in women's perspectives in the form of resistance is also featured in literary works. According to Faruk (2016: 43) literary works

are imaginative works that come from the products of society in the form of writing and cannot be separated from humans as writers [2], so sometimes in it there are its own standards based on the male perspective on women contained in literary texts. Women as objectification in a literary work framed in the point of view of patriarchy, violence and exploitation of women are presented as a form of male domination. Objectification is defined as the act of treating a person as an object or commodity, regardless of his personality and self-esteem [3]. This is what makes women's resistance stick out along with the spirit of women in fighting for gender equality. Discussions related to the objectification of women in the point of view of patriarchy and the emergence of women's resistance are found in the novel *dwilogi Kelir Slindet and Telembuk* by Kedung Darma Romansa.

The reason I chose *dwilogi novel Kelir Slindet and Telembuk* by Kedung Darma Asmara became the object of interesting research studies. First, *dwilogi novel Slindet* there is a framed story or can be interpreted as 'story in story'. Schmitt and Viala (1982: 52) explain that a story can be framed by another story. It is often used in fictional stories [4]. Framed stories are constructed by two content structures, namely the main part of the story and the story insert. Framed stories are used by the narrator to highlight the actions and behaviors experienced by other new characters being told and also indicate the cause of an event or event.

In the *dwilogi novel Kelir Slindet and Telembuk* by Kedung Darma Asmara there is more than one narrator in the story. First, the male narrator (Aan) presented in *telembuk* novel depicts the continuation of the dark journey of the female main character, in addition to the female main character being used as objectification in the patriarchal point of view. Second, the female narrator (Safitri) as well as the female main character who presents the answers to the truth on the insertion of the story as resistance and the instruction of patriarchal production texts framed on the subject of the story. The events contained in the story insert depict women who have a role of freedom in voicing their rights.

Previous research related to the *dwilogi novel Kelir Slindet and Telembuk* by Kedung Darma Asmara is almost entirely related to gender inequality and the weakness of women who are always oppressed both in terms of conflict, social problems and verbal violence. If analyzed more deeply that we need to know about who is looking and who is being viewed in this storytelling. So that previous researchers need to understand the whole story of the *dwilogi novel Kelir Slindet and Telembuk*. That *dwilogi novel Kelir Slindet and Telembuk* is a framed story. The presence of the resistance of the female main character contained in the story insert becomes a novelty in the research that I want to present.

The resistance of the female main character as a form of instruction of the atmosphere of the story that has never been done before. So this research is quite interesting because it presents new things that have not previously been presented by other researchers in the *dwilogi novel Kelir Slindet and Telembuk* by Kedung Darma Romansa.

Based on the assumptions and problems in the *dwilogi novel Kelir Slindet and Telembuk*, to understand and identify the objectification of the female main character based on the point of view of the male storyteller contained in the subject, the study uses the theory of Literary Order Tzvetan Todorov. In this theory Todorov (1985: 11) offers

three concepts: the concept of semantic aspect, verbal aspect, and syntax aspect [5]. In its utilization, there will not be used the three concepts but only one concept, namely the verbal aspect. In the concept of verbal aspects consists of 4 aspects, namely mode, kala, point of view and speech. In its use is not used four aspects but only one point of view.

Todorov (1985: 31) in his book argues that the category of viewpoints characterizes the link between discourse and fiction [5]. In a literary work of concern to the researcher is about the citation of events conveyed in the text in a certain way rather than the citation of events as existing. In paying attention to a text in the sastra work it is necessary to know how the point of view in telling an event. The point of view in an event forms a fictitious work so that it is not as real as it was in the original world. Differences in viewpoints in an event of a literary work make the reader's understanding different, so in analyzing a literary work it is important to understand the point of view contained in the literary text. The utilization of the viewpoint aspect of the four available aspects is based on the need for analysis of text structure. Using Tzvetan Todorov's theory to bridge this research, this process is intended to unravel at the level of the narrator, especially about the concept of the male storyteller's point of view framed in the subject matter. Then, additional theories will be used by utilizing Jonathan Culler's On Deconstruction theory of the concept of reading as a woman. Reading as a woman appointed Culler is one way Culler explains about feminist literary criticism.

According to Culler (1983: 43–63) reading as a woman is the reader's awareness that there are important differences in gender on the meaning and seizure of the meaning of literary works [6]. Reading as a woman means reading with the awareness of dismantling the presumptions and ideologies of male power that are andocentric and patriarchal. According to Culler, not all literature that contains many aspects of women in it is literature that supports women, or even a focus on women in literature can be a male gaze. According to Mulvey (1989: 20) Male gaze is determined from a storyline that uses a male point of view [7], an active male character who determines the storyline and determines what happens in the text. Men control the text and appear as representations of the power that makes the object of reading.

The concept of reading as women to formulate the concept of reading the position of the female main character contained in the story insert. This concept is what researchers use to analyze the resistance of female main characters as a form of destruction of patriarchal production texts that have been framed on the subject in the *dwilogi* novel *Kelir Slindet* and *Telembuk*.

2 Method

The method used in this research is a qualitative research method. Bogdan and Taylor [2] state that this type of qualitative research is one of the research procedures that produce descriptive data in the form of speech or writing and behavior of people observed [8]. This research uses material objects in the form of *dwilogi* novel *Slindet* by Kedung Darma Asmara. The first novel titled *Kelir Slindet* was published in 2014 by PT. Gramedia Main library with 256 pages. *Kelir Slinder's* novel is a picture of the community life of Indramayu City during the new order. The novel tells the dark passing of a female lead character who is portrayed as a vulnerable woman with violence and exploitation.

While the second novel titled *Telembuk* published in Indie Book Corner with a number of pages 414. This novel is a continuation of *Kelir Slindet* novel, in this novel there is a framed story or 'story in story' built by two content structures, namely the main part of the story and the story insert. The framed story depicts the continuation of the dark journey of the female main character, in addition to the emergence of truth answers presented by the female main character on the story insert as a construct of patriarchal production texts framed on the subject. In addition to the novel *dwilogi Kelir Slindet* and *Telembuk*, researchers used data sources of supporting books related to this analysis.

Data collection techniques are the most important step in research because the main purpose of research is to obtain data. According to Faruk (2024: 25) basically the technique of data collection is an extension of the human senses because the purpose is to collect empirical facts related to research problems [9]. Data collection in this study is done with literature studies, namely with reading, listening and recording techniques. The first thing that is done is to read the first novel after that continued with the second novel carefully and thoroughly. After doing the reading process, researchers listened and found that things that always repeat in the *dwilogi* novel by Kedung Darma Asmara related to the point of view of male storytellers and the resistance of female main characters in the novel *Kelir Slindet* and *Telembuk*. The last stage is to record quotations in the novel in the form of sentences or paragraphs that refer to the storyteller's point of view on the objectification of the female main character and the resistance of the female main character based on the point of view of the male storyteller contained in the *dwilogi* text of the novel *Kelir Slindet* and *Telembuk*.

The next stage is the analysis of *dwilogi* data novel *Kelir Slindet* and *Telembuk* by Kedung Darma Asmara. In this stage the researcher performs two stages of implementation. First, the stage of narrative structure analysis related to the discovery of the concept of verbal aspects contained in the *dwilogi* novel *Kelir Slindet* and *Telembuk* by Kedung Darma Asmara which focuses on the point of view of male storytellers who objectify the female main character on the subject, after which will be presented in the discussion. Second, after completing the stage of discovering the concept of verbal aspects that focus on the point of view of male storytellers in each novel, the next is the process of formulating resistance by female main characters based on the male point of view on the story insert by utilizing the concept of reading as women or reading as women.

3 Results and Discussions

As explained in the early writings that the *dwilogi* novel *Slindet* contains a framed story, in the excerpt of events in the novel there is a point of story and a story insert. In the main story framed male storyteller in the novel is only limited to a fictional narrative not as in the original life, using a certain point of view. Differences in viewpoints in an event of a literary work make the reader's understanding different, so in analyzing a literary work it is important to understand the point of view contained in the literary text [5]. In this case according to Todorov that the field corner becomes important in identifying a *satra* work, especially *satra* works that have differences in terms of viewpoints, both in terms of sex and gender.

In dwilogi novel *Kelir Slindet* and *Telembuk* by Kedung Darma Romansha presents the events of male storytellers on the subject that make the female main character as objectification. In the dwilogi novel, the female main character is portrayed as an exploited and oppressed object, so the dramatization presented by male storytellers in the dwilogi novel *Kelir Slindet* and *Telembuk* makes the reader get carried away. Some events are repeated in describing the oppressed female lead. The objectification of dominated female characters by dominant groups makes the new question of the reader, who is looking at and who is in the audience, so that in the storytelling framed in the subject of the story is the point of view of the male storyteller. It is very clear that patriarchal texts frame the female lead as an oppressed group, so it is strange that everything that it is is not male territory but told.

In this discussion, researchers found some data related to the point of view of male storytellers who objectified the female lead character in the dwilogi novel *Kelir Slindet* and *Telembuk* by Kedung darnama Romansha.

Male Storyteller's Perspective on Female Lead in Kelir Slindet's Novel

Kelir Slindet's novel presents the subject matter with a focus on Safitri as the female lead in the novel. Chronological storytelling of events contained in the novel, forming an orderly storyline so that the position of the main character is easier to know and does not change from the beginning to the end of the novel. The way the story is presented as contained in the novel *Kelir Slindet* forms an interesting plot so that the reader is carried away in the story. The violence and exploitation of female protagonists is presented in several ways throughout the novel. The exploration of even sexual violence is presented in this novel in depth. The storyteller is able to describe in detail how the female lead character in *Kelir Slindet's* novel suffered.

That way, the whole story in the novel seems as if it is conveyed for real by a male storyteller. In fact, if analyzed more deeply the female main character in the novel *Kelir Slindet* is used as objectification from the point of view of male storytellers. Some of the quotes contained in *Kelir Slindet's* novel describe the female lead character as the objectification of patriarchal groups or male storytellers.

a. Viewpoint is a category of objective views and objective views

Safitri looked indifferent, even though she knew that the man beside her was the one who had been peeking at her if there was a kasidah exercise [10].

In the quote it appears that the use of the pronoun "he" is directed at Safitri. In this quote the storyteller laiki-male describes that Safitri is a woman who loves her partner very much. Safitri is portrayed as a weak woman, a woman who is infatuated with men. In this case, the point of view has an important role in analyzing a text, the point of view provides information about the subject and object in a literary work. This point of view presents the events contained in the novel text with the concept of who is seen and who is looking. This category of viewpoints illustrates that the reader is informed about Safitri not from his actions, but from the way the storyteller views. This assumption is

clear that those who view this event are quite subjective, namely the patriarchal view of women.

b. The corner of the field is an image of every part of the story is a moral judgment.

If he sings as if he were on stage, he's squealing, and being shouted at by a lot of fans. He's like a famous dangdut singer. Then he shakes. Flexible but slightly stiff, then he wiggled his hips and suddenly the door opened. "Crazy boy! What are you doing? Rocking yourself?" Safitri died of lice [10].

In the quote it appears that the use of the pronoun "he" is directed at Safitri. In this quote the male storyteller describes safitri as a comforting female figure. He loves being a dangdut singer more than a cosidah singer. In this case, the point of view presenting the events contained in the novel text about each part of the story can constitute a moral judgment. In this category the point of view can distort the values contained in the novel text. By assuming criminals can be good people and assume good people can be despicable. These assessments are based on texts that the storyteller presents implicitly. This assumption is clear that male storytellers are able to describe events of moral value, that Safitri is an object woman.

c. Viewpoint is a category of information and the absence of information

He continued to look in the mirror, staring at his bulging stomach and his fat-growing face. He couldn't believe that in the mirror he was. It wasn't Safitri, it was someone else masquerading as Safitri. God's shadow in his mind. He wondered, 'Is this really all you planned? If it's true, for what?' surely God has a good plan for him [10].

In the quote it appears that the use of the pronoun "he" is directed at Safitri. In this quote the male storyteller enters the territory of the woman. Pregnancy is one of God's gifts that only women feel. In this case the storyteller describes something that is not male territory. In this event, the point of view provides the reader with an understanding of the information of the subject and object in a literature. More specifically, the information spoken by male storytellers in a broad scope or not, exists or does not exist, if there is indeed whether this information is true or false. Basically we always assume that the information contained in an event in the novel text is always true. We always believe in the information that the storyteller has presented, this proves that we are not dealing with information but illusions. Basically the illusion will present about a less broad understanding and imperfect interpretation. It is obvious that something that it becomes female territory but told men the results will look strange. Because in essence, those who can feel the condition of pregnancy are women. Here obviously the storyteller tries to evoke the atmosphere of the story contained in the novel Kelir Slindet by using the events of the main character of pregnant women.

Male Storyteller's Perspective on Female Lead in Telembuk Novel

Further from the previous novel, in this novel there is a framed story or 'story in the story' built by two content structures, namely the main part of the story and the story insert. The framed story depicts the continuation of the dark journey of the female main character, in addition to the emergence of truth answers presented by the female main character on the story insert as a construct of patriarchal production texts framed on the subject. This is a new chapter of Safitri's life. How he tried to get up after being accused and dropped by the male storyteller's point of view in the subject matter.

Unlike the novel *Kelir Slindet* whose events are regular and the depiction of the main character is vulnerable to violence. The chronological storytelling of events contained in *Telembuk's* novel, forming a story line is fickle so that the storyteller changes from the beginning to the end of the novel. In this novel, the position of the female lead character undergoes a shift in the female perspective in terms of position. The freedom and resistance of the female main character is present on the novel's story inserts. The truths of the story are presented on the insertion of the story to counter the patriarchal production texts contained in the subject. That way, the whole story in the novel told by the male storyteller in the subject seems unreal.

Some of the quotes contained in *telembuk's* novel illustrate that the patriarchal point of view makes the female main character as the objectification of the subject matter.

a. Viewpoint is a category of breadth of view and depth of view

The diva paced back and forth facing the mirror. Looking at his hips, his face, his breasts. Is there anything less interesting than I thought? Sometimes you smile at the mirror. Sometimes he feels surprised at himself. Then he came out too, he didn't want to linger anymore. In front of an ornamental mirror like a moron, laughing at yourself, admiring yourself and smiling at yourself (Romansha, 2017:40).

In the quote it appears that the use of the pronoun "he" is directed at Diva / Safitri. In this quote the male storyteller describes how the female body is. The storyteller takes a long angle of the woman's body only to the extent of the outward view that only describes actions that can be seen without including any interpretation, so that the events look unreal and cause the event incomprehensible. In this question we get objective information about Safitri, but we get subjective information from male storytellers, how the storyteller perceives and interprets. The depiction of the female body's point of view as a form is always associated with the aura of beauty and sensuality attached to the female main character object contained in the novel. The exploitation of the body of the female lead character in the novel *Telembuk* presents injustices to women, including women.

b. Viewpoint is a category that the storyteller is omniscient about

Mang Kaslan was confused by their pronounced name. While Diva gasped at the name only her eyes aimed towards Govar. Occasionally he also looked at Aan and

Kriting. The diva was still looking at Govar. Quiet. "Safitri? Sorry you're wrong"
(Romansha, 2017: 93)

In the quote it appears that the use of the pronoun "He" is directed at Diva / Safitri. In this quote the male storyteller begins to unlock the puzzle of who the Diva Fiesta really is. In this quote the reader begins to know that the Fiesta Diva is Safitri. In this case, the point of view on the events found in the novel text illustrates that the storyteller understood everything about all the characters. That is, that all figures can be viewed from within, this way gives rise to the existence of omniscient storytellers. In addition, the view from within contained in the novel text serves to tell the meaning of the character in an event of satra work in whole or in part. So that the change of point of view can be done differently. At this event the male storyteller opens up the puzzle of who the Diva Fiesta really is, this is a form of dramatization of events for the reader.

The Resistance of Female Protagonists to the Point of View of Male Storytellers (Aan) in Dwilogi Novel Kelir Slindet and Telembuk

Dwilogi novel Kelir Slindet and Telembuk is a framed story so that it has long events, the presence of dominant male characters and the presence of repeated events related to the exploitation of female main characters on the subject of the story in the novel is a form of objectification of women by the point of view of patriarchy. According to Todorov (1987: 37) that the storyteller is an important figure in building a storyline. In building a story in a literary text, the storyteller tells the concept through the characters presented [5]. So that in presenting a character in an event of satra work appears judgments in understanding the satra text. In addition, the storyteller is able to organize all the thoughts of the characters contained in the novel framed in the subject matter.

According to Todorov (1987: 37) the storyteller in events is not the author so there is no need to mix [5]. In the dwilogi novel Slindet there are two narrators in the story. First, the male narrator (Aan) presented in the novel Telembuk, depicts the continuation of the dark journey of the female main character, in addition to the female main character being used as objectification in the point of view of patriarchy. Second, the female narrator (Safitri) presents the answers to the truth on the insertion of the story as resistance and the instruction of patriarchal production texts framed on the subject.

Based on the above statement it can be assumed that male storytellers are the perpetrators who build the story in the novel. Male storytellers have an important role in playing the plot of events. Violence and exploitation of female protagonists present over and over again are events that male storytellers present at the point of the novel. In addition, how male storytellers present non-neutral and dominant perceptions is a contributing factor to the presence of new texts by female protagonists contained in the story inserts as a form of resistance and instruction to patriarchal production texts in the dwilogi novels Kelir Slindet and Telembuk. The resistance of the female main character is contained on the story insert as a form of protest at the untruth of what the male storyteller tells on the subject. In addition, the actual female territories cannot be felt and replaced by male storytellers, told in the events contained in the dwilogi novel. Gender equality in the form of resistance is framed in feminist literary criticism.

The feminist literary criticism expressed by Culler (1983: 43–63) is characterized by the jargon reading as a woman that assumes that the reader's awareness that there

is an important difference in gender on the meaning and seizure of the meaning of literary works. Reading as a woman means reading with the awareness of dismantling the presumptions and ideologies of male power that are andocentric and patriarchal. Culler's opinion is understandable that reading as a woman is a conscious attempt by women to change male orientation and tends to influence female readers to identify with male characters. Some of the quotes contained in the dwilogi novel *Kelir Slindet* and *Telembuk* depict the female main character's resistance to objetification by the patriarchal point of view. The resistance presented by the female main character on the story insert is analyzed by utilizing the concept of reading as women Jonathan Culler. Some of the quotes that present the resistance of the female main character, based on the storyteller's point of view towards female characters in the novel dwilogi *Kelir Slindet* and *Telembuk*.

a. Safitri's resistance to the events of the puzzle during the night of the fucker

On the events of the night of the asshole that the male storyteller presents at the point of the story, framing Safitri's life begins to change. Safitri felt her life was ruined. The puzzle of who impregnated Safitri became the plot that readers had been waiting for on Safitri's dark journey in the novels *Kelir Slindet* and *Telembuk*. Male storytellers do not openly confront who the figure who has destroyed safitri's life story. In opening the puzzle of who impregnated Safitri, the storyteller recounts the events implicitly contained in this quote.

I'm confused, Bah. I have harmed many people, including Safitri. Until he left the village. It's all because of me, Bah. Plus people believe my words. I don't know what Safitri's fate was, but she was a teenager who didn't know anything. I feel like my sins are so much, it feels impossible to forgive. Until now I have been overshadowed by my sins, especially the Safitri family. It's all because of me, Bah. Since I want to win the Darmawan review campaign I am afraid of bah (Romansha, 2017:358).

In the quote Sondakh who is none other than a friend of Safitri's father, admitted depraved behavior on the night of the fucker, it was only a political interest to win Kaji Darmawan as *kuwu*. Sondakh did not think about the fate of Safitri's life. Sondakh was sorry for his actions. On the other hand Safitri felt aggrieved by the end of the puzzle on that night of assholes. *Perlawanan* presented Safitri to the male storyteller, thinking the end of this puzzle was unfair to him. How not, at the end of the event sondakh repented and regretted his actions before Abdul Somad, on the other hand Safitri still felt the suffering without end. This is contained in the quote below.

Safitri: Look, An, Why is Sondakh his sins forgiven?! He was very cruel to me. Until my whole family is destroyed. It was originally because of him. It's nice to suddenly repent, to be forgiven. While I was everywhere suffering, so telembuk, insulted to be killed, it was all because he was originally. Now he is forgiven all his sins. What the other way? You are my friend, An. You should have defended me. You know my suffering?

Aan: I understand, Fit. I understand you suffered a lot. But what about again, who has the right to determine whether or not to be forgiven is not me.

Safitri: Why would you write on behalf of Abah Somad if his sins were forgiven?

Aan: That is Abah Somad who said, after all Abah Somad can only said that Allah forgives the sins of those who repent earnestly.

Safitri: Very good. Who said that?

Aan: Said kiai-kiai so, Fit?

Safitri: Why is that so? I'm a telembuk because of him too. If it wasn't for her maybe I'd be Aan's nice woman: Where do I know, Fit. But certainly kiai-kiai also do not come from the way, they will take from the Qur'an and Hadith as well. Safitri: I know you used to be mesantren. No talk. That's your business. But that's your story, An. You can go for the rocks! For example in your story shondakh died, continued to die at that time he again pounded, or again drank. Or you could be the corals of Sondak's death hit by a truck because of drunkenness. Isn't it? [11].

In the long chat contained on the story insert between Safitri and the male storyteller, there is a Safitri Resistance as an object that does not benefit in the dwilogi novel Kelir Slindet and Telembuk. Safitri thought the incident was unfair. Women have always been described as a weak and subordinated group. So Safitri appeared to retell it in a woman's point of view and assumed that the event was not on the side of women. When analyzed by utilizing the concept of reading as women that a woman's experience is different from the experience of men.

This clearly maintains a binary opposition between men and women. Reading is an activity that is learned and cannot be kept away from gender and gender influences meaning that literary works born because of the influence of a culture, especially patriarchal culture will create a literary work based on male experience regardless of the story. There are limitations of storytellers in pouring out their experiences in telling the main female totoh. Male storytellers/Aan bias against women, considering that the text presented is not equal and leaning more defending men.

This assumption is clear that the male storyteller did not feel what Safitri had felt after that night of bastards. His life and family were ruined by sondak's behavior. So Safitri considers the events contained in the main story in the novel Kelir Slindet and Telembuk do not side with women, besides, events are present in the patriarchal press.

b. Safitri's resistance to the dramatization of miscarriage by male storytellers (Aan)

The escape of Safitri from the house, described dramatically. Starting from Safitri who came out through the window while pregnant, as well as the drama of Safitri's rape while on a freight train and resulted in the child she conceived suffered a miscarriage. Dramatizing an event contained in the novel presented at the point of the story through a dramatic action-packed plot, this aims to get the reader to start entering the atmosphere. In addition, dramatization was also presented by male storytellers when Safitri was held

by 4 men in a freight train. At the event there is an interesting thing when the male storyteller tells in detail how to miscarry women. In this quote safitri figure is present and retells the actual events that he considers excessive and dramatizing.

Safitri: The first thing I have to tell in this story is about my rape in the train carriage. I understand that I made this scene so cool that's it. Let the audience pity that. But the story of me being raped by four people is too much, Mang. I kept miscarrying that. It must have read pity with me but so strange that Punten, Mang. [11].

The storyteller flinched....

On the insertion of the story contained in the quote Safitri retells the events and tries to set the record straight about the truth of the events in the freight train. The event is only made by male storytellers who are on the subject of the story just to dramatize a story, because the actual event is no rape that occurred in the freight train. Male storytellers only dramatize an event that is found in the novel. So Safitri was present and retold to straighten out the actual events. In the next quote Safitri explained the real story related to miscarriage of her womb.

Safitri: I'm sure readers must be wondering about the baby in my womb, right? My husband miscarried, but not because I was raped. My womb was killed by cockroaches. Since I was a child I was very afraid of cockroaches. It is better to see ghosts than to see cockroaches. This is what readers don't know including the creators themselves that I'm actually afraid of cockroaches. Because I'm actually ashamed to tell you. But what about it again, it's for honesty in this story. So you don't want to have to tell it.

In the quote Safitri presents resistance and truth through texts retold from the events in the freight train. Safitri considers male storytellers to only dramatize a story presented in the subject for the benefit of the reader. This assumption explains that the mindset of the community about women who are always considered as people who like drama in their lives, it turns out that the male storytellers in this novel also have a dramatic attitude in presenting the event. In addition, what is quite interesting in this event is that male storytellers are included in the territory of women.

The storyteller describes the condition of a woman's miscarriage, how the pain suffered by women. This looks strange because miscarriage is a female territory that cannot be replaced and felt by men. When analyzed by utilizing the concept of reading as women that their experience as women is a source of authority makes this text a non-neutral foundation. The events contained in the novel text are based on male experiences. So there seems to be a neutrality of male storytelling in pouring out his experience. This means that the storyteller falls into the territory of women who have become the nature of women.

This assumption assumes that there is an impartiality to the events that the male storyteller has presented at the point of the story in telling the events contained in the

novel. This is because men do not have the same experience as women's experiences related to miscarriage.

c. Safitri debates and male storytellers in novels

On the story insert contained in the end of Safitri's dark journey in the novel Kelir Slindet and Telembuk, there is a meeting of the characters in the novel. What's interesting to analyze is how Safitri was present on the story insert and re-highlighted the actual events, resulting in a debate between Safitri and the male storyteller. These debates as a form of Safitri resistance are used as objectification of male storytellers in the dwilogi novel Kelir Slindet and Telembuk. Safitri realized that what the storyteller told her about her was too much. So Safitri appeared and retold by claiming that male storytellers were only making up in the events contained in the dwilogi novels Kelir Slidet and Telembuk.

Safitri: I have to tell the truth. I know we've had a deal. But after I thought I couldn't keep the agreement, because we were in line with what I told and I admit I was wrong for lying in this story. Therefore, Mang, I want to tell you the truth. So that readers don't get misguided with this story. That's a story about me. Can mang? Tattletale:..... Safitri: Mang....? Storyteller: Whatever! I'm dizzy. It's ruined all my stories! (The storyteller is angry. Take a cigarette and finish it) [11].

In the quote it appears that the events presented by male storytellers are very excessive. Male storytellers go too far in describing Safitri's framed objects in the novel's subject matter. The appearance of Safitri in the meeting of the characters contained in the story inserts in the novel as a form of Safitri's resistance to the storyteller. Safitri wants to straighten out the exaggerated events framed on the subject in the novel. When analyzed with the use of the concept of reading as women, that reading is an activity that is learned and cannot be kept away from the influence of sex and gender. Literary works born because of the influence of a culture, especially patriarchal culture will create a literary work based on male experience regardless of the story. So that there are limitations of storytellers in pouring out their experiences in telling the main female totoh.

This assumption is clear that the events presented by the storyteller in the dwilogi novel Kelir Slindet and Telembuk are a resistance to concepts and differences aimed at the masculine in a work by Safitri's views. It is clear that Kelir Slindet and Telembuk's novels are products of the masculine by using Safitri objects as objects and main characters in novels.

d. Male storyteller fiction only to satisfy fictional readers

Slindet's dwilogi novel is a framed story that there are two story structures. The storyteller has power in framing a storyline in the novel contained in the subject. In the novel dwilogi Kelir Slindet and Telembuk, male storytellers use a subject that describes the objectification of the female main character in dramatizing an event in the novel. In addition, the storyteller presents puzzles in the events contained in the novel over and over again. The reader feels an event that is being told. Excerpts of the dialogue of the characters contained in a Telembuk novel and Safitri's retelling illustrate that male storytellers are only limited to conveying fiction contained in a literary work.

Storyteller: I could have told you how this story ended very sweetly, but to me it wasn't the right choice. I was also able to ask Safitri directly when she suddenly appeared like a ghost in front of me. Then I asked him, is it actually sapitri himself or not? Or who actually impregnated him? I can also make up stories having to read satisfied and relieved. For example, if sapitri is Safitri, then the one who impregnated Safitri is Sondakh or his commission Sondakh or kinky or Kuwu Darmawan or mukimin more dramatic this is also probably the most expected, Safitri pregnant by Ustadz Mustofa [11].

In addition to appearing in a dialogue between the storyteller and the characters in the novel, the above quote illustrates that the events presented by male storytellers are only limited to satisfying fictional readers. If dianalis by utilizing the concept of reading as women that the texts presented by the storyteller based on his experience and must be opposed by the establishment of feminine reading. That sometimes the events contained in the novel are only limited to satisfying the reader. Because basically literary works are born because of the influence of a culture, especially patriarchal culture will create a literary work as a male reading regardless of the story.

This assumption assumes that the experiences of men and women are different. In this event the storyteller uses the objectification of the female figure into an object in the event built by the male experience. Finally Safitri felt unable to benefit in events built from the experience of men. Male storytellers simply satisfy the reader in the novel without regard to the person who was harmed in the event. This is because men do not have the same experience as women in a life.

e. Safitri's rejection of male storyteller fiction (Aan)

In this last sub-cause in the resistance of the female lead character in the dwilogi novel Kelir Slindet and Telembuk, researchers will analyze how the fiction that male storytellers build in telling safitri objects. In building a fiction that is contained in the subject of the story in the dwilogi novel Kelir Slindet and Telembuk. The storyteller recounts events about oppression and exploitation over and over again. Fiction that the storyteller builds on the subject is framed repeatedly in describing the condition of women as a subordinate group. Like Safitri's pregnancy outside of marriage, Safitri's work as Telembuk, Safitri was weak to male dominance. In addition, some dominant male characters presented storytellers in the story of the built fiction.

In addition, in building a fiction on the dwilogi novels Kelir Slindet and Telembuk, the storyteller presents the puzzle of events about Safitri. This is to bring a dramatic and curious atmosphere of the reader to the fiction that the storyteller has built. There are several puzzles contained in the fiction of storytellers who use Safitri as the object of events, such as who impregnated Safitri, the change of Safitri's name to Diva, the escape of Safitri with her mother at night. In addition, the appearance of pipit figures who still become mysterious at the end of the novel. The puzzle was built to portray Safitri as the object of events and a weak, exploited and dominated female by a group of men.

News of Safitri's pregnancy has spread. All citizens who know Safitri's pregnancy have different assumptions. But there are also those who agree, because it happens to be the same as his opinion. This difference of opinion is what finally makes the

news of Safitri's pregnancy more spread throughout the village [10]. Mang Kaslan was confused by their pronounced name. While Diva gasped at the name only her eyes aimed towards Govar. Occasionally he also looked at Aan and Kriting. The diva was still looking at Govar. Quiet. "Safitri? Sorry you wrong people" [11].

When analyzed by utilizing the concept of reading as women that there are fictions presented by the storyteller based on his experience and must be opposed by the establishment of feminine reading. That sometimes the events contained in the novel are only limited to satisfying the reader. Because basically literary works are born because of the influence of a culture, especially patriarchal culture will create a literary work as a male reading regardless of the story. This assumption explains that the fiction that male storytellers build on the subject by making Safitri objects, is only limited to fiction built on male readings. so that the emergence of Safitri resistance by retelling the truth of events to counter the texts presented by storytellers in describing women as a weak and dominated group.

4 Conclusion

In this last chapter, the researcher presents several conclusions in response to all the problems formulated. First, the *dwilogi* of this novel has a unique storytelling. There is a point of the story that objectifies the female main character who describes the plot that the male storyteller (Aan) designed in telling the events in the novel. In telling the *dwilogi* novel Kelir Slindet and Telembuk on the subject, the storyteller uses a third-person point of view by presenting the female lead character as the object in the novel. In the novel's *dwilogi*, the storyteller describes the female lead as a weak group over and over again. In addition, the storyteller recounts events that are not male territory. So it looks strange if men tell the actual event that it is included in the territory of women.

Second, there is an impartiality in the events that the storyteller has presented at the point of the story in telling the events contained in the *dwilogi* novel Kelir Slindet and Telembuk. So that there is resistance presented by Safitri in presenting the truths contained in the insertion of the story to fight the texts of patriarchal production. Resistance is present over Safitri's portrayal as an object in the novel described as a weak and dominated group. Depictions of Safitri are presented in the patriarchal production text on the subject. In this analysis, because men and women have different experiences, sometimes what men describe is only limited to events built on male experiences and to satisfy the reader.

The researchers suggest supplementing follow-up research on women's resistance to the dominance of dominant groups through other novel works. Researchers also suggest reviewing research on feminist literary criticism relating to the objectification of oppressed and exploited women, to find out how influential patriarchal product works are shaping the portrayal of women as a weak group.

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