

## GENDER INJUSTICE IN THE SHORT STORY “SEPASANG MATA DINAYA YANG TERPENJARA” NI KOMANG ARIANI'S WORK

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### Abstract

**Keywords:**  
*feminism,*  
*gender,*  
*women*

In the practices of social life in various regions and tribes, there are still many gender injustices. Placing women as weak and do not have the same rights as men. This gender injustice is reflected in literary works, one of which is the short stories *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang Ariani. This study aims to describe and explain the forms of gender injustice found in the short stories *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang Ariani. The research method used in this study is a qualitative descriptive method using a feminist literary criticism approach. The data source is the short stories *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang Ariani, while the data in this study are in the form of quotations in short stories, which are the problem and research objective. Data analysis was done using qualitative descriptive techniques through categorization, tabulation, and inference. The results of the research show that there is gender inequality in the short stories *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang Ariani, namely that women only take care of the household with domestic duties, accept arranged marriages, are not allowed to work outside, and only serve their husbands, and the female characters only fight silently.

**Kata kunci:**  
*feminisme,*  
*gender,*  
*perempuan*

### Abstrak

Dalam praktik kehidupan bermasyarakat di berbagai daerah dan suku masih banyak terjadi ketidakadilan gender. Menempatkan perempuan sebagai makhluk yang lemah dan tidak memiliki hak yang sama dengan laki-laki. Ketidakadilan gender ini tercermin dalam karya sastra, salah satunya cerpen *Sepasang Mata Dinaya yang Dipenjara* karya Ni Komang Ariani. Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan bentuk ketidakadilan gender yang terdapat dalam cerpen *Sepasang Mata Dinaya yang Dipenjara* karya Ni Komang Ariani. Metode penelitian yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif dengan pendekatan kritik sastra feminis. Sumber datanya adalah cerpen *Sepasang Mata Dinaya yang Dipenjara* karya Ni Komang Ariani. Sebaliknya, data dalam penelitian ini adalah kutipan dari

cerita pendek yang menjadi masalah dan tujuan penelitian. Hasil penelitian menunjukkan adanya ketidaksetaraan gender dalam cerpen *Sepasang Mata Dinaya yang Dipenjara* karya Ni Komang Ariani yaitu perempuan hanya mengurus rumah tangga dengan tugas domestik, menerima perjodohan, tidak boleh bekerja di luar, dan hanya melayani suami mereka, dan karakter wanita hanya melakukan pertarungan diam-diam.

## **INTRODUCTION**

Diversity in society can lead to various phenomena of discrimination. This discrimination is a pattern of differentiation that often occurs in society and can trigger various conflicts. Examples of discrimination in a society that is often found include differences in skin color, social class, gender and the roles that affect them in society. Discrimination and gender injustice are still common in society. Many people still think men are stronger, manly and rational (using logic) while women are weak, crybabies and emotional creatures.

Two things that cannot be separated are when discussing women and gender issues. Both of these are the center of discussion in the media and certain forums, even in the world of literature, both women as objects in literary works and women as creators of literary works. As an object in a literary work, the world of women is always fascinating to present and tell in a literary work. One of the women's worlds often told in literary works is poetry, short stories, and novels. In short stories and novels, women are always associated with patriarchal power, identical to men.

This story is reflected in the short story *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang. *Sepasang Mata Dinaya Yang Terpenjara* is a work by Ni Komang that was published in Kompas. At the same time, Ni Komang is a female writer originally from Bali, and several of her works have been published in several media, both online and offline.

*Sepasang Mata Dinaya Yang Terpenjara* as a literary work is not only the imaginative result of the author, but literary works are also created based on background knowledge, social and culture, ideology, and of course, the experience of the author. As said (Nurgiantoro, 2015), literature as an imaginary

work offers a variety of human and humanitarian problems, life and life. The author lives these problems with full sincerity, which is then expressed again through fictional means in accordance with her views. Literary works as a mirror of society in its time are able to reveal these phenomena in the form of stories. Therefore, the writing of literary works cannot be separated from the sociocultural reality behind it.

In this age of advanced and modern technology, it turns out that many women are still oppressed and confined in customs. There are still Siti Nurbaya around us, women who are under the domination of men. This is reflected in the short story *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang Ariani. Several of his short stories raise the issue of the relationship between men and women, especially gender injustice often accepted by women in a patriarchal society. Where patriarchy is a system of social order that assumes men have power and a higher position than women. This creates disparities in society but is considered normal in the division of roles between men and women, both in the domestic (family) and public (social) sectors.

This paper examines the short story *Sepasang Mata Dinaya Yang Terpenjara* through a feminist literary criticism approach. This feminist literary critique is used to find out the form of gender injustice that exists in the short story *Sepasang Mata Dinaya Yang Terpenjara*. Wiyatmi (View et al., 2018) said that feminist literary criticism is a variety of literary criticism (literary study) based on the idea of feminism which wants justice in viewing the existence of women, both as writers and in her literary works in literature.

There are several studies that are relevant to this research, namely, research conducted by Siska with the title "*Analisis Ketidakadilan Gender Dalam Novel "Namaku Hiroko"*" by N.H Dini (Sebuah Kajian Sastra Feminisme). The results of the study show that in the novel "*Namaku Hiroko*" gender inequality is found which is manifested in 5 forms, namely (1) Marginalization, Stereotype, Subordination, Violence/physical pressure, and double burden (Siska, 2013).

Further relevant research was conducted by Puji Astuti et al. with the title "*Ketidakadilan Gender Terhadap Tokoh Perempuan Dalam Novel Genduk*" by

*Sundari Mardjuki: Kajian Kritik Sastra Feminisme*". This research suggests that forms of injustice exist in the Genduk novel, namely, marginalization, subordination, sexual violence, and workload. Furthermore, the cause of gender injustice in the Genduk character who experiences injustice from Kaduk holding or harassing Genduk, while Yung's character causes injustice from his father because he was marginalized by not getting the inheritance of tobacco fields or gold jewels, and Yung left only with a bundle containing several strands clothes (Astuti et al., 2018).

Another research was conducted by Samsir Marangga with the title "*Ketidakadilan Gender Dalam Cerpen Gosip Di Kereta Api Dan Hujan Dalam Telingga Karya Dedy Arsyia Kajian Kritik Sastra Feminis*". The discussion results found that female characters are always used as objects of injustice by male characters, the injustice experienced in the family realm between husband and wife. There are several forms of injustice experienced by female characters. Namely, women are only used as child makers, gossipers, arranged marriages, and their bodies are seen as sexual objects; and female characters do not put up a fight and even justify these stereotypes (Marangga et al., n.d.)

The difference between the studies described in this research lies in the object of study. Previous studies used a collection of short stories and novels as the object of study, while this research uses a collection of short stories that differ from what has been described. Even though the studies described above and this research have the same problem focus and approach, namely gender inequality in a literary work, this research focuses on gender inequality in a collection of short stories "*Sepasang Mata Dinaya Yang Terpenjara*" by Ni Komang Ariani.

### **Definition of Gender**

Examining women, the thing that cannot be separated is the issue of gender. Gender is not defined biologically but is also based on the construction of society. In women's studies, gender is considered to examine the phenomenon of women in society in a certain time. Women as opposed to men, are depicted in

specific images that suggest women's inferiority, both in social and cultural structures (Sugihastuti; Septiana, 2010).

The word gender comes from English, namely gender which means sex. Gender is defined as the visible difference between men and women regarding values and behavior. Gender is also interpreted as a characteristic inherent in men and women, which is constructed socially and culturally. More specifically, gender is a behavioral difference between men and women that is constructed socially, not by nature (God's provision), but created by humans through a long sociocultural process (Fakih, 2013).

Furthermore, Fakih explained that women in society are known to be gentle, beautiful, emotional, and motherly, while men are known to be strong, rational and mighty. Differences in these characteristics and characteristics can occur from time to time, from place to place, or from one class to another. This is known as the concept of gender (Fakih, 2013) . Gender is not natural, but the role displayed by the culture, which places women and men as feminine and masculine. This concept is in accordance with the notion of gender as a set of roles, which like costumes and masks shown in the theater which convey to others that a person is feminine or masculine.

Based on the description above, it can be concluded that gender is a trait inherent in men and women that is socially and culturally constructed. Gender is a sociocultural construction or social category (femininity and masculinity) reflected in behavior, beliefs and social organization. Therefore, gender is a social concept.

### **Gender Inequality**

The emergence of gender inequality because of gender differences. Indeed, gender differences will not be a problem as long as there is no gender injustice. Gender injustice is a system and structure that makes men and women victims to understand how gender differences can lead to gender inequality. This can be seen through various manifestations of real injustice. Gender injustice is manifested in various forms, namely: (1) marginalization (economic impoverishment), (2)

subordination (consideration of not being important/marginalizing women in the household or politics), (3) stereotype formation or negative labelling of women, (4) violence (violence), both in the household, (5) more and more extended workloads, (6) discrimination (differences in roles and positions), and repression (exclusion).

### **Gender and Marginalization of Women**

Marginalization is seen in the marginalization of women in the field of work by paying less than men. For example, the salary of a housemaid is lower than that of a driver, even though it is not sure that a driver's job is heavier than that of a housemaid. The process of marginalization results in poverty. Forms of impoverishment due to gender differences usually occur due to government policies, religious interpretation beliefs, traditional beliefs, and habits, or scientific assumptions (Fakih, 2013).

### **Gender and Subordination**

Subordination arises with the assumption that women's roles are unimportant, for example, in work. A stereotype that determines that the main task of women is as housewives and men as breadwinners cause the assumption that women's income is additional or part-time income and tends not to be counted, not considered, and not appreciated. Most subordination arises because of stereotype labeling. This stereotype gives rise to injustice. Society thinks it is a woman's job to serve her husband, take care of children, cook, take care of the house, and manage the household economy.

### **Gender and Discrimination**

The view that women are emotional, irrational, and dependent can lead to discrimination. This stereotype determination causes women to be conditioned not to appear as leaders. This has terrible consequences for women, namely the assumption that women are placed in an unimportant position.

Discrimination appears in all different forms from one place to another. In Java and Sunda, there is an opinion that women do not need to go to high school

because, eventually, they will also go to the kitchen. In addition, in households where the economy is mediocre, discriminatory family decisions are still heard, prioritizing sons' education over daughters. This kind of practice illustrates gender inequality.

### **Gender and Repression**

Repression occurs because of gender inequality and injustice. Repression against women can be domestic violence, rape, sexual harassment (*sexual and emotional harassment*), and others. Many forms of crime are categorized as gender violence (Fakih, 2013).

The short story discussed in this paper has a background in the lives of women in Bali. According to (Nugroho, 2008) a wife is a servant and enslaved person of her husband. Women in Bali do the most and the heaviest work, while the men often sit idly by; the women, on the other hand, are very busy. All matters are handed over to her husband, who prefers to see his wife languish and languish because of the pressure of work rather than allow him to hire a housemaid. Cooking rice, weaving cloth, gathering produce from the fields, and feeding dogs, pigs, and chickens were done by women.

### **METHODS**

The research method used in this study is a qualitative descriptive research method, which stated by (Ratna, 2009) that qualitative research is research in which the description of this method as a whole utilizes interpretation which is presented in the form of a description. The approach in this study uses a feminist literary criticism approach. Where this feminist literary criticism is a variety of literary criticism (literary study) which is based on the thought of feminism which wants justice in viewing the existence of women, both as writers and in their literary works (View et al., 2018)

The data in this study are in the form of quotations that reflect gender inequality contained in the data source, namely the short story *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang Ariani. Data analysis was done using

qualitative descriptive techniques through categorization, tabulation, and inference. Categorization is used to group data based on predefined categories. Tabulation is used to summarize the entire data. Inferences are used to interpret and conclude research results according to research problems. (View et al., 2018).

## **FINDINGS AND DISCUSSION**

The Short story *Sepasang Mata Dinaya Yang Terpenjara* set in Bali. This can be seen from the names used, such as *biyang*: mother, *aji*: father, *pole*: me, *bli*: brother/mas. *Dinaya* is a woman with high dreams and aspirations, but her dreams must be willing to follow her parents' wishes, from education to problems with a life partner. Ironically, the education that *Dinaya's* parents initially forced her to get until she got a law degree was not even allowed to apply in real life. *Dinaya* had to stop working and become a housewife with domestic duties such as caring for the house and her husband. *Dinaya* also had to let go of her love for a Javanese man whose parents disapproved of her because differences in ethnicity and customs were complicated. *Dinaya's* resistance to the domination of her parents and men in her life could not defeat her parents' idealism, and she could only fight silently.

Community life in Bali adheres to a patriarchal culture, as stated by Utari (Ilmiah et al., n.d.) a master of law, in her article entitled “*Mengikis Ketidakadilan Gender dalam Adat Bali*”. Balinese customs include values, norms, and behavior in Balinese society, which is very well known as the patrilineal family system. The patrilineal family system is often suspected of providing opportunities for the fertility of patriarchal culture (male domination/power). In this short story, *Dinaya* cannot make her own choice, even in choosing the husband she loves, she accepts what her parents choose, as in the following quote.

*Dinaya menyesal tidak pernah memberi ruang pada perasaannya sendiri. Seharusnya ia biarkan perasaan itu memilih laki-laki yang akan menjadi pendamping hidupnya. Perasaan cinta ternyata hanya tumbuh sekali dalam hidupnya. Cinta itu untuk teman kuliahnya di Malang. Seorang laki-laki Jawa. Cinta itu terpaksa ia*



*telan bulat-bulat ke dalam kerongkongan dan membiarkannya  
tersekap di ruang sempit di dalam ususnya.*

From the quote above, it appears that Dinaya, with a heavy heart, accepted the treatment of her parents, who arranged for her to marry Ghana, even though she did not love him. The patriarchal culture that places men as the most powerful person in the household has led to forced child marriages by their parents. According to (View et al., 2018) A forced marriage is an event in which someone's marriage is arranged by another person, especially their parents, without obtaining prior approval from the person concerned. Basically, forced marriage is contrary to the existing marriage rules in the Marriage Law (RI Law No. 1 1974) Article 6, which states that marriage must be based on the consent of the two prospective brides and groom.

Dinaya's marriage happened because of her parents' will, not hers. Parents are busy looking for a mate for their children. Dinaya's parents still forced her to marry the candidate she had chosen, regardless of whether the child already had a candidate. She does not have the right to argue or reject her future husband. This can be seen in the following quote:

*Ah sudahlah, tidak ada gunanya ia mengeluh tentang laki-laki yang sudah dipilihnya itu. Laki-laki yang dipikirkan Biyang untuknya dan Dinaya menerimanya ketika ia merasa putus asa untuk menemukan seorang kekasih pada saat batang usianya semakin tinggi. Pernikahan ini mungkin hanya menjadi tempat berlindung baginya karena ia takut disebut perawan tua. Dulu, Dinaya tidak pernah mencintai Ghana. Ternyata makin hari ia makin membenci laki-laki itu. Masih layakkah apa yang sedang dijalannya ini disebut sebagai sebuah pernikahan?*

From these quotations, it appears that parents are busy matching their children, who are considered old enough to be married. The family will feel ashamed (get disgraced) if their child, who is already old, has not been married off. For him, marriage is only considered a habit. According to Situmorang via (Nanik & Hendriani, 2016) an unmarried woman in Indonesia is often perceived as an old maid who cannot get a man because she is unattractive, disabled, or incompetent; a city single who does not want a man because he is highly educated, ambitious, minded, and determined not to marry, active personality and

career. Dinaya maintains her self-esteem in the eyes of society, which think that mature woman should get married. This opinion is common in society. At a certain age, an unmarried woman is considered an old maid. In other words, the woman's condition is sad because she has not yet been sold.

Gender injustice towards female characters in this short story is also seen in the form of marginalization, namely as objects of male satisfaction. According to (Fakih, 2013) marginalization is a process based on gender differences, men and women, which causes poverty for one particular sex. Marginalization of women occurs not only in the work environment but also in the household, society or culture, and the state. Marginalization is manifested in the form of control over women's productive power or labor, women's reproduction, control over women's sexuality, women's movements, property rights, and other economic resources. This is shown in the following quote:

*...Sebagai perempuan ia selalu dipandang sebagai barang, sebagai objek. Yang menjadi berharga sejauh mana ia bisa memuaskan laki-laki. Hanya saja Biyang tidak pernah menyadarinya. Ia terus saja menuntut Dinaya untuk mengamini nilai-nilai yang dipercaya oleh Biyang. Hanya saja bagi Dinaya, ia tidak sudi mengamini nilai-nilai itu. Sebagai manusia ia merasa berhak diperlakukan sama dengan laki-laki.*

From the quotation above, it can be seen that even though Dinaya accepted an arranged marriage from her parents, in her heart, she rebelled and refused to become the object of satisfying male lust. This illustrates the unhappiness and failure of marriage due to forced marriages. She also feels that humans have the same rights as men, not just household goods or jewelry.

Women, just like men, want to be appreciated as life partners to share. A wife's work at home is not easy. A wife has to get up and work from dawn to night to take care of her household. They are only sufficiently appreciated with simple things, but not with Dinaya's character in this story, all the domestic work that she does only further confirms the power of a man, her husband, over her. This is a portrait of a woman's life described by the author as seen in the following quote:

*Tepat jam tujuh pagi ia menyiapkan kopi untuk suaminya. Ghana terlihat menyeruput kopinya dengan begitu nikmat. Tidak pernah ada senyum atau sapa yang diperlihatkan Dinaya untuk suaminya, namun Ghana kelihatannya tenang-tenang saja. Dia sibuk mengoceh mengenai pekerjaannya sendiri. Dinaya semakin sadar, bagi suaminya ia bukanlah seorang istri, namun tak lebih dari perhiasan rumahnya saja. Perempuan yang akan mengabdikan seluruh mimpi-mimpinya akan kesempurnaan dan kekuasaan sebagai laki-laki.*

From the quotation above, it can be seen that male domination appeared when Dinaya had to leave her job as a lecturer to become a housewife whose only job was to take care of the house and her husband. According to (Junaidi, 2017) Housewives are married women who carry out domestic activities to build harmonization of family resilience and have responsibility for all of their household needs. In fact, in general, a husband acts as the head of the family. Apart from being a good partner for the wife, the husband can also do what is considered the wife's job, such as looking after the children and other domestic tasks (Putri & Lestari, 2015).

This is what hurts Dinaya the one who is an extension of the patriarchal system in her family is her mother. According to her mother, Dinaya had violated her nature as a woman, where a woman should not work and had to submit to her husband's will, serving all his needs. Women are only used as tools to grant male forms of power. This is shown in the following quote:

*...Dinaya tahu bahwa suatu saat pikiran itu akan sekarat dan tewas. Dan semua orang di sekelilingnya malah bersorak dengan segala derita yang dialaminya. Seolah-olah Dinaya bukan seorang anak manusia. Dinaya selalu ingin bertanya-tanya dalam hati mengapa laki-laki selalu mendapat pembelaan yang berlebih-lebih?*

*"Suamimu memintamu untuk berhenti bekerja, Dinaya. Dia bilang begitu pada Biyang."*

*"Kenapa dia tidak bicara langsung pada tiang? Bukankah dia masih punya mulut."*

*"Dia takut kamu menjadi marah karena ia tahu kamu perempuan yang keras."*

*"Apakah dia memang seorang laki-laki?"*

*"Kenapa kamu mengatai-ngatai suamimu sendiri?"*  
*"Suami pilihan Biyang tepatnya"*

Even the small freedom he had as a lecturer at a university was taken away from him. The SH title, which was initially obtained only to fulfill her parents' wish in maintaining her prestige in society, ultimately could not place Dinaya in her desire to gain independence as a woman. She also has dreams not just to be a housewife. This can be seen in the following quote:

*"Menurut tiang Biyang-lah yang belum dewasa diumur Biyang yang sekarang. Tiang amat mencintai pekerjaan tiang sebagai dosen. Mengapa tiang harus berhenti? Bukankah tiang bisa membantunya secara ekonomi?"*

In the quote above, it appears that in Dinaya's mind working is not a mistake or that she double-crosses her husband, but applying her knowledge to many people can also help economic development in her family. A thing that is contrary to the thoughts of his mother, who thinks of a married woman, home is the main thing. Homework is the responsibility of a wife, not a husband. The dual role of women is no longer foreign to hear, even women nowadays do not only play the role of wife or housewife but also play an active role in various fields such as politics, society, and economy. The role here is clear where a person has duties or obligations according to his role. The participation of women in the public sector shows recognition of the existence of women in various fields.

In his writings (Samsidar, 2019) argues that in South Sulawesi Province, for example, where most of the population earns a living as traders with many women or housewives who play an active role outside the home to meet the domestic needs of their families to achieve a prosperous standard of living, various the types of activities carried out such as working in government institutions, working in hospitals, and on average the most dominant is trading both in shop houses and in the market some become construction workers. Even though, in reality, most of the work is done by men, they do not care about how easy or difficult the work is. The important thing is that they can earn money to improve the economy and their social status in society.

*...Barangkali seluruh cakrawala pikiran Biyang dipenuhi oleh kepercayaan bahwa sumber kebahagiaan perempuan adalah apabila ia memuaskan kebutuhan laki-laki. Biyang tidak ingin putrinya gagal memenuhi kewajiban itu. Mungkin itulah satu-satunya yang dimengerti Biyang mengenai peranan perempuan. Karena Biyang juga pernah merasakan semua yang Dinaya rasakan.*

From the excerpt of the short story, it can be seen that the events that occurred in the past where they thought that women were undervalued and did not even have the opportunity to play an active role in various fields as it is today, so parents sent their sons to school as high as possible, was the thinking of parents whom It is urbanized that women in life are nothing but housewives who do not need to be highly educated. According to (Samaha et al., 2004) education for women is a luxury item, so getting a good and quality education is not essential for women. Seeing the position and important role of parents in the educational process, it is only natural that the role of women in the educational process in society gets the same position.

The quote below shows that women can be equal to men, even more at the level of education. At that time, Dinaya thought her parents hoped she would become an intellectual woman, but she did not. His parents were only obsessed with the title that he would later achieve for the sake of prestige.

*Namun, di balik itu, bagi Dinaya, kedua orangtuanya selalu memiliki sikap yang mendua. Mereka begitu terobsesi menambahkan huruf SH di belakang namanya seperti anak kecil yang begitu menginginkan mainan kegemarannya. Biyang dan Aji terus mendorongnya rajin belajar dan meraih gelar sarjana hukum. Waktu itu, Dinaya mengira kedua orangtuanya memang sungguh-sungguh berharap ia akan menjadi perempuan yang intelek. Kini ia tahu, apa yang Biyang dan Aji lakukan tidak semata-mata demi gengsi bahwa anak-anak mereka adalah orang yang berpendidikan. Mereka sendiri tidak siap menerima anak-anaknya yang berubah karena pendidikan yang telah mereka pelajari.*

The quotation above shows that this can be seen from the fact that women who have the opportunity to develop themselves can reach the same position as men. Apart from the right to receive the same education, women currently have

the same role in the political field, one of which is that the President of the Republic of Indonesia was once occupied by a woman.

## **CONCLUSION**

A number of forms of gender inequality in the short story *Sepasang Mata Dinaya Yang Terpenjara* by Ni Komang Ariani can be seen in the form that women only take care of the household with domestic tasks, accept arranged marriages, are not allowed to work outside, and only serve their husbands. At the same time, the female characters only do silent fighting. Dinaya resists with all her might and rebels against male power. Dinaya tries to achieve her dreams to have the freedom to make her own choices. In the end, Dinaya followed her mother's request to stop working and become a housewife. Even so, Dinaya continued to fight in silence. He thinks that only his body is doing all the work, but his soul is not.

The theme of gender has appeared in many forms of literary works, but in today's modern times, there is still oppression of women. Even though gender equality has been fought for since the time of RA Kartini, the reality is in the practices of social life in various regions and tribes. , many still place women as weak and do not have the same rights as men. We still often encounter male domination in the family, which places them in a higher power than women. Gender equality must still be fought for because humans, men, and women should have the same degree, position, and right to do everything according to their wishes, not because of coercion and pressure from anyone.

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**Sepasang Mata Dinaya yang Terpenjara**  
**Karya: Ni Komang Ariani**

Dewa Made Dinaya sudah menduga di mana ia akan berakhir. Di tempat ini dengan posisi seperti ini.

Inilah alasan mengapa Dinaya dulu selalu menolak untuk meneruskan sekolahnya. Betapapun ia menyukai ilmu yang serasa melambungkannya ke cakrawala dunia, ia tahu semua itu akan sia-sia belaka. Ketika kedua orangtuanya memintanya untuk meneruskan kuliahnya, Dinaya menolak mentah-mentah anjuran itu.

Dinaya merasa tidak penting baginya untuk melanjutkan kuliah. Perkuliahan akan membuka pikirannya dan membuatnya mengembara ke tempat-tempat yang jauh. Buat apa? Toh pada akhirnya ia akan kembali ke tempat di mana ia berasal. Di sini, dengan posisi seperti ini.

Dinaya menyeka peluh yang membasahi pipinya. Tubuhnya sudah terasa begitu lengket. Kedua kakinya pegal luar biasa. Mukanya tentu saja terlihat sangat berantakan. Dinaya tidak ingat lagi berapa banyak pekerjaan yang sudah dikerjakannya sejak subuh tadi. Begitu satu pekerjaan selesai, pekerjaan lainnya menunggu. Begitu seterusnya seolah tidak ada habisnya.

Dinaya belum sempat mendudukkan pantatnya barang sejenak pun sejak tadi pagi. Pekerjaan dapur dan tetek bengek rumah tangga ini seolah memutarinya seperti gasing yang tidak tahu kapan akan berhenti.

Suaminya, Gusti Nyoman Ghana, tampaknya baru bangun. Dinaya mendengar suara gayung menciduk air di kamar mandi. Ghana pasti sedang bersiap-siap untuk berangkat kerja. Sebentar lagi, ia akan mengenakan seragam coklatnya dan berangkat ke Denpasar.

Gusti Nyoman seorang pegawai negeri. Pekerjaan yang selalu membuat suaminya itu bisa membusungkan dada dan menegakkan bahu. Sebaliknya bagi Dinaya, pekerjaan tidak lebih hanya kulit. Yang penting adalah bagaimana orang itu menjalankan pekerjaannya.

Satu hal yang tidak dimengerti Dinaya adalah suaminya tidak pernah betul-betul mengajaknya bicara. Ghana memang sering berkata-kata, namun kata-kata itu hanya membutuhkan pendengar, bukan lawan bicara. Ghana lebih sering terlihat seperti bermonolog, berbicara dan kemudian memberikan komentar sendiri atas pembicaraannya. Di manakah posisi Dinaya pada saat itu, mungkin ia hanya menjadi cermin yang memantulkan bayangan suaminya.

Ghana juga sering terlihat terlalu sibuk dengan kegemarannya sendiri. Ghana betah seharian dengan permainan *play station*-nya dan tidak memedulikan apa pun. Secangkir kopi dan sepiring pisang goreng selalu menemaninya mengerjakan kegemarannya itu. Apakah laki-laki ini betul-betul membutuhkan seorang istri?

Dinaya tidak ingat kapan terakhir ia betul-betul bicara dengan suaminya. Apakah Ghana mewakili kemiripan sifat yang dimiliki oleh sebagian besar orang di kampung mereka? Lebih suka menutup mulutnya rapat-rapat dan pelit mengucapkan kata-kata. Bukankah bicara bisa memekarkan pikiranmu?



Ah sudahlah, tidak ada gunanya ia mengeluh tentang laki-laki yang sudah dipilihnya itu. Laki-laki yang dipilihkan Biyang untuknya dan Dinaya menerimanya ketika ia merasa putus asa untuk menemukan seorang kekasih pada saat batang usianya semakin tinggi. Pernikahan ini mungkin hanya menjadi tempat berlindung baginya karena ia takut disebut perawan tua. Dulu, Dinaya tidak pernah mencintai Ghana. Ternyata makin hari ia makin membenci laki-laki itu. Masih layakkah apa yang sedang dijalannya ini disebut sebagai sebuah pernikahan?

Dinaya menyesal tidak pernah memberi ruang pada perasaannya sendiri. Seharusnya ia biarkan perasaan itu memilih laki-laki yang akan menjadi pendamping hidupnya. Perasaan cinta ternyata hanya tumbuh sekali dalam hidupnya. Cinta itu untuk teman kuliahnya di Malang. Seorang laki-laki Jawa. Cinta itu terpaksa ia telan bulat-bulat ke dalam kerongkongan dan membiarkannya tersekap di ruang sempit di dalam ususnya.

Biyang dan Aji tidak pernah bisa menerima laki-laki Jawa menjadi suami Dinaya. Mereka tidak dapat menerima segala kerumitan yang mungkin terjadi bila ia menikahi orang yang begitu berbeda latar belakangnya. Ratusan pertanyaan pun bermunculan di benak mereka dan jawaban dari ratusan pertanyaan itu adalah tidak mungkin, tidak mungkin, dan tidak mungkin sebanyak seratus kali. Dinaya seolah dibenturkan dengan dinding yang mahatebal.

Namun, di balik itu, bagi Dinaya, kedua orangtuanya selalu memiliki sikap yang mendua. Mereka begitu terobsesi menambahkan huruf SH di belakang namanya seperti anak kecil yang begitu menginginkan mainan kegemarannya. Biyang dan Aji terus mendorongnya rajin belajar dan meraih gelar sarjana hukum. Waktu itu, Dinaya mengira kedua orangtuanya memang sungguh-sungguh berharap ia akan menjadi perempuan yang intelek. Kini ia tahu, apa yang Biyang dan Aji lakukan tidak semata-mata demi gengsi bahwa anak-anak mereka adalah orang yang berpendidikan. Mereka sendiri tidak siap menerima anak-anaknya yang berubah karena pendidikan yang telah mereka pelajari.

Biyang dan Aji sangat menginginkan gelar itu di belakang nama Dinaya, namun mereka tidak ingin ia lebih pintar dari yang mereka kenal dahulu. Dinaya yang masih bocah dan mengenakan seragam sekolah dasarnya. Pada saat itu Biyang dan Aji sering memarahinya karena belum bisa menulis dan membaca. Mereka selalu mengenang Dinaya sebagai anak mereka yang itu. Tidakkah mereka tahu bahwa pengetahuannya sudah jauh melesat ke angkasa? Apakah gelar dapat dipisahkan dengan ilmu yang dimilikinya?

Tepat seperti dugaannya. Dinaya hanya bisa pasrah ketika keluarganya menuntut ia membuang semua ilmu yang dimilikinya ke tempat sampah. Kesarjanaan itu kata mereka hanya membuat Dinaya menjadi perempuan yang tinggi hati. Ia direnggut dari tempat yang dicintainya dan dipaksa menempati ruang sempit yang ia rasakan bagaikan penjara. Di sinilah segala kekuatannya dilucuti sehingga segala bentuk pikiran yang pernah dimilikinya dipaksa hanya bisa meringkuk di sudut.

Dinaya tahu bahwa suatu saat pikiran itu akan sekarat dan tewas. Dan semua orang di sekelilingnya malah bersorak dengan segala derita yang dialaminya. Seolah-olah Dinaya bukan seorang anak manusia. Dinaya selalu ingin bertanya-

tanya dalam hati mengapa laki-laki selalu mendapat pembelaan yang berlebihan?

”Suamimu memintamu untuk berhenti bekerja, Dinaya. Dia bilang begitu pada Biyang.”

”Kenapa dia tidak bicara langsung pada tiang? Bukankah dia masih punya mulut.”

”Dia takut kamu menjadi marah karena ia tahu kamu perempuan yang keras.”

”Apakah dia memang seorang laki-laki?”

”Kenapa kamu mengatai-ngatai suamimu sendiri?”

”Suami pilihan Biyang tepatnya.”

”Kenapa kamu masih saja suka membangkang seperti dulu. Apa umur belum juga mendewasakanmu?”

”Menurut tiang Biyang-lah yang belum dewasa di umur Biyang yang sekarang. Tiang amat mencintai pekerjaan tiang sebagai dosen. Mengapa tiang harus berhenti? Bukankah tiang bisa membantunya secara ekonomi?”

”Suamimu merasa kau lebih mencintai pekerjaanmu daripada dirinya. Dia cemburu pada pekerjaanmu.”

”Laki-laki kurang kerjaan.”

”Belajarlah menghargai suamimu!”

”Bli Gusti yang tidak pernah menghargaiku sebagai perempuan. Mengapa aku tidak boleh mengembarakan pikiranku? Apa yang dia inginkan dari aku?”

”Dia ingin kamu lebih banyak di rumah untuk menemaninya, bukannya sibuk dengan urusanmu di kampus. Lagi pula pekerjaan rumah jadi terbengkalai. Urusan *mebanten* saja harus minta tolong orang lain. Bukankah seorang istri yang seharusnya mengerjakan semua itu?”

Dinaya hanya mendesah panjang. Ia sama sekali tidak setuju dengan kalimat terakhir Biyang. Sebuah keluarga yang harus mengerjakan semuanya. Sebuah keluarga terdiri dari istri dan suami. Mengapa semua orang tidak pernah berubah? Apakah ketika seorang perempuan dilahirkan ke dunia ia telah terlahir sebagai manusia atau hanya sebuah barang yang kebetulan bernyawa?

”Bagaimana kalau tiang menolak?”

”Biyang dan seluruh keluarga tidak akan menjadi keluargamu lagi. Biyang tidak mau anak Biyang menjadi tinggi hati karena pendidikannya.”

”Bukankah Biyang adalah keluarga tiang. Mengapa Biyang malah membela Bli Gusti?”

”Karena kamu sudah menyimpang dari kewajibanmu sebagai istri.”

Dinaya meradang. Namun ditekannya kuat-kuat segala amarah jauh di dasar hatinya. Bahkan untuk marah saja Dinaya tahu ia tidak memiliki tempat. Biyang yang dikenalnya sejak bocah tidak pernah berubah. Seorang ibu yang terus-menerus mengkritik anak perempuannya. Dinaya selalu merasa menjadi anak yang penuh kesalahan di hadapan Biyang.

Sejak kecil Biyang selalu mengata-ngatai Dinaya dengan kata-kata yang menghancurkan harga dirinya. Perempuan kok bangun siang. Makan kok belepotan seperti babi. Itu badan apa gentong air. Mana ada sih laki-laki yang mau

melihat tampangmu. Sekali-kali ke salon dong biar tidak dikira babu. Di hadapan Biyang, Dinaya merasa menjadi manusia yang paling gagal.

Dinaya tahu ini bukan kesalahan Biyang semata-mata. Barangkali seluruh cakrawala pikiran Biyang dipenuhi oleh kepercayaan bahwa sumber kebahagiaan perempuan adalah apabila ia memuaskan kebutuhan laki-laki. Biyang tidak ingin putrinya gagal memenuhi kewajiban itu. Mungkin itulah satu-satunya yang dimengerti Biyang mengenai peranan perempuan. Karena Biyang juga pernah merasakan semua yang Dinaya rasakan.

Bukankah Biyang lahir dan dibesarkan dengan luka batin yang sama di lubuk hatinya? Sebagai perempuan ia selalu dipandang sebagai barang, sebagai obyek. Yang menjadi berharga sejauh mana ia bisa memuaskan laki-laki. Hanya saja Biyang tidak pernah menyadarinya. Ia terus saja menuntut Dinaya untuk mengamini nilai-nilai yang dipercaya oleh Biyang. Hanya saja bagi Dinaya, ia tidak sudi mengamini nilai-nilai itu. Sebagai manusia ia merasa berhak diperlakukan sama dengan laki-laki.

”Baiklah tiang menuruti Biyang sekarang, tapi bukan karena tiang merasa Biyang benar. Tiang akan berhenti bekerja, tapi jangan harap tiang akan menghormati Bli Gusti. Pernikahan ini memang masih ada, tapi bagi tiang ini bukan pernikahan tiang. Tiang sudah mati dalam pernikahan ini. Yang tinggal hanya raga tiang.”

Wajah Biyang terlihat memerah. Dengusan napasnya terdengar sangat keras. Dinaya hanya memandangnya dengan mata tenang. Dinaya tahu hanya ketenangannya yang membuat ia menjadi pemenang.

Hari-hari berikutnya Dinaya memusatkan perhatiannya pada setumpuk pekerjaan rumah tangga yang harus dikerjakannya. Dinaya bangun subuh dan mulai menyiapkan masakan di dapur dan menyapu halaman rumah yang penuh dengan dedaunan layu. Tepat jam tujuh pagi ia menyiapkan kopi untuk suaminya. Ghana terlihat menyeruput kopinya dengan begitu nikmat. Tidak pernah ada senyum atau sapa yang diperlihatkan Dinaya untuk suaminya, namun Ghana kelihatannya tenang-tenang saja. Dia sibuk mengoceh mengenai pekerjaannya sendiri. Dinaya semakin sadar, bagi suaminya ia bukanlah seorang istri, namun tak lebih dari perhiasan rumahnya saja. Perempuan yang akan mengabdikan seluruh mimpi-mimpinya akan kesempurnaan dan kekuasaan sebagai laki-laki.

Dinaya selalu mengingat dirinya dengan posisi yang sama. Ia dengan mata kosong memandang ke luar dari jendela dapur. Ia merasa terkurung dalam penjara yang disediakan untuk perempuan. Seolah dapur menjadi satu-satunya takdir bagi perempuan sekalipun memasak bukan kegemarannya. Bukankah di luar sana ada begitu banyak macam warna-warni dunia yang bisa dicoba oleh perempuan.

Namun ia dipaksa berada di tempat yang tidak diinginkannya. Dan ia pun harus menyediakan waktunya dari subuh hingga malam hari untuk mengosongkan seluruh energi yang dimilikinya. Semua pekerjaan yang tiada habisnya itu akan menghampakan dia sehingga tidak akan pernah ada ruang untuk berpikir. Mungkinkah dunia begitu takut pada pikiran perempuan? Betulkah pikiran perempuan akan menjelma bom waktu yang akan meledakkan dunia?

*Catatan: biyang (ibu); aji (ayah); tiang (saya); bli (kakak/mas)*