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### RESEARCH ARTICLE

## FREEDOM VS DEPENDENCY INDONESIAN SOCIETY IN VIEWING WOMEN FULFILLING OR PERFORMING THEIR SEXUAL ACTIONS VIEWED THROUGH DJENARMAESA AYU'S FICTIONAL WORKS

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#### Abstract

Sex is a biological need that humans have. Every human being, both women and men need sex in their life. The differentiator of the sexual needs of every human being is the intensity, knowledge, and attitude of the human being when fulfilling these needs. In countries that adhere to Western culture or tend to be more modern, they think that sex is something that can be discussed anytime and anywhere, but in Eastern cultures or developing countries, sex is considered something that is still taboo and not worth discussing easily. In Indonesia, sex is considered something that is still exclusive and cannot be discussed haphazardly. One form of sexual exclusivity can be seen from literary works in Indonesia. One of the Indonesian authors who discusses sex openly in his work is DjenarMaesa Ayu. Djenar is considered one of the controversial authors who raises sex as the main part discussed in his work menu. This study found that there is an imbalance in the mindset of sex, especially if the transporter is a woman. In his work, Djenar explained that women are considered as figures who have freedom in acting and relating, as well as in sex, but unfortunately this freedom reaps contradictions and polemics so that women in his work experience negative connotations.

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#### Introduction:-

The body has been affixed to social symbols which have been implanted in people's minds through the culture and beliefs they adhere to. Synott (1993) says that, the body can be caressed or killed, it can also be loved and hated, it can be considered beautiful as well as ugly, it can be considered holy but also dirty. Ideas about the body are born through norms derived from societal beliefs about what is good and what is bad. Talking about the body cannot be separated from talking about sexuality. 3 No. 2 December 2019 women and sexuality are often interpreted as two combinations that bring disaster in a society with a patriarchal government system. However, Irawati (2016) tries to discuss the political discourse on sexuality formed by the New Order regime into two characteristics of women, namely good women and bad women. First, a good woman is a woman who carries out her fundamental role as a mother who is responsible for educating her children both in terms of knowledge and morality. The second characteristic is that a woman who is not good is defined as a woman who is disobedient, destroys norms, destroys norms, is a prostitute, is not responsible for her role in building the morale of the new generation. The description of the two characteristics of women mentioned above places women as holders of norms embedded in their bodies. This dichotomy between the meanings of good and evil women then also encourages discrimination against

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women's sexual expression which is more likely to be related to the practice of prostitution so that sexuality becomes taboo for women and forms discrimination against women's sexual expression.

The meanings of good and bad women which were products of the New Order regime's propaganda were also reflected in Indonesia's screen culture. During the New Order regime, Indonesian films were used as propaganda tools and forced to conform to the government's ideology under the control of the ministry of information and film censorship. It also includes ideas about sexuality that are regulated according to the will of the government. Images of sexuality and women tend to be presented as women's crimes. This is in line with Priyatna (2013) who stated that women's desires, especially those that appear outside the private sphere and the domestic sphere, are often described as a form of deviation, mistakes, and women's sins. Besides women's sexuality is often used as a symbol of women's savagery, women's bodies are also often presented as sexual objects based on the male gaze as what Mulvey (1999) calls visual pleasure. This cannot be denied considering that during the New Order era, Indonesian cinema was indeed dominated by men, although there were also several female directors, but the number was very small, such as Ratna Asmara or Ida Farida. According to Sen (1994) the role of women in the film industry during the New Order, mostly came down to mere acting. However, after the fall of the New Order Regime, new filmmakers began to appear, including female filmmakers, who gave a new color to Indonesian screen culture. The emergence of female filmmakers brings a lot of feminist agendas to their films. Nia Dinata, for example, Tatyzo (2011) reveals that Nia Dinata is one of the female directors who voices women's issues through films and fights against women's narratives produced in films in the New Order era as expressions of Indonesian culture and politics. So that the narrative that is formed about women also becomes different.

Schmidt (2012) mentions that women in post-New Order Indonesian pop culture are described in the form of young women, career women, independent, ambitious, and also able to express their sexual desires. Nia's films, such as *Ca Bau Kan*, *Arisan!*, or *Share Husband*, have made many significant changes to the Indonesian film industry. Nia 128 *Journal of Communication Perspective Communication Science Study Program and Master of Communication Science Faculty of Social and Political Sciences Muhammadiyah University Jakarta Vol. 3 No. December 2, 2019* consistently raises minority and sensitive issues that are relevant to happening in Indonesia such as gender injustice, sexual discrimination, to the narrative of women in the patriarchal culture adopted by Indonesian society and legitimized by the state. Starting from the inclusion of the agenda of feminist ideology in Indonesian cinema culture, it is hoped that it can represent the neutrality of women's sexual expression based on a woman's point of view and break down the dichotomy between good and bad women's characteristics that has taken root in the minds of society. According to Oksala (2011), talking about sex with the construction of knowledge sendsenvy (without being formed by the government or regime in power) can raise awareness and appreciation of sexuality itself. But can this fully happen, considering that sexuality and women are still widely interpreted negatively and taboo in Indonesian society.

### **Problem Formulation**

This study wants to describe the Freedom and Dependence of Society in Indonesia in viewing women as fulfilling their sexual needs in terms of DjenarMaesa Ayu's fiction. This research will describe the freedom and dependency adopted by the Indonesian people in viewing or reviewing women's behavior when fulfilling their sexual needs or carrying out sexual acts.

### **Literature Review:-**

There is a special journal that discusses sex and gender. *Studies in Gender and Sexuality* is one of the leading journals in the transdisciplinary field of gender and sexuality studies. Situated at the interface of psychoanalysis and social/cultural theory, it aims to further our understanding of how we live, theorize and transform genders and sexualities.

The journal attracts prominent scholars, clinicians and practitioners from around the globe who focus on the productive tensions between the clinic and the academy, the psychic and the social, theory and practice. Thus it works in the traditions of feminist and postcolonial scholarship, developmental research, and queer, literary and social and cultural studies that have contributed to renewed fascination with those powerfully formative aspects of subjectivity that fall under the rubric of "gender and sexuality."

*Studies in Gender and Sexuality* welcomes submissions from a wide range of critical perspectives. It has a particular (though not exclusive) interest in approaches that use psychoanalysis to complicate and deepen our

conceptualizations of gender and sexualities. As psychoanalysis increasingly explores the unconscious registration and representation of the social realm, and as critical and cultural studies increasingly consider the enigmatic realm when describing the intersections of sexuality, gender, race, and class, we especially invite papers that tend to the paradox of narrating what cannot be known through its effects on being Other (or alone) among others.

The journal speaks equally to academic researchers and scholars, clinicians, and practitioners. It publishes work across the arts and humanities, and the social and natural sciences. Disciplinary perspectives may include: anthropology, critical theory, critical race studies, feminism, gender studies, history, human geography, literature, queer studies, philosophy, psychosocial and psychoanalytic studies, postcolonial studies, science studies, sociology, social theory, and women' studies.

Consonant with its goals, *Studies in Gender and Sexuality* seeks scholarship on gender, sexuality, and their representations which mines the tensions between subjective life and social and political formations. The form of such work may range, from case studies to literary and historical scholarship to critical and theoretical essays to other, inventive methodologies. As clinicians, researchers and scholars who, for the past two decades, have written and practiced at the intersections of feminist, social, cultural and queer theories, as well as clinical psychoanalysis, the Editors are eager for projects in areas of controversy that invite divergent perspectives, new voices, and cross disciplinary encounters.

### **Discussion:-**

Hypersexuality very often or suddenly increases libido. It remains controversial whether this should be included as a clinical diagnosis used by mental health care professionals. Nymphomania and satyriasis were terms formerly used for the conditions in women and men respectively. Hypersexuality may be a primary condition, or a symptom of another disease or medical condition; for example, Klüver-Bucy syndrome or bipolar disorder. Hypersexuality can also appear as a side effect of drugs such as drugs used to treat Parkinson's disease. Doctors have not yet reached a consensus on the best way to describe hypersexuality as a primary condition, or to determine the appropriateness of describing these behaviors and impulses as separate pathologies. As for some data indicating the presence of hypersexuality in DjenarMaesa Ayu's collection of fiction, they are as follows:

I always need a man who can satisfy me, who lasts hours with me, a man who has a penis the size of a horse, a man who masters the tens position. (p.80)

#### **Data Code : TA. cellphone Ak. 1.1.1.1**

From the data (TA. Hpr. Ak. 1.1.1.1) it was found that exposure to the genitals was used as an indicator of satisfaction. In the text it is explained that what a male character needs is a man who lasts for hours, has a big penis, can hold dozens of positions. This context shows the existence of hypersexual behavior which refers to the genitals and is evidenced by the words "a penis the size of a horse". The word penis is none other than the male genitalia, the size of which is not always the same for men, but in this data, the character wants a large size, not only big but also super strong. There are two words that can describe hypersexuality, especially in the genitals, first: "big penis", second: "jara". The word "jara" is an expression in Javanese which means in Indonesian it is "horse". The word horse represents maximum strength, not mediocre strength. If the meanings are combined, it means that the character needs the male genitalia, namely a penis that is large in size and has maximum strength, such as the strength and speed of a horse.

My name is Nayla. I am a girl, but I am not weaker than a boy. Because, I don't suck mother's nipples. I suck daddy's dick. And I don't suck mother's milk. I suck daddy's cum. (p.90)

#### **Data Code : (TA. Hpr. Ak. 1.1.1.2)**

From the data (TA. Hpr. Ak. 1.1.1.2) it was found that there is a word that refers to the genitals, namely "father's penis". The word "penis" appears a second time. The difference with the word "penis" in the data above is that the genitals above do not refer to the genitals of family members, instead they refer to the genitals of other people who have no family or blood relationship with the character, whereas in the data (TA. Hpr Ak. 1.1.1.2) the genitals referred to are the father's genitals. The father is a family figure who is respected and acts like a family, but in the snippet of the data, the character actually says that he sucked his father's penis, not only his father's penis was sucked, but also his father's semen. This shows that the main character whose name is none other than Nayla has

hypersexual behavior, not only someone else's penis, but he also has intercourse with his own father. A child molesting his father or conversely a father molesting his child is an act that is out of the ordinary.

Men like me crave a clean white woman, beautiful, tall and slender, and of course a virgin, her vaginal muscles are always tight and don't have excess fluids. (p.78)

#### **Data Code : (TA. Hpr. Ak. 1.1.1.3)**

Based on the data (TA. Hpr. Ak. 1.1.1.3) it was found that a person's physical beauty determines a person's sex drive. A man in Djenar's work wants a woman who is physically beautiful, virgin, and has genitals that are always tight and not excess fluid. The figure dreams or wants a woman according to his criteria. If he finds the woman he wants, it could be that the man will have a higher sexual desire than usual. From these data, it can be said that hypersexuality is directly proportional to a person's beauty or good looks. The more beautiful a person's body, the higher the desire for sexuality that will be generated. The data also proves that hypersexuality is closely related to the condition of the genitals.

#### **Invention And Closing**

Based on the discussion in the previous section, this study found the following findings: DjenarMaesa Ayu's fictional works are rich in signs of sexual abnormalities that can be observed or viewed from the characters the author creates in his work. Signs of sexual abnormalities in fiction are closely related to or have similarities with signs of sexual abnormalities in real life. This study found that signs of abnormality are not only seen from the attitudes of the characters, but can also be seen and observed from every dialogue or word uttered by the characters in the story. Signs of sexual abnormalities will be closely related to the actions that will be carried out by the perpetrator.

In terms of scientific discipline, the results of this study found a new discipline of psychosemiotics, namely a new field of semiotics resulting from the integration of psychology and semiotics. In addition, the results of this research can further enrich the repertoire of literary research with a semiotic approach as a foundation in the discipline of literary research and contribute to the development of literature in general and digital literature in particular. Practically, the results of this research can be used as materials or resources for learning literature, both from the elementary and secondary education levels, up to tertiary institutions, as reference material for subsequent researchers to develop with other approaches. The results of this research serve as a means of exploring, preserving, and developing digital literature in Indonesia so that it can develop better than the current situation, both in the process of visualization, story content, use of technology, and so on.

This research is a contribution to helping the Central Government and Regional Governments to revive literacy power, especially in the digitalization era. Not only reading, but also increasing the ability of the Indonesian people to create a literary work that is rich in values and culture, as well as an effort to promote, protect, secure, maintain, save, publish, develop and utilize regional and national culture as mandated in Law Number 5 of 2017 Concerning the Advancement of Culture.

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