

## BURUNG-BURUNG RANTAU (1992) BY Y.B. MANGUNWIJAYA: ANALYSIS OF NARRATION AND FOCALIZATION OF THE HEROIN

Geni Kurniati  
Faculty of Humanities of Universitas Indonesia  
genikurniatii@gmail.com

### *Abstract*

*This study shows the subordination of the heroine of Burung-Burung Rantau (1992) by Y. B. Mangunwijaya by observing narration and focalization. Analysis of the narration is done by using the narrative techniques proposed by Genette (1980) and study of focalization is conducted by using the focalization by Kenan (2003). Narrator and focalizator subordinate the heroine in the aspect of the body and sexuality, marriage, and education related to gender issues. By analyzing the diction used by focalizator in scrutinizing the heroine, diction places the heroin in the lower position as well.*

*Key words: Subordination, narration, focalization, diction, gender*

---

### 1. INTRODUCTION

Woman is regarded as the second sex, not only marginalised in social practices but also in narrative works. When the heroin's thought or idea is not narrated, it can be said that the narrative imprisons the idea. The imprisonment of woman in suggesting her mind is related to the ideology of gender in the narrative. Butler (1990) says that the ideology of gender refers to a habit that builds the way of the body is viewed as a culture. Next, Butler proposes that gender departs from sexual opposition that distinguishing characteristics of male and female. Furthermore, the gender binary is not just the difference between man and woman, but seen as a hierarchy that puts man as a center that wields power and furthermore marginalises the woman position.

One of the authors who often discusses and presents the heroin is Y. B. Mangunwijaya. Swantoro (1999), in Y. B. Mangunwijaya *Pejuang Kemanusiaan*, presents Mangunwijaya as a cultural and writer who cares for women. *Burung-Burung Rantau* for the first time was published in 1992 and reprinted with a new cover in 2014. This novel is loaded with coeval issues that are still discussed in society. The wealth of the issues in the novel such as modernization issues, issue of nationalism, gender issues, and other issues that are still current in public, makes this novel as a record of historical literature of Indonesia. The work is still interesting and continued to be discussed from different perspectives and approaches. Narration of *Burung-Burung Rantau* shows ideology of patriarchy which marginalises the heroin. Analysis to unload narrative structure is done by looking very closely at focalization and focalizator.

### 2. REVIEW OF RELATED LITERATURE

Gender as a social construct of patriarchy

Convention of the ideology of gender is referring to the way of the body viewed culturally. According to Butler (1990), gender seen as a performative case that follows social expectations. Its performative case is removed from reading sex that distinguishing characteristics of male and female. She explains that gender is performative and visible from appearances, behavior, and actions. Furthermore, Butler (1990) argues that the ideology of gender is lifted to the term feminine and masculine.

Figs (1986) proposes that opposition binary of femininity and masculinity is based on the categories of biological sex. Man is identified with the values of masculinity ('strong' and 'rational') whereas woman is identified with the values of femininity ('weak' and 'emotional'). Depart from construction of these social, the community that adheres to ideology of patriarchy places woman in a position to be oppressed.

#### Genette's Narrative Aspect

Genette (1980) explains that it is important to see various point of views of a narrative to understand from whose point of view the narrative is presented and seen, which or whom an action or event be given attention to in a narrative. Thus, it is essential to see the position of a narrator in a narrative; who is the character? Whose point of view is used? What's the narrator's position and role? And who is speaking? To answer the questions, it can be examined through the position and the role of a narrator. In general, Genette (1980) proposes the role of a narrator in the story. First, the narrator is involved or not in the story, and if involved, whether it has a role as the main character or not. Second, whether narrator has a role as an omniscient or observer narrator.

Next, Genette (1980) differentiates three levels of focalizations. First, zero focalization which is when the narrator knows and focalizes the narration is more than what is known by a character. Second, internal focalization which is when the narrator knows and focalizes of what is unknown to the character. Third, external focalization which is when the narrator knows a little more than that which is unknown by a character.

#### Kenan's Focalization dan Focalizator

Kenan (2003) defines focalization as the delivery process of narrative by mediation of some point of views and verbally formulated by a narrator. He adds that the term focalization in a narrative cannot be separated from connotation of optical photography so that focalization can be conceived as the expansion of visual aspects to include cognitive, emotive, and ideological aspects. With this understanding, focalization works just like a camera that highlights several characters in order to provide a variety of perspectives to view the narrative.

#### Millet's Sexual Politics

Millet (1977) suggests that the superiority of male is enforced by government systems to maintain its superiority status and marginalise the status of the female. The power supports the ideology of patriarchy to keep the power of male by means of distributing the understanding and knowledge and then presenting it as social construction. Next, the domination of the male sets the role, behavior, and rules for man and woman. The man is attributed with various interests, ambition, work, and achievement. Woman is attached to biological tasks such as childbirth, breastfeed, and things that are related to feeling, and role in the social and psychology tasks.

The opposition binary of femininity and masculinity turns out as a form of construction of the patriarchy which then marginalises the woman. The marginalisation of woman in social practices cannot be separated from the gender construction that is emerged in how the body treated as through clothing, type of work, education, and so forth.

### 3. DATA AND DISCUSSION

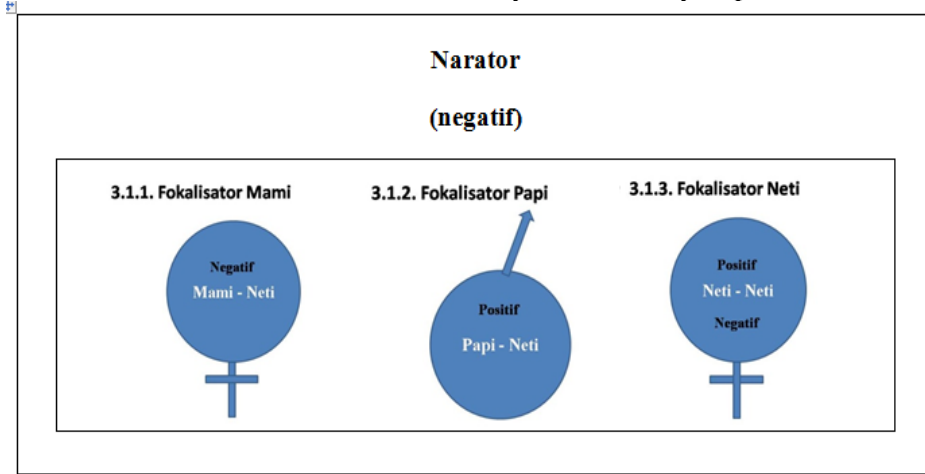
#### Body and Sexuality Aspect

Body and sexuality aspect becomes an important aspect in looking at Neti (the heroin of the novel) related to gender issues. Neti's body and sexuality is viewed from focalizator Mami and Papi, including Neti herself. In general, narrator describes Neti as woman with the fertile body 'subur alami' (BBR, 9). Focalizator Mami, Papi, and Neti show different views in judging Neti as a woman. However, although Papi has different view to see the body of Neti that is not wearing a brassiere, in the end, focalizator Papi shows that he picks a side on Mami. In several segments, gender issues related to the body and sexuality are presented concretely, for example when Mami observes Neti's manner in dressing. Mami as the main focalizator explicitly judges and criticizes Neti who does not want to wear brassieres. On the other hand, focalizator Papi comments on Neti's body and sexuality in his mind alone. In the following section, when Neti looks at her body, she sees and understands it as a female body, including its role and function.

In the next part, when Neti looks at her body, she compares it with the body of Mas

Candra, Neti as focalizator does not take the chance to see her advantages of seeing her own female body. Ironically, Neti focalizes and sees her body inferiorly and otherwise superiorly sees the body of Mas Candra. The views of some focalizators on Neti’s body and sexuality related to gender issues can be described in the table below.

Table 1.3 Focalization of Body and Sexuality Aspect

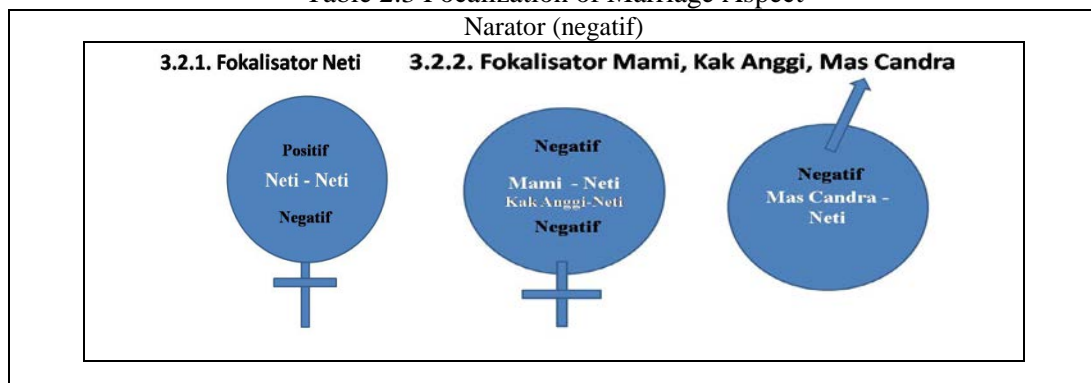


Narrator through focalizator Mami, Papi , and Neti herself closely monitor Neti and her body and sexuality from different perspectives. Moreover, narrator does not only focalize Neti through focalizator Mami and Papi but also participate in commentting on Neti.

Marriage Aspect

At the beginning of narrative, the view on Neti related to marriage aspect is dominated by Neti herself. Through direct speech, Neti voices her will that she does not want to get married. However, along the further narrative, focalizator Neti no longer has the capacity to voice her mind in this aspect. After meeting Krish, the views on Neti are dominated by focalizator Mami, Kak Anggi , and Mas Candra. Although Neti has a position to speak her mind up, that idea is not presented as direct speech but in Neti’s thought alone. The restraint then subordinates Neti in the narrative both through the capacity to have a voice and her mind as a female to see marriage and a marriage institution. In general, the views of some focalizators can be seen from the table below .

Table 2.3 Focalization of Marriage Aspect

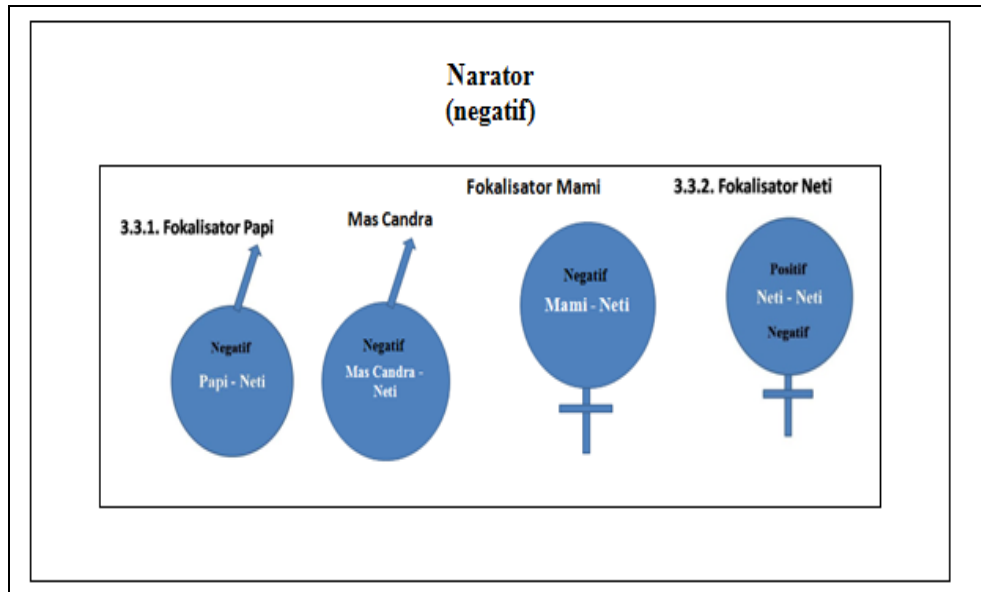


This table indicates that focalizator Mami dominates the narrative by speech and ideology. Focalizator Kak Anggi proposes her view against Neti through direct speech and focalizator Mas Candra proposes his view in thought alone. Thus, it appears that some focalizators’ views including narrator curb Neti in the narrative.

Educational Aspect

The views against Neti related to education aspect cover the focalizations of some focalizers including Neti herself. In addition, narrator participates in focalizing and somehow commenting on Neti in educational aspect related to the ideology of gender. In general, the narrative either through narrator’s comments and focalizers’ views describe Neti as a smart woman. Although Neti’s educational background as an undergraduate anthropology, Neti is presented as a woman who owns the principles and well rounded. Some focalisators’ views against Neti in educational aspect can be understood in the table below.

Table 3.3 Focalization of Educational Aspect



Focalizator Papi sees Neti as a dumb child even though she has a higher educational background compares with his. Focalizator Mami looks at neti as a child who likes to argue and dogmatize. So it is with Mas Candra, he says that Neti’s commitment not to get married as a thought at the moment of an erudite woman. Focalizator Papi, Mami, and Mas Candra put Neti in a despised position related to the educational aspect. Narrator through focalizator Neti is also involved in focalizing and subordinating Neti in educational aspect related gender issues in the narrative.

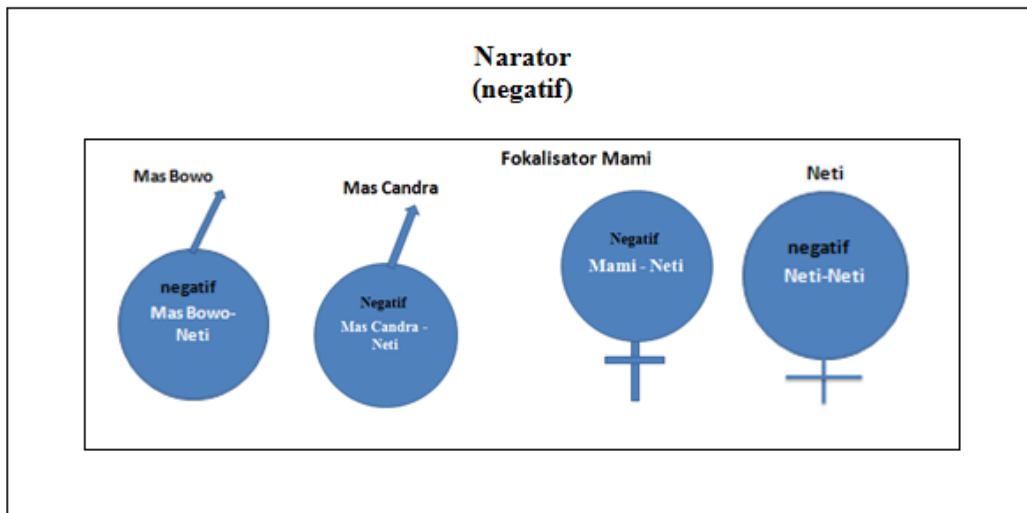
Burung Rantau Aspect

By looking very closely at discussion before, the speeches and views of Neti and other characters are related to the seacoast by concerning fly/flight that are presented repeatedly. Thus, this concept will be analyzed to see how their views on the seacoast bird and concerned on how often the diction of “fly” presented in the narrative. In the concern of seacoast bird and the diction of “fly” is presented in some focalizers’ views including focalizator Neti herself as the dominant object of focalization. Analysis of seacoast bird things/flying covers three aspects related to gender issues: the body and sexuality, marriage, and educational aspect.

Discussion of these three aspects shows that focalizator Neti is associated with dictions such as “flight, airport, take off, flying, floated”. Some events in the narrative indicate “the great desire, can fly, floated, being a pilot, take off”. However, Neti views her body and understands her existence as a female to the uterus and breast as a barrier. Neti identifies herself not as “the pilot who can fly” because she is not a man but a woman who has a role as the take off field. Neti’s thought can be seen as a way in a career path and choice that reduced by her body and sexuality as a woman. Depart from gender differences, Neti assess her organ of the body as a barrier that makes she can not fly like men. Neti alone limits her position and role as a woman compare with men.

Some focalizers look at Neti as ‘a seacoast bird’. Talking about Neti and Mas Bowo, Mas Bowo expresses his idea about humans as the seacoast that flies all over the continents. “... our generation is the birds seacoast who is flying to benua-benua other” (BBR, 324). In this talk, Mas Bowo says his views of humans in general and comments on Neti specifically. Mas Bowo looks at Neti as an erudite female, an anthropology scholar, will continue her studies to master’s degree, visited and learnt in some countries (India, Greek , and Switzerland ), but in the end they are not making Neti reach the fulfillment of her self-realization. Some focalizers’ views above can be understood from the table below.

Table 4.3 Focalization of Burung Rantau Aspect



From the discussion above, it can be seen how focalizer Mas Bowo, Mas Candra, Neti, and Mami closely monitor Neti by using seacoast bird parable. They include focalizer Neti in monitoring Neti based on her educational background, the principle, determination, as well as her experiences in some countries as an adventurous Neti, as a seacoast bird adventure. Even further, all focalisators describe Neti that she will eventually be back to her native, as a female who needs a partner and runs her role as a ‘normal woman’.

**4. CONCLUSION**

Burung-Burung Rantau (1992) by Y. B. Manguwijaya is one of the novel that shows problems of narrative and focalization that eventually subordinate the heroin in concerning the gender issues in the patriarchal narrative. This refers to how the narrator through several focalisators including focalizer Neti in looking at Neti herself. The variety of views shows that there is a dominance over the heroin related to the ideology of gender.

Domination of Neti is not only focalized by some focalisators who peruse her but also by Neti herself. Narrator presents Neti as a highly educated female, sociable person, engaged in social activities and ventur in some countries. At the beginning of the narrative, focalisator Neti voices her thoughts and principles to be an independent single woman. The main character defines herself as a new female person that is different from her sister Kak Anggi or even larger, different from the traditional concept of a woman represented by Mami. Neti puts some efforts to be a strong woman and break down the traditional concept of the patriarchal female. Unfortunately, the efforts can be said failed because these efforts have no place and opportunity in the narrative. Narrator through some focalisators limit Neti’s opportunity to speak up her mind.

This study shows the importance of the review of narrator and focalization in understanding a literary work. By analyzing position and the role of narrator and focalizer in looking at the heroin and looking at how the main character presented, it can be seen the ideologies that appear in the narrative. Thus, the review of the narrative using narrative aspects such as narrator and focalization show the position and thought of the author in writing a work

and more broadly the general works.

## 5. BIBLIOGRAPHY

- Allen, Pamela. (2004). *Membaca, dan Membaca Lagi: [Re]interpretasi Fiksi Indonesia 1980-1995* (Bakdi Soemanto, Alih Bahasa). Magelang: IndonesiTera.
- Bal, Mieke. (1985). *Narratology: Introduction to the Theory of Narrative*. (Christine van Boheemen, Penerjemah). Toronto: University of Toronto Press.
- Beauvoir, Simone de. (1970). *The Second Sex*. (H.M. Parshley, Penerjemah). New York: Bantam Books.
- Butler, Judith. (1990). *Gender Trouble*. New York & London: Routledge.
- Culler, Jonathan. (1993). *On Deconstruction: Theory and Criticism after Struturalism*. London: Routledge.
- Figes, Eva. (1986). *Patriarchal Attitudes*. London: Macmillan Education Limited.
- Foulcher, Keith & Day, Tony (ed.). (2008). *Sastra Indonesia Modern* (Koesalah Soebagyo Toer dan Monique Soesman, Penerjemah). Jakarta: Buku Obor.
- Genette, Gerard. (1980). *Narrative discourse: An essay in method*. New York: Cornell University Press.
- Hellwig, Tineke. (2003). *In the Shadow of Change; Citra Perempuan dalam Sastra Indonesia*. Depok: Desantara.
- Imron, Ali, A. M. (2007). *Nilai Pendidikan Multikultural dalam novel Burung-Burung Rantau* (Kajian Semiotik). Universitas Muhammadiyah Surakarta.
- Kenan, S. R. (2003). *Narrative Fiction*. London & New York: Routledge.
- Lanser, Susan. S. (1986). *Toward Feminist Narratology*. Toronto: York University.
- Leirissa, R. Z. (1994). *Ensiklopedi Tokoh Kebudayaan*. Jakarta: CV. Dwiwaja Karya.
- Mangunwijaya, Y.B. (1981). *Romo Rahadi*. Jakarta: Dunia Pustaka Jaya.
- \_\_\_\_\_. (1981). *Burung-Burung Manyar*. Jakarta: Djambatan.
- \_\_\_\_\_. (1882). *Sastra dan Religiositas*. Yogyakarta: Penerbit Kanisius.
- \_\_\_\_\_. (1983). *Roro Mendut*. Jakarta: Gramedia.
- \_\_\_\_\_. (1985). *Durga Umayi*. Pustaka Utama Grafiti.
- \_\_\_\_\_. (1985). *Balada Becak*. Jakarta: Dunia Pustaka Jaya.
- \_\_\_\_\_. (1986). *Romo Rahadi*. Jakarta: Dunia Pustaka Jaya.
- \_\_\_\_\_. (1992). *Burung-Burung Rantau*. Jakarta: Gramedia.
- Millet, Kate. (1977). *Sexual Politics*. London: Virago Press.
- Phelan, James. (1996). *Narrative as Rhetoric: Technique, Audience, Ethics, Ideology*. Columbus: Ohio State University Press.
- Priyanahadi, Y.B. (ed.). (1999). *Romo Mangun di Mata Para Sahabat*. Yogyakarta: Penerbit Kanisius.
- \_\_\_\_\_. (1999). *Saya Ingin Membayar Utang Kepada Rakyat*. Yogyakarta: Penerbit Kanisius.
- \_\_\_\_\_. (1999). *Y.B. Mangunwijaya Pejuang Kemanusiaan*. Yogyakarta: Penerbit Kanisius.
- Siregar, Darmawati., M. E. Purnomo, dan L. Ratnawati. (2005). *Watak Tokoh-Tokoh dalam Novel Burung-Burung Rantau karya Y. B. Mangunwijaya* (Kajian Psikoanalisis). Universitas Indonesia.
- Sobary, Mohamad. (2014). *Kata-Kata Terakhir Romo Mangun*. Jakarta: Kompas Media Nusantara.