

**AN ANALYSIS REALITY OF GENDER  
INEQUITY WOMEN BALI IN THE NOVEL “TEMPURUNG”  
BY OKA RUSMINI**

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**Abstract**

One point of view of the study of literary feminism is describing the forms of gender injustice that afflict female leaders. In this case, Sara Mills looks at the position of the figures displayed and focuses on how the readers and writers are in the text. Factors that led to gender injustice towards Balinese female figures, as well as forms of resistance to gender injustice carried out by Balinese female figures in the novel *Tempurung* by Oka Rusmini. This paper is a qualitative descriptive form. The subject of this analysis is the *Tempurung* novel by Oka Rusmini. Discourse analysis focused on gender injustice that afflicted Balinese female figures studied using biographical criticism and historical feminist literature. Data is obtained from reading techniques and note taking techniques. Data is analyzed through qualitative descriptive analysis techniques. The results showed: (1) The position of the subject-objects from the characterization of the novel "Tempurung" as a manifestation of gender injustice towards Balinese women in the form of violence (psychological violence and sexual violence), infidelity carried out by male figures, and stereotyping or negative labeling ; (2) the factors that cause gender injustice that afflict Balinese female figures in the *Tempurung* novel include cultural factors, and caste factors (3) criticisms of the sociohistorical approach underlying the author, which raises Balinese female figures in the *Tempurung* novel by becoming female independent, against adat, and refusing matchmaking.

**Keywords:** *gender injustice, literary work, sociohistorical background*

**INTRODUCTION**

Literary work is an overview of life in the community. Social life, individual life, to psychology state the figures depicted in works of literature. The literature are created not in spite of the important role of the author. Not only the author the men who produce works best, but also female authors were no less great in producing works of literature

Authors female sprung along with the rise of the conversation about the position female in society. One of the theme of which often saga is told by a female character. This study examines the literary works themed injustice of one of the authors of the women's is that Oka Rusmini. Oka Rusmini, she is born in Jakarta and life in Denpasar Bali, she is the authors poetry, novel, and also short story. The works of the resulting Oka Rusmini shot stories about the stories of the theme of island Dewata and almost all his portray the lives of women. Women, culture, and island Dewata characterizes of the works Oka Rusmini shot stories.

The works Oka Rusmini shot stories so fiercely against taboo tradition Bali who often caused controversy. She did not hesitate to talk about the issue of customs and traditions judged of the women. She also lustily talk about the body and sex is still in consider to be taboo by most people. The novel *Tempurung* created by Oka Rusmini that is source of the data this research in publish first by the publisher PT. Grasindo, member Ikapi, Jakarta, in years 2017.

The reason choice novel *Tempurung* works Oka Rusmini short stories as a source of the data in this study because tells about the lives of women, especially in Bali. Women in Bali who wanted justice and equality in of family life and in society life. The indigenous and culture is still high appointed the people of the Bali was the corner the position of the women in life. Resistance that made the woman also saga is told in this short story. The life of women is interesting to talk about, especially about the position and role of women in society. Phenomena the lives of women in Bali was revealed characteristically in this novel *Tempurung*. Based on background over, the formulation of a problem in this study is as follows. (1) how the subjects a position of character novel “Tempurung” as a from of gender inequity Bali in the form of violence against women (psychic violence and sexual assault), infidelity carried out by the characters of men, and stereotype? (2) how the factors the cause of gender inequity who happen to character of women Bali in novel *Tempurung* covering factors cultures, and a factor in? (3) how criticism approach to the author of the sosiohistories that foregrounded the author so raises the figure women in Bali in the novel *Tempurung* by the way to be independent woman, against indigenous people, and refused couple?

## **METHOD**

This study using design of the study descriptive qualitative and design used discourse analysis critical Sara Mills. The research descriptive is research directed to give symptoms, about traits population or certain regions (Zuriah, 2007:24). So, the design of the study descriptive qualitative this explained to myself objects or territory scrutinized in the real and straightforward.

The subject in this study is the novel *Tempurung* works Oka Rusmini shot stories. Meanwhile, the object in this study is the struggles of a female character in the novel *Tempurung* works Oka Rusmini short stori.

This study just using method collecting data, which is the documentation. The documentation used to obtain the data is sourced at the paper, like the book, magazine, documents, regulations, and so on (Arikunto, 2003:158).

As for the discourse critical is interpret discourse find out about the meaning, the image, and interest behind the discourse to pay attention to the action, the context, historically, power, and ideology. Horkeimer expressed clearly when he shows that the theory critical and research are never satisfied if the result is only to add knowledge (Ira Vera, 2014:3). The language analyzed is not describe solely from the aspect of language, but also connecting with the

context. The context here means that language is used for the purposes of and specific practice, include the practice of power (Eriyanto, 2001:7)

Analysis the descriptive qualitative in this study directed at identification and the classification of to get the description of what is clear, detail, and adequate with (1) the position of the subject-object of the characterization of the novel "*Tempurung*" as a form of gender inequality against women of Bali in the form of violence (psychological violence, and sexual violence), of infidelity carried out by the figures of the men, and the stereotype or labeling negative (2) the factors that cause gender inequality that afflicts the figures of Balinese women in the novel *Tempurung* include cultural factors and the factor of caste (3) critique of authors approach from the side of the sosiohistoris the background of the author that gave rise to the figures of Balinese women in the novel *Tempurung* is by way of being women self-sufficient, against the costume, and refused and arranged marriage.

In analysis this, the writer is trying to focus attention in the unload messages implied in the novel "*tempurung*" so it will be aware of the intent of the author in the position of women in his work through the subject and the object spoken of and whom a message is delivered. (Ira Vera, 2014:3) Sara Mills deliver the way of storytelling and the determination of the position in the text will make one of the parties be legitimate and illegitimate.

The final stage is done inference. Inference is made to answer the problem formulation so that it can be obtained information about (1) the position of the subject-object of the characterizations of the novel "*Tempurung*" as a form injustice gender against women of Bali in the form of violence (psychological violence, and sexual violence) of infidelity carried out by the figures of the men, and the stereotype or labeling negative (2) the factors that cause gender inequality that afflicts the figures of Balinese women in the novel *Tempurung* include cultural factors and the factor of caste (3) critique of authors approach from the side of the sosiohistoris the background of the author that gave rise to the figures of Balinese women in the novel *Tempurung* is by way of being women self-sufficient, against the costume, and refused and arranged marriage

## **RESULT AND DISCUSSION**

### **1. Subject – Object Position from Novel Characterization ‘*Tempurung*’ as Injustice Gender Form**

Sara Mills refer to see on how actor positions who are exhibited into text. These positions in the meaning of who will be the subject story and who will be the object story deciding on how the text structure and the aim which is implemented into text relatively (Yoce Aliah, 2019 : 89).

Gender Injustice is manifested into various injustice form, namely marginalization or economical impoverishment process, subordination or presumption which unimportant in political decision, stereotype formation or through negative labeling, violence, workload is

longer and more burden as well as ideology socialization of Role Gender Value (Fakih, 2008: 12-13).

Violence is attack or assault toward physics nor Psychology Mental of somebody's integrity. Violence toward human basically it comes from all over resource, however one of violence toward one type of a certain gender which is caused by gender presumption (Fakih, 2008: 17)

Theme will be showed by the author, Oka Rusmini, In the novel *Tempurung* is difference rights between man and woman. The difference is classified into several parts. First, Oka Rusmini reflects woman figure with caste division in Bali which must problem experience when married with man from lower caste. Second domestic violence. Moreover, sexual problem as well become material discussion in the novel of *Tempurung*.

Themes which is reflected into novel of *Tempurung* is reflection of the problematic that commonly happen in the society. The author with her ability was recording the problems and pouring into literature creation in order to make the society realize looking for the solution toward the problems. This thing is proper with the utterance which is delivered by Jassin (in Suroto, 1989: 19) that novel is a certain of prose creation that have the quality of story which telling a certain remarkable occasion by people' living, amazing because from this occasion was bore a certain conflict, a certain controversy, that subject distraction of their destiny.

There are nineteen figures in the novel of *Tempurung*. For the figures are (1) Ida Ayu, (2) Ni Luh Putu Saring (Bu Barla), (3) Glatik, (4) I Made Pasek Barla, (5) Maya Rosaline Courtemein, (6) Luh Sipleg, (7) Ni Luh Songi, (8) I wayan Sager, (9) Ni luh Wayan Rimpig (10) Ni Luh Ketut Jinah, (11) Ida Ayu Made Jelangga, (12) Ni Made Arsiki Wulandari, (13) Putu Ayu Zaza Marsawa, (14) Made Bagus Andras Marsawa, (15) Ibu Arsiki, (16) Rosa Carmelita, (17) Ibu Rosa, (18) Nori Ramayani, dan (19) Zuraida.

There are a lot of message that would be delivered by Oka Rusmini in the novel of *Tempurung* to reader. Firstly, no longer need three is a difference of right between men and women. Gender difference should not be the foundation arising out of discrimination and marginalization against women. The difference in right between women and men are clearly illustrated in this novel. This illustrated in the story of the desire of a father to have a boy the considered will be able to raise the dignity of the family. When his wife yet to give birth to a boy, the husband keep his wife pregnant to give birth to a boy. Children of women who have been born was not to get attention. It is raised by the author that girl and boys equated their right in the family.

Second, this novel teach religious values. A person should not be honoring God with strings attached. Someone running commandment of the Lord because of the sincerity. Not because hopall the prayers and hop we will by him. This is illustrated in the figures of the Ariski.

Third, a mother's should be selling her daughter. It so seemed to describe thet girls can be mine gold with exploit her body. Even though the economy of the family in a state of the extemly concerning case, a mother should not don't act honorable it. This was stated in this novel.

Fourth, the boy was taught to act arbitrarily against the women. In this novel, there are many acts of violence against women, deviation husband, until the exploitation of women's bodies. The men are taught that responsible the head of the family although there is no boys in the family.

In this novel, it is also taught that women are not too dependent on men. Although from a family or having a husband with abundant wealth, a woman must live independently. Women must be willing to learn and work to earn their own income without the need to depend on men.

Basically, a novel is a story about an event or an experience. Events or experiences told by the author if they are able to invite the reader towards reflection. This is in line with Ibrahim and Saksomo's statement (1987: 182) that a good story in it has a life, both in the mind of the author and in the mind of the reader. A good story will be better if it can eventually touch the reader's heart so that the reader gets its own impression and message. In fact, the story is able to bring towards a reflection or processing of thoughts towards the reader.

The background analyzed in the *Tempurung* novel by Oka Rusmini is the setting of the place, the time, and the setting of the atmosphere. The place setting used in the *Tempurung* novel is a number of place names that indicate that the events in the story took place in Bali, namely temples, griya, and sanggah. The background of other places mentioned is in places that are commonly told in other novels. For example, in a river, in a hotel, in a hospital, at home, in a room, at a school, in a shop, on the road, at work, and on the terrace.

There are several time settings in the novel *Tempurung* by Oka Rusmini. There is a setting of time mentioned in a matter of days, namely morning, evening, and night. There is also a setting of time that is mentioned in a more complex matter, namely ten years later, since childhood, since that incident, since Pasung died, so mature, since the destruction, since my mother gave birth to a baby boy, and so on.

The setting of the atmosphere raised in this novel is the cultural atmosphere in Bali. What is told is the customs in Bali, the court system, and the lives of the people in this novel. First, things that are taboo are done while in the holy place told in this novel. Second, the people in Bali recognize the term *dead starch*, which means dead is wrong because of their own behavior. According to *adat*, such deaths cannot be harvested. Third, the marriage system. Fourth, the people in Bali also recognize the new ceremony when there are people who give birth to *buncing twins*, twin boys and girls. In addition, there are also backgrounds that show an atmosphere of joy, tension, sadness, and emotion

The setting depicted in the *Tempurung* novel is not only limited to pointing to a certain place and time. In the *Tempurung* novel, there are several depictions of essential things from one region. This is in accordance with the statement delivered by Jakob Soemardjo and Saini K.M. (1986: 76) that defining background is not only pointing to a particular place or time, but

also essential things from one region, to the type of dust, the thoughts of the people, their activities, and so on. In the *Tempurung* novel, there are thoughts of the Balinese people with all their activities that support the story setting.

The flow used in the *Tempurung* novel is the flow of flash back. The flash back flow in the *Tempurung* novel consists of three stages, namely the initial, middle, and final stages. In this novel, the flow of flash back is used to express the changes in emotions of the characters in more detail. The flow in this novel is rather complicated. This is due to the large number of figures. The life of each character is told in the story. The life story of a character can be inserted in the life story of another character. Therefore, it is necessary to be careful to understand the life stories of the characters told.

Thus, the position of the subject sided with the storyteller or who had the freedom to tell events while the object sided with the female figure in the novel "Tempurung" with all its limitations and shortcomings.

## **2. Factors Causing Gender Injustice towards Balinese Women that Are Found in Novel *Tempurung***

Sara Mills only writes about discourse theory but her focus is mainly on feminism and discusses how women are displayed in texts, both in novels, images, photographs or news (Yoce Aliah, 2009: 85).

*Tempurung* discusses the lives of Balinese women in the face of dogmas, customs, patrilineal traditions, and how women face their bodies as women who have different functions than men. There are demands for regeneration and the need for love and protection, making it difficult for women to face themselves and their environment. The story of approximately 14 women (Dayu, Saring, Glatik, Pidagda, Maya, Sipleg, Songi, Rimpig, Jelangga, Rosa, Nuryati, Nori, Zuraida, Sarah, et al) with different backgrounds is discussed alternately with what setting of Bali is accompanied by occult spices.

Exposure that being a Balinese woman is not easily apparent, it is shown by *Tempurung*. The descendants of the nobility of the Brahman caste (Dayu & Jelangga) are not free to make their own choices. However, the two were described as succeeding in breaking tradition and following their hearts to get love and marry men outside the caste (Javanese men) and different religions (Islam). In addition, the suffering of women is not only caused by poverty, men - both father and husband - but also by women themselves.

Songi, Sipleg, Glatik's sister, and Nori Ramayani are examples of lower-class women who suffer because of their parents and husbands. Songi is sold by parents as prostitutes & used as a child's machine by her husband. Sipleg was accompanied by his father when he was a child, sold parents to pay off debts and had a husband surrender until he lost his distended twins (twin boys-girls) who were considered the cause of disaster by residents. Glatik's sister was ignored by her father (more concerned with birds) and cheated on her husband, until finally miscarriages due to toxoplasma and suicide. Nori was ignored by her parents, was taken care of

by aunt (Zuraida), was offered as a prostitute by Ida, and was married to a rich man who had a wife and 2 children (p. 394).

While Glatik and Rosa were depressed because of their father's apathy, even though Rosa was born into a family and lived in France. Glatik also had a father's hand (p. 47) and the death of his father (residents suspect Glatik killed him even though there was no evidence found). Saring, Arsiki, Songi, Sipleg, and Nuryati suffered because of their husband's actions. The confinement of women in welcoming freedom was demonstrated by Arsiki-Putu and Songi-Sipleg. Arsiki is not ready to have an open minded daughter. He was more defensive of Made, his son who was lazing and playing girls rather than supporting Putu's idea - only because Made was a man and lived as his father's successor (p. 205). While Songi was hostile to Sipleg as the only living child even though Sipleg wanted to avenge Songi's suffering from Sager. Songi is more defending her husband's butcher rather than supporting her child, fellow women. In fact, as oppressed Songi grew to become a new Oppressor of Sipleg.

Farida (2007) argues that Balinese people are influenced by the caste or clan system, as much as possible the marriage is carried out with equal or caste. This is done in order to maintain the purity of the castle. If the marriage outside of his castle or marriage from two different castes will cause various problems in his life. His family will act decisively, starting from being ostracized from the family environment to being not recognized as a child because they are considered to violate the caste law and demean the caste. Balinese people adhere to the patrilineal system in the family, men as family leaders.

Gender injustice that befell women occurs due to several factors behind it. Factors that cause gender injustice found in Oka Rusmini's *Tempurung* novel are cultural factors and caste factors which are still inherent in Balinese society.

### **3. The Criticism of Local Literature Reviewing the Sociohistorical Approach of Authors in the "Shell" Novel According to the views of Sara Mills**

#### **a. Historical Approach**

Historical approach is an approach that emphasizes the understanding of the biography of the author, the background of historical events underlying the period of the realization of literary creativity that is read and about how the development of the life of creation and the life of literature itself in general from time to time.

This historicism was first developed in Germany in the 19th century and then expanded to England and America. The important figure of historicism is Hippolyte A. Taine, a French national who lived in 1828 to 1893. According to Taine there are three important components in the flow of historicism, namely: (1) race, (2) environment, and (3) momentum.

Race, including matters relating to ethnicity and genetics. Environment is matters relating to the area of residence while momentum is a major event that occurred at that time.

#### **b. Biography of Oka Rusmini**

Named Native Ida Ayu Oka Rusmini, born in Jakarta, July 11, 1967. Raised with a strong and growing Balinese culture in her living environment which is demanded to behave more orderly, polite and civilized, and must be clever to make Hindu religious ceremonies and so on. This is because he is still of Brahmin descent. His mother's grandfather was a lurah in the Dutch era who was adept at reading ancient books and had occult knowledge. His father's grandfather was the maker of pratima (sacred statues). His father's grandmother was very familiar with the history of the griya who also liked to talk about the ins and outs of black magic.

His childhood was spent more in Jakarta. Towards adolescence he settled in Depansar, Bali. When sitting at SMP 1 Denpasar, Oka had been active in literary activities in his school under the auspices of Sanggar Cipta Budaya asuhan poet G.M. Sukawidana who was also an Indonesian language teacher at the time. Since middle school and high school, he also likes to write short stories and adolescent stories that are often published in the Bali Post. Even the *Kenanga* novel published in 2003, he wrote when he was in high school. His name began to be known to the literary public in Bali when he diligently sent his poems to the Balinese literary room post raised by Umbu Landu Paranggi. Poems can be seen initially in *Rindu Anak mendulang kasih* (1987), a book collection of poems by members of the *Sanggar Cipta Budaya* that also received special attention from Fuad Hasan.

After completing his education at the Indonesian Literature Department, Faculty of Letters, Udayana University, he later worked as a journalist at the Bali Post. Many works were born from his hands. His works are often themed things that are considered phenomenal and often even controversial, because they raise a number of issues of old Balinese customs and traditions that are detrimental to women, especially in the neighborhood of the church, home of Brahmins. He straightforwardly broke the taboo, explained the issue of sex and erotica clearly.

Oka Rusmini's name began to shine since her novel *Earth Dance* (2000) was launched. The novel which carries the issue of feminism by explaining the issue of Balinese women in the cultural and religious (Hindu) entanglement makes the name of Oka Rusmini fluttering in the homeland of literature, even though the writer's gait born July 11, 1967 has begun long before. His first published work was *Tree Monologue* (1997) in the form of a collection of short stories (short stories). Next, his other works, both in the form of poetry and prose, continue to flow. Some of them even get the best award.

The cheerful nature of the wife of the poet and essayist Arief Bagus Prasetyo is in stark contrast to her childhood which is not too sweet to remember. His parents divorced when Oka was 6 years old. He was then raised by his father who later remarried. As a daughter of a broken home product, Oka grew "alone". No mother or sister - she is the eldest child of 2 siblings - who can be invited to confide in. Only to his diary Oka spilled all of his heart down.

The trauma of her parents' divorce had made Oka intend not to marry. However, the hardness of his heart was melted by the love of a Javanese man who is now her husband. From their marriage, the Pasha Renaisan was born (6). This marriage must be "paid" dearly by the Brahmin caste Oka. He must accept the fate of his imagined female figures: "banished" from the family for marrying a Muslim man (different castes). He then decided to convert to Islam.



Besides continuing to write, Oka Rusmini also worked as a fashion editor at Bali Post, the largest local newspaper in Bali. Occasionally he also attended invitations as speakers at national and international literary forums such as the Ubud Writers and Readers Festival in Bali and the Winternachten Literature Festival in the Netherlands some time ago. He was also invited as a guest writer at the University of Hamburg, Germany (2003).

Oka's writing skills need not be doubted anymore. Various awards have been achieved. Started in 1994 when his short story entitled "Putu Menolong God" was chosen as the best short story of Femina magazine. Followed by "Sagra" who won the novelet competition in the same magazine in 1998. Then the turn of the literary magazine Horison rewarded his short story, "Pemahat Abad" as the best short story 1990-2000. Then in 2003 he was named the "Recipient of the 2003 Literary Writing Award" thanks to the Tarian Bumi novel.

### c. Author's position from Sosiohistoris Novel Tempurung

Based on a brief explanation through the author's biography, it can be analyzed in biographical and historical literary criticism in the novel, including the following.

The author's personal life background affects Novel Tempurung by Oka Rusmini

#### 1. Dayu, the main character in this novel is a descendant of Brahmins.

... "Gas! Mrs. Dayu! "

(People still call me Dayu, short for Ida Ayu. The name of the greatness that I have to bear because I was born from a brahmana family. My father, the man who holds the title Ida Bagus married a woman Ida Ayu. It is said that my degree is very high because I was born from a woman's womb with the title Ida Ayu, so rust my nobility is very high. (Rusmini, 2017: 6)

When viewed from the biography of Oka Rusmini and Dayu figures there are similarities in social status. Oka Rusmini grew up with a strong and growing Balinese culture in her living environment which was demanded to behave more orderly, polite and civilized, and had to be good at making Hindu religious ceremonies and so on. That is because he is still a descendant of Brahmins. Illustration in the novel, the character of Dayu is also of a high social status, namely from the Brahmana caste.

#### 2. The parents of Dayu leaders divorced when Dayu was 8 years old

Bapak was busy as a soldier who always worked out of the area for months. My sister and I almost never knew her figure. Especially when I was eight years old, my father and mother's marriage broke up. My mother ran away with another man. A man who once cared for me. (Rusmini, 2017: 150)

There is a similarity of stories experienced by the character Dayu with Oka Rusmini, namely divorce parents. Oka's parents divorced when Oka was 6 years old. Whereas in the novel Dayu's parents are told to divorce when Dayu is 8 years old.

### 3. Dayu leaders marry Javanese people

I have married a man outside my caste and religion (Rusmini, 2017: 16)

"You made a fire in the shop."

"What fire?"

Are you married to Agus? "

Yes, what is the current condition of the house? "(Rusmini, 2017: 162)

His son is four people, the first is my husband, Agus Widagdo works in Jakarta, living in Bandung.

There are similarities in the story of the daily life of the writer with the characters in the novel. The figure of Dayu in the *Tempurung* novel is described as marrying a man from Java named Agus Widagdo who is a Muslim. In real life Oka Rusmini married a Javanese Muslim man named Arief Bagus Prasetyo.

### 4. Figure Dayu and husband are fans of literature

When we first met, we were only two human children who were fans of literature. I like to read poetry, my man likes to write poetry. We met at a poetry festival. (Rusmini, 2017: 149)

Oka Rusmini is a poet and her husband is both poet and essayist. In the story of Dayu and her husband described as a fan of literature like the reality in the life of Oka Rusmini and her husband.

### 5. The character of Dayu was banished by his family for marrying a different caste

"Nighttime pole works, *Atu*."

(The woman is sometimes happy to call me *atu* stands for queen. An honor call for a Balinese woman with Brahmin caste. I often say to her, don't call me that, because now I'm no longer an *Ida Ayu*. I've married a man outside my caste and religion. In community relations, I have no right to have special privileges. (Rusmini, 2017: 16)

I dumped my big family. Nobody wants to know me anymore. Maybe they think my rust is lower than them (Rusmini, 2017: 150)

Dayu's character was banished by his extended family for marrying men of different caste and religion. This also happened in the life of Oka Rusmini. This marriage must be "paid" dearly by the Brahmin caste Oka. He must accept the fate of his imagined female figures (Bali):

"banished" from the family for marrying a Muslim man (different castes). He then decided to convert to Islam.

**Social situation during the *Tempurung* novel:**

1. There is no need for differences in rights between men and women. Gender differences should not be the basis for discrimination and marginalization of women. The difference in rights between women and men is clearly illustrated in this novel. This is illustrated in the story of the desire of a father to have a son who is considered to be able to raise the dignity of the family. When his wife had not given birth to a son, the husband still forced his wife to become pregnant to give birth to a son. Even born girls don't get attention. This was raised by the author with the intention that girls and boys be equalized in the family.
2. A mother is not worth selling her daughter. This seems to illustrate that girls can be used as gold mines by exploiting their bodies. Even though the family economy is in a very apprehensive situation, a mother should not do that dishonorable act.
3. Men are also taught not to act arbitrarily against women. In this novel, there are still many acts of violence against women, abuse of husbands, and exploitation of women's bodies. Men are taught to be accountable to the family even though there are no sons in the family.
4. Women are not too dependent on men. Although from a family or having a husband with abundant wealth, a woman must live independently. Women must be willing to learn and work to earn their own income without the need to depend on men.

**CONCLUSION**

Based on the discussion above, there are a number of things that were concluded in this study. First, the dominant form of gender injustice in the *Tempurung* novel is violence. Women are used as objects of violence by men because men feel powerful over women's lives.

Of all the forms of gender injustice found in the *Tempurung* novel show that the dominance of patriarchy is a separate reason for the emergence of injustices that afflict female figures. Second, the factors that dominate the occurrence of gender injustice towards Balinese women in the *Tempurung* novel are cultural factors. Balinese people adhere to a patrilineal kinship system that places the position of men higher than women. Women must respect and respect men, while men do not always want to respect women. Customary rules in Bali also put women in a cornered position. Third, when viewed from the biography of Oka Rusmini and Dayu figures there are similarities in social status. Oka Rusmini grew up with a strong and growing Balinese culture in her living environment which was demanded to behave more

orderly, polite and civilized, and had to be good at making Hindu religious ceremonies and so on. That is because he is still a descendant of Brahmins.

Historical approach is an approach that emphasizes the understanding of the biography of the author, the background of historical events underlying the period of the realization of literary creativity that is read and about how the development of the life of creation and the life of literature itself in general from time to time.

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