



A GENDER DISCRIMINATION DISCOURSE IN THE TEXT OF LAKON LUDRUK TRENGGILING SISIK EMAS BY KARTOLO

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Abstract: This research focuses on gender discrimination contained in the text of traditional ludruk art plays developed in East Java. The purpose of this study is to describe gender discrimination contained in the text of the traditional ludruk art play that developed in East Java. Sara Mills' Critical Discourse Analysis model is used as the theoretical basis in analyzing the object. The method used in this research is descriptive qualitative method. The material object in this research is the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo. The formal object in this research is the dialog in the text or discourse containing gender discrimination contained in the lakon ludruk entitled *Trenggiling Sisik Emas* by Kartolo. The data collection technique used in this research is literature study. Based on the research conducted, it is found that (1) characters in the subject position experience gender discrimination in the form of subordination and violence, (2) characters in the object position experience gender discrimination in the form of violence, and (3) the position of readers who are invited to side with the practice of subordination and violence against women.

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1. INTRODUCTION

Traditional arts are still a relevant research topic today. This is because traditional arts research can not only help preserve local culture and encourage the development of traditional arts as a valuable cultural heritage, but can also increase people's appreciation and understanding of traditional arts, thus motivating people to learn and preserve them. (Setyaningrum & Diah, 2018; Siburian et al., 2021; Sutarto, 2004; Tjahyadi, Andayani, et al., 2020b; Tjahyadi, Wafa, et al., 2020). (Setyaningrum & Diah, 2018; Siburian et al., 2021; Sudikan, 2004; Tjahyadi et al., 2019; Tjahyadi, Andayani, et al., 2020b; Tjahyadi, Wafa, et al., 2020). Therefore, traditional arts research is still relevant as a research topic today.

Traditional art is an art form created by people who live in a traditional culture. These art forms are passed down from generation to generation and have existed for a long time in a particular region or culture. Traditional art is usually related to community life, customs, beliefs, and cultural values that apply in a particular region or community. Therefore, traditional arts are an important part of cultural identity and symbolize the cultural diversity of a society. (Ahimsa-Putra, 2015; Koentjaraningrat, 2009; Sedyawati, 2002; Setyaningrum & Diah, 2018; Tjahyadi et al., 2019; Tjahyadi, Andayani, et al., 2020b; Tjahyadi, Wafa, et al., 2020).

East Java is a region that has a wealth of culture and traditional arts. This wealth is due to the existence of East Java as a region that has cultural diversity. According to Sutarto (2004) East Java is a heterogeneous cultural region. This can be seen in the



existence of East Java which has ten subcultures. The existence of these ten subcultures makes East Java have a variety of traditional art forms due to its cultural heterogeneity. One of the traditional art forms found in East Java is ludruk.

Ludruk is a traditional drama performance art form originating from East Java. Ludruk developed in the Arek sub-culture in East Java. Ludruk is performed by an art group on a stage. In every Ludruk performance, the stories presented are stories about the daily life of the community and stories of heroes. In presenting the story, Ludruk, uses the Javanese language used by the lower-class East Javanese people in their daily lives. This makes Ludruk a popular traditional art form in East Java. (Peacock, 1968; Purnomo, 2021, 2022; Supriyanto, 2018).

This study chooses gender discrimination described in the text of lakon ludruk *Trenggiling Sisik Emas* by Kartolo as the research topic. The selection of the research topic is based on two factors. The first factor is gender discrimination. Indonesia is a cultural region that adheres to a patriarchal socio-cultural system. In simple terms, patriarchy can be understood as a socio-cultural system that positions men as the main power holder and dominant in various roles in society. This male dominance causes women to experience subordination in the patriarchal socio-cultural system. (Apriliandra & Krisnani, 2021; Asri & Hayati, 2019; D. M. Dewi, 2019; Eleanora & Supriyanto, 2020).. Therefore, in various societies that embrace patriarchy as a socio-cultural system, gender discrimination often occurs. It is also the case in Indonesian society to date.

Gender discrimination can be understood as unfair or different treatment of a person or group of people based on their sex. Gender discrimination can include the denial or exclusion of a person from the same opportunities or rights as others, such as employment opportunities, education, or access to public services, as well as abuse of power or other ill-treatment, such as harassment or violence. Gender discrimination is a form of human rights violation that can thwart the establishment of gender equality and social justice. (Amin, 2015; Butler, 1999; Dwivedi, 2015; Fakhri, 2013; Muallimah & Yusuf, 2022; Muchtar & Nurizzati, 2023; Rosyid, 2020; Widarwati et al., 2021)..

In Indonesian society, gender discrimination against women still occurs today. As a society that adheres to a patriarchal system, the practice of discrimination against women by men, the restriction of access rights to women in education and the economy by men, and even the embedding of gender stereotypes that women are weak creatures and unable to think critically still occur. (Apriliandra & Krisnani, 2021; Asri & Hayati, 2019; D. M. Dewi, 2019; Eleanora & Supriyanto, 2020; Muchtar & Nurizzati, 2023; Rosyid, 2020; Sulistyowati, 2020; Widarwati et al., 2021).. This, of course, needs to receive attention, so that gender discrimination against women no longer occurs. Therefore, this research needs to be conducted so that people gain awareness about the importance of gender equality for the mental development of Indonesian society.

The second factor that prompted this research was the performance aspect of Cak Kartolo's ludruk play *Trenggiling Sisik Emas*. The play is a ludruk play produced by Cak Kartolo's ludruk group in 1994. In its production, the play is a form of innovation from Cak Kartolo's ludruk group. The innovation can be seen in the attempt to combine ludruk-style gamelan music with modern mixed-

sari-style gamelan music. In addition, the play has never been studied. Therefore, the play has the feasibility to be researched.

The third factor that prompted this research was Cak Kartolo. Born in Pasuruan in 1947, Cak Kartolo is an East Java ludruk artist. Since the 1960s, Cak Kartolo has been actively performing ludruk in East Java. Together with the ludruk group Kartolo CS, Cak Kartolo's name cannot be separated from the development of ludruk art in the 1980s. Together with his ludruk group, Cak Kartolo innovated by presenting a more concise form of ludruk presented in the form of audio cassette recordings. To this day, Cak Kartolo is still considered a ludruk figure in East Java. (Hafidi, 2023; Jindan, 2019; Mukaromah, 2018).. Based on the explanation above, research on Cak Kartolo's work is worth doing.

The theory used as the basis for analysis in this research is Sara Mills' Critical Discourse Analysis theory. In general, Sara Mills' Critical Discourse Analysis theory can be understood as a discourse theory that understands language not as something neutral and objective. In this theory, language is understood as an instrument of power used to construct and maintain social hierarchy. Therefore, in this theory, the practice of language is understood not as a neutral and objective communication practice, but as a practice of forming discourse that takes sides and has interests. (Mills & Mullany, 2011; Mills, 1995, 1997; Widiyaningrum, 2021; Widjanarko, 2023)..

Sarah Mills' Critical Wacan Analysis model understands the level of subject-object position contains an analysis of the events seen from what perspective the events are seen. Who is positioned as the storyteller (subject) and who is positioned as the object being told. The subject-object position will determine the form of text that is present in society, for example, someone who has a high position is featured in the text. Sara also understands that the position of the reader is also important in the text, according to her, the reader is not considered merely as a party who only receives the text, but also participates in the transaction as seen in the text (Mills & Mullany, 2011). (Mills & Mullany, 2011; Mills, 1995, 1997; Widjanarko, 2023)..

2. METHOD

This research is a qualitative research. Descriptive qualitative is a research procedure that produces descriptive data in the form of written or spoken words from people and observed behaviors. (Denzin et al., 2018; Moleong, 2013; Tjahyadi, Andayani, et al., 2020).. The data in this study are in the form of words, phrases, and sentences that are dialog in the text or discourse containing gender discrimination contained in the text of the lakon ludruk entitled *Trenggiling Sisik Emas* by Kartolo. The data collection technique in this study was carried out by reading, understanding, recording, and identifying gender discrimination in the characters in the text of the lakon ludruk entitled *Trenggiling Sisik Emas* by Kartolo. using Sara Mills' perspective which includes, the position of the subject on the character against gender discrimination, the position of the object on the character against gender discrimination, and the position of the reader on the character against gender discrimination.

In this research, the data analysis technique is based on Sara Mills' perspective. In analyzing the data, this research has stages including: (1) classifying the data that has been identified regarding gender discrimination in the characters in the text of the ludruk play

titled *Trenggiling Sisik Emas* by Kartolo, (2) analyzing the data on gender discrimination in the characters in the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo, (3) interpreting the results of the analysis regarding gender discrimination in the characters in the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo, and (4) concluding the research results. The technique of presenting data is done with informal techniques. This is because the analyzed data is presented with ordinary words.

3. RESULTS AND DISCUSSION

3.1 Results

Subject's Position on Gender Discrimination in Kartolo's Lakon Ludruk *Trenggiling Sisik Emas* through Sara Mills' Perspective

Subordination

In the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo, there are data related to figures who are positioned as subjects who receive gender discrimination in the form of subordination. This is as shown in the following quote.

Data 3:

Gusti Putri Patih: The bed is already in the mattress, Kangmas.
(Kartolo, 1994: 18.10-18.14)
(Gusti Putri Patih: "I have sewn the mattress, Kangmas)

In the data excerpt 3, it appears that the character Gusti Putri Patih is positioned as a subject and receives gender discrimination in the form of subordination. The positioning of Gusti Putri Patih's character is caused by the character's existence as a dialog speaker in the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo. According to Mills (1997) subject position is the position of the speaker in the text.

Gender discrimination in the form of subordination is seen in the presence of the word "tisik" (sewing) in the dialog quote. The word indicates that Gusti Putri Patih's character receives degrading treatment by positioning herself as a subject who must do domestic work, namely taking care of the contents of the house. In the gender discrimination paradigm, taking care of the contents of the house that are assigned to women is a form of domestication subordination.

Subordination is understood as the judgment or assumption of men that devalues women. (Amin, 2015; Butler, 1999; Dwivedi, 2015; Fakhri, 2013; Kemenpppa.go.id, 2023; Muallimah & Yusuf, 2022; Muchtar & Nurizzati, 2023).. This subordination is formed and perpetuated through the patriarchal system in society. Patriarchy is a social system in which men hold dominant political, economic and social power, while women are often placed in a lower position in the hierarchy of power. In this system, an inferior or marginalized position is experienced by women in a social structure dominated by men. (Apriliandra & Krisnani, 2021; Asri & Hayati, 2019; Butler, 1999; D. M. Dewi, 2019; Eleanora & Supriyanto, 2020; Nisak & Sugiharti, 2020; Widarwati et al., 2021)..

One form of male subordination of women is domestication. By definition, domestication can be understood as a socio-cultural practice that positions women's roles as limited to domestic duties or family care. In domestication, women do not have production and

economic rights. (S. Dewi & Primasti, 2022; Fairuza et al., 2022; Sopamena, 2020).

The subordination and domestication of women are closely related in the context of gender violence. The domestication of women refers to a social and cultural process in which women's traditional roles and responsibilities are limited to the household, family care, and domestic work. This includes the expectation that women should be mothers, wives, housekeepers, and care providers, while men are regarded as family caretakers and leaders. (S. Dewi & Primasti, 2022; Fairuza et al., 2022; Sopamena, 2020; Widarwati et al., 2021).

Violence

In the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo, there are data related to figures who are positioned as subjects who receive gender discrimination in the form of violence. This is as shown in the following quote.

Data 5:

*Gusti Putri Patih: Ndro, ojek.
on the shoulders of two people? I arrived
endi?
(Kartolo, 1994: 19-56-20.02)
(Gusti Putri Patih: Ndro, take an ojek.
A threesome? Where did I ride?)*

In the excerpt of data 5, it appears that the character Gusti Putri Patih is positioned as a subject and gets gender discrimination in the form of violence. The character Gusti Putri Patih can be positioned as a subject determined by the use of pronomina or pronoun "I" in the dialog excerpt contained in data 5. The violence experienced by the character Gusti Putri Patih is non-physical violence. The dialog is spoken by the character Gusti Putri Patih who is invited by Tumenggung Sapari to go to the Kraton by riding an ojek with two other male characters. The words "*Ndro, ojek ride by wong telu? Where am I?*" (*Ndro, ojek ridden by three people? Where am I?*) signifies the anxiety of Gusti Putri Patih's character who feels that she has been treated badly, in the form of symbolic sexual harassment from Tumenggung Sapari.

Violence against women is a form of gender discrimination. In the practice of gender discrimination, forms of violence against women are divided into two forms, namely: (1) physical violence, and (2) non-physical violence. Physical violence relates to the practice of violence perpetrated by men against women physically, such as beatings, rape, etc. Non-physical violence relates to verbal or symbolic violence. It is violence perpetrated by men against women through the practice of language use. In this violence, women try to be emotionally hurt by men, so that women feel as objects and lose comfort, as well as a feeling of security as a person. (Amin, 2015; Butler, 1999; Dwita, 2020; Dwivedi, 2015; Kemenpppa.go.id, 2023; Putri et al., 2021).

In addition to data 5, gender discrimination in the form of violence in the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo also appears in the event when the loyalty and chastity of Gusti Putri Patih is doubted by Patih Kartolo. This is as shown in the following quote.

Data 9:

*Gusti Patih Putri: Ngene you know, sir.
Gusti Ratu iku kudu seneng karo
me, arepe ngerabi aku. Until I
dirudho peksa. But, I don't
I'm willing, sir. Wong I wis duwe
bojo. How come I keep getting picked on,
pulled and tugged, and then tested. I
I don't want to, sir. I'll keep this up.
mlayu, sir
(Kartolo, 1994: 52.37--52.48)
(Gusti Putri Patih: You know, sir.
Gusti Ratu likes me, wants
marry me. Until I was forced.
But, I don't want to, sir, right?
already married. How come I keep
forced, pulled,
squeezed. I don't want to,
Sir. This is how I keep running away
yourself, sir).*

In the excerpt of data 9, it appears that the character Gusti Putri Patih is positioned as a subject and gets gender discrimination in the form of violence. The character of Gusti Putri Patih can be positioned as a subject which is determined by the use of pronomina or pronoun "I" in the dialog excerpt contained in data 9. The violence obtained by the character of Gusti Putri Patih is physical violence. It can be seen in the words "Until I was dirudho peksa. But, I don't want to, sir. Wong wis duwe bojo. How come I kept being forced, pulled, and tested." (Until I was forced. But I didn't want to, sir. I already have a husband. How come I keep being forced, pulled, and squeezed) which is contained in the dialog of Gusti Putri Patih's character.

The utterance is a speech that indicates the physical coercion imposed on Gusti Putri Patih by Gusti Ratu. The incident is a form of physical violence committed by Gusti Ratu, who is male, to Gusti Putri Patih, who is female. In this event, Gusti Putri Patih is characterized as a person who can be subjected to gender discrimination in the form of physical violence practices by Gusti Ratu.

In addition to physical violence, the text of Kartolo's ludruk play *Trenggiling Sisik Emas* also depicts gender discrimination in the form of non-physical violence or verbal violence. This is as shown in the following quote.

Data 11:

*Gusti Patih Putri: Saestu, kulo
You don't love Kanjeng.
Queen. Menawi
Kangmas mboten percados,
please let me be defiled. Ah...
(Kartolo, 1994: 52.37--52.48)*

*(Gusti Putri Patih: Indeed, I do.
no love for His Majesty the Queen.
If, Kangmas, you don't believe me,
please have me killed. Ah...)*

In the excerpt of data 11, it appears that the character Gusti Putri Patih is positioned as a subject and receives gender discrimination in the form of violence. The character of Gusti Putri Patih can be positioned as a subject, which is determined by the use of the pronomina or pronoun "I" in the dialog excerpt contained in data 11. The violence experienced by the character Gusti Putri Patih is non-physical violence or verbal violence. The violence can be seen in the words "mongggo kula dipun pejahi. Ah..." (Please kill me. Ah...). The sentence indicates that the character Gusti Putri Patih was treated with verbal violence by her husband, Patih Kartolo. This resulted in a sense of distrust and hurt for the character Gusti Putri Patih.

The Position of Objects on Figures against Gender Discrimination in the text of Lakon Ludruk *Trenggiling Sisik Emas* by Kartolo through the Perspective of Sara Mills

Subordination

In the text of the play *Trenggiling Sisik Emas*, the character Gusti Putri Patih is positioned as an object and receives gender discrimination in the form of subordination. This is as shown in the following quote.

Data 2:

*Patih Kartolo: Diajeng, yaapa
by you nata kasur?
(Kartolo, 1994: 16.25-16.30)*

*(Patih Kartolo: Diajeng, how
your job is to make the beds?)*

In Excerpt 2, it can be seen that the character Patih Kartolo positions the character Gusti Putri Patih as an object. This can be seen in the use of the word "diajeng" (sister) which is a nickname for women in Javanese. In addition to positioning Gusti Putri Patih as an object, Patih Kartolo also applies gender discrimination in the form of subordination to Gusti Putri Patih. This can be seen in the line "yaapa bymu nata kasur?" in Patih Kartolo's dialog to Gusti Putri Patih. The utterance marks a form of subordination in the form of domestication of Gusti Putri Patih by Patih Kartolo.

Violence

In the text of the play *Trenggiling Sisik Emas*, there is a positioning of the character Gusti Putri Patih as an object of gender discrimination in the form of violence. The forms of violence experienced by the character Gusti Putri Patih in the text of the play are physical violence and non-physical violence. The physical violence experienced by the character Gusti Putri Patih in the text of the play can be seen in the following quote.

Data 8:

*Gusti Ratu: How are you now, will you?
po ora? You don't want to?
Ra gelem! (forcibly pulling the arm
Gusti Putri) Oh, cone.*

Wow, I'm so tired of BHne tok iki.
(Kartolo, 1994: 42.12-42.28)

(Gusti Ratu: How are you,
Will you or won't you? You don't want to?
No way! (forcefully pulls on the arm
Gusti Putri Patih) Oh, let go.
Wow, I achieved that only
It's just the bra).

The dialog excerpt contained in data 8 is taken from the dialog spoken by Gusti Ratu to Gusti Putri Patih when Gusti Putri Patih imposed her will on Gusti Putri Patih. In the dialog excerpt in data 8, the character Gusti Putri Patih is positioned as an object and receives gender discrimination in the form of physical violence from the character Gusti Ratu. The positioning of Gusti Putri Patih as an object can be seen in the presence of the word "kowe" (you) as a pronomina or personal pronoun. The physical violence experienced by the character Gusti Putri Patih can be seen in the event of physical coercion marked by the scene of the forced withdrawal of the arm of the character Gusti Putri Patih by the character Gusti Ratu.

In addition to physical violence by Gusti Ratu, Gusti Putri Patih also experienced physical violence by her husband, Patih Kartolo. This is as shown in the following quote.

Data 10:

*Patih Kartolo: Awakmu menyang
kraton, why even become kudu
happy karo Ratune, karerpmu
What? You're talking
You're not trusted! (while
hitting)
(Kartolo, 1994: 50.36--50.42)*

(Patih Kartolo: You go to
Kraton, how come I feel like
with his Queen, what do you want?
Already, your speech is not
unbelievable! (while hitting)

In the data excerpt 10, it appears that the character Gusti Putri Patih is positioned as an object and receives gender discrimination in the form of physical violence. The positioning of Gusti Putri Patih can be seen in the use of the word "you" in the dialog spoken by Patih Kartolo. The physical violence in the quote can be seen in the scene of the beating carried out by Patih Kartolo to the character Gusti Putri Patih.

In the text of Kartolo's play *Trenggiling Sisik Emas*, the character Gusti Putri Patih, in the object position, not only experiences physical violence, but also non-physical violence. The character of Gusti Putri Patih experiences non-physical violence in the form of verbal violence or symbolic violence that places the character of Gusti Putri Patih as the object of harassment practices. This is shown in the following quote.

Data 1:

*Endro, Patih Kartolo's errand boy:
Gusti Putri Patih menika teksih
wash. I'm looking forward to it.
(Kartolo, 1994: 15-20-15.27)*

*(Endro, Patih Kartolo's errand boy:
Gusti Putri Patih is still bathing.
I took a peek earlier).*

In the dialog excerpt contained in data 1, it appears that the character Gusti Putri Patih experienced positioning as an object and received gender discrimination in the form of verbal violence. The verbal violence was committed by Endro by positioning Gusti Putri Patih as an object of sexual harassment. Bathing is a private event. The act of peeping by Endro when Gusti Putri Patih is taking a bath is a form of violation of privacy. When the violation is conveyed in the act of communication, the violation turns into verbal violence that places Gusti Putri Patih as a person who has no privacy.

The verbal violence experienced by Gusti Putri Patih in her position as an object can also be seen when Tumenggung Sapari invites Gusti Putri Patih to also go to the Kraton. This is as shown in the following quote.

Data 4:

*Tumenggung Sapari: Lha nek
ngojek, monggo ditumpaki tiyang
tigo, Gusti, kados kedum rata,
Gusti.
(Kartolo, 1994: 19.52-19.56)*

*(Endro: If you take a motorcycle taxi,
three people please, Gusti,
so that it can be divided equally).*

In Excerpt 4, it can be seen that Tumenggung Sapari positioned Gusti Putri Patih as an object of gender discrimination in the form of verbal violence. The verbal violence committed by Tumenggung Sapari to Gusti Putri Patih is marked by the symbolization of Gusti Putri Patih as something that can be "ditumpaki tiyang tiga" (ridden by three people). This shows the image of Gusti Putri Patih as a woman who can be exploited by Tumenggung Sapari who is male.

Readers' Position on the Figure against Gender Discrimination in the text of Lakon Ludruk *Trenggiling Sisik Emas* by Kartolo through Sara Mills' Perspective

Subordination

In Sara Mills' Critical Discourse Analysis theory, the text is understood as a product or result of negotiations between the writer and the reader. In this theory, the reader is placed not only as a party who receives the text, but also a party who participates in transactions with the text. This positioning can be seen in the presence of greetings or mentions in the text.

In the text of Kartolo's play *Trenggiling Sisik Emas*, the reader's favor to the character of Gusti Patih who subordinates the character of Gusti Putri Patih is shown in the use of the greeting word Kangmas

which means brother to refer to the character of Gusti Patih and the word Diajeng which means sister to the character of Gusti Putri Patih. It is as shown in the quotation below..:

Data 3:

*Gusti Putri Patih: Kasuripun
sampun dalem tisik, Kangmas
(Kartolo, 1994: 18.10-18.14)
(Gusti Putri Patih: 'The bed.
I've sewn it, Kangmas)*

Data 2:

*Patih Kartolo: Diajeng, yaapa
by you nata kasur?
(Kartolo, 1994: 16.25-16.30)
(Patih Kartolo: Diajeng, how
your job is to make the beds?)*

The use of the word Kangmas, which is hierarchically higher than the word Diajeng in Javanese, causes the formation of a discourse meaning that places Gusti Patih as a representation of the male gender in a higher position than the character Gusti Putri Patih who is a representation of a female character. Based on the explanation above, it appears that, in the text of Kartolo's play *Trenggiling Sisik Emasi*, the reader is invited to side with the character Gusti Patih who subordinates the character Gusti Putri Patih. Therefore, the text of Kartolo's *Trenggiling Sisik Emasi* is a play that invites readers to commit gender discrimination in the form of subordination against women.

Violence

In the text of Kartolo's play *Trenggiling Sisik Emasi*, the practice of violence against the character Gusti Putri Patih is not only when the character is in the subject position, but also when the character is in the object position. In the subject position, the practice of violence against Gusti Putri Patih can be seen in the following quote.

Data 5:

*Gusti Putri Patih: Ndro, ojek.
on the shoulders of two people? I arrived
endi?
(Kartolo, 1994: 19-56-20.02)
(Gusti Putri Patih: Ndro, take an ojek.
A threesome? Where did I ride?)*

In the excerpt of data 5, it appears that the character Gusti Putri Patih is positioned as a subject and gets gender discrimination in the form of violence. The character Gusti Putri Patih can be positioned as a subject determined by the use of pronomina or pronoun "I" in the dialog excerpt contained in data 5. The violence experienced by the character Gusti Putri Patih is non-physical violence. The dialog is spoken by the character Gusti Putri Patih who is invited by Tumenggung Sapari to go to the Kraton by riding an ojek with two other male characters. The words "*Ndro, ojek ride by wong telu? Where am I?*" (*Ndro, ojek ridden by three people? Where am I?*) signifies the anxiety of Gusti Putri Patih's character who feels that she

has been treated badly, in the form of symbolic sexual harassment from Tumenggung Sapari.

In addition to data 5, gender discrimination in the form of violence in the text of the ludruk play titled *Trenggiling Sisik Emas* by Kartolo also appears in the event when the loyalty and chastity of Gusti Putri Patih is doubted by Patih Kartolo. This is as shown in the following quote.

Data 9:

Gusti Putri Patih: Ngene you know, sir.
Gusti Ratu iku kudu seneng karo
me, arepe ngerabi aku. Until I
dirudho peksa. But, I don't
I'm willing, sir. Wong I wis duwe
bojo. How come I keep getting picked on,
pulled, and then tested. I
I don't want to, sir. I'll keep this up.
mlayu, sir
(Kartolo, 1994: 52.37--52.48)

(Gusti Putri Patih: You know, sir.
Gusti Ratu likes me, wants
marry me. Until I was forced.
But, I don't want to, sir, right?
already married. How come I keep
forced, tugged, squeezed-
squeeze. I don't want to, sir. This is
I keep running away, sir.)

In the excerpt of data 9, it appears that the character Gusti Putri Patih is positioned as a subject and gets gender discrimination in the form of violence. The character Gusti Putri Patih can be positioned as a subject determined by the use of pronomina or pronoun "I" in the dialog excerpt contained in data 9. The violence obtained by the character Gusti Putri Patih is physical violence. It can be seen in the words "Until I was dirudho peksa. But, I don't want to, sir. Wong wis duwe bojo. How come I keep getting pushed, pulled, and tested." (Until I was forced. But I didn't want to, sir. I already have a husband. How come I keep being forced, pulled, and squeezed) which is contained in the dialog of Gusti Putri Patih's character.

In addition to physical violence, the text of Kartolo's ludruk play *Trenggiling Sisik Emas* also depicts gender discrimination in the form of non-physical violence or verbal violence. This is as shown in the following quote.

Data 11:

Gusti Putri Patih: Saestu, kulo
You don't love Kanjeng.
Queen. Menawi Kangmas mboten
percados, mongggo kula dipun
jahi. Ah...
(Kartolo, 1994: 52.37--52.48)

(Gusti Putri Patih: Indeed, I do.
no love for His Majesty the Queen.
If, Kangmas, you don't believe me,

please have me killed. Ah...)

In the excerpt of data 11, it appears that the character Gusti Putri Patih is positioned as a subject and gets gender discrimination in the form of violence. The character of Gusti Putri Patih can be positioned as a subject, which is determined by the use of the pronomina or pronoun "I" in the dialog excerpt contained in data 11. The violence experienced by the character Gusti Putri Patih is non-physical violence or verbal violence. The violence can be seen in the words "*mongggo kula dipun pejahi. Ah...*" (Please kill me. Ah...). The sentence indicates that the character Gusti Putri Patih was treated with verbal violence by her husband, Patih Kartolo. This resulted in a sense of distrust and hurt for the character Gusti Putri Patih.

In the object position, the character Gusti Putri Patih also experiences violence, both in the form of physical violence and non-physical violence or verbal violence. This is as shown in the following quote.

Data 8:

*Gusti Ratu: How are you now, will you?
po ora? You don't want to? I don't want to!
(forcibly pulling Gusti Putri's arm)
Oh, cone. Whoops, taxidermist hit
BHne tok iki.
(Kartolo, 1994: 42.12-42.28)*

*(Gusti Ratu: How are you,
Will you or won't you? You don't want to?
No way! (forcefully pulls on the arm
Gusti Putri Patih) Oh, let go.
Wow, I achieved that only
It's just the bra).*

The dialog excerpt contained in data 8 is taken from the dialog spoken by Gusti Ratu to Gusti Putri Patih when Gusti Putri Patih imposed her will on Gusti Putri Patih. In the dialog excerpt in data 8, the character Gusti Putri Patih is positioned as an object and receives gender discrimination in the form of physical violence from the character Gusti Ratu. The positioning of Gusti Putri Patih as an object can be seen in the presence of the word "kowe" (you) as a pronomina or personal pronoun. The physical violence experienced by the character Gusti Putri Patih can be seen in the event of physical coercion marked by the scene of the forced withdrawal of the arm of the character Gusti Putri Patih by the character Gusti Ratu.

In addition to physical violence by Gusti Ratu, Gusti Putri Patih also experienced physical violence by her husband, Patih Kartolo. This is as shown in the following quote.

Data 10:

*Patih Kartolo: Awakmu menyang
kraton, why even become kudu
happy karo Ratune, karerpmu
What? Your words are not here
unbelievable! (while hitting)
(Kartolo, 1994: 50.36--50.42)
(Patih Kartolo: You go to*

Kraton, how come I feel like
with his Queen, what do you want?
Already, your speech is not
unbelievable! (while hitting)

In the data excerpt 10, it appears that the character Gusti Putri Patih is positioned as an object and receives gender discrimination in the form of physical violence. The positioning of Gusti Putri Patih can be seen in the use of the word "you" in the dialog spoken by Patih Kartolo. The physical violence in the excerpt can be seen in the beating scene carried out by Patih Kartolo to the character Gusti Putri Patih.

As explained earlier, in her position as an object, the character Gusti Putri Patih also experiences non-physical violence or verbal violence. This is as shown in the following quote.

Data 1:

*Endro, Patih Kartolo's errand boy:
Gusti Putri Patih menika teksih
wash. I'm looking forward to it.
(Kartolo, 1994: 15-20-15.27)*

(Endro, Patih Kartolo's errand boy:
Gusti Putri Patih is still bathing.
I took a peek earlier).

In the dialog excerpt contained in data 1, it appears that the character Gusti Putri Patih experienced positioning as an object and received gender discrimination in the form of verbal violence. The verbal violence was committed by Endro by positioning Gusti Putri Patih as an object of sexual harassment. Bathing is a private event. The act of peeping by Endro when Gusti Putri Patih is taking a bath is a form of violation of privacy. When the violation is conveyed in the act of communication, the violation turns into verbal violence that places Gusti Putri Patih as a person who has no privacy.

The verbal violence experienced by Gusti Putri Patih in her position as an object can also be seen when Tumenggung Sapari invites Gusti Putri Patih to also go to the Kraton. This is as shown in the following quote.

Data 4:

*Tumenggung Sapari: Lha nek
ngojek, monggo ditumpaki tiyang
tigo, Gusti, kados kedum rata, Gusti.
(Kartolo, 1994: 19.52-19.56)
(Endro: If you take a motorcycle taxi,
Please ride three people, Gusti,
so that it can be divided equally).*

In Excerpt 4, it can be seen that Tumenggung Sapari positioned Gusti Putri Patih as an object of gender discrimination in the form of verbal violence. The verbal violence committed by Tumenggung Sapari to Gusti Putri Patih is marked by the symbolization of Gusti Putri Patih as something that can be "ditumpaki tiyang tiga" (ridden by three people). This shows the image of Gusti Putri Patih as a woman who can be exploited by Tumenggung Sapari who is male.

Based on the discussion above, it appears that in the text of Kartolo's play *Trenggiling Sisik Emasi*, readers are invited to accept the treatment of physical and non-physical violence against women. In the text of the play, there are dialogues spoken by various characters that mean to harass women, both physically and non-physically. The dialogues are presented in the form of jokes. The presence of these dialogues in the form of jokes causes readers to accept the dialogues that discourse physical and non-physical violence as something that is common or usual. Therefore, in the text of Kartolo's play *Trenggiling Sisik Emasi*, the reader is positioned as a subject who sides with the perpetrators of violence against women.

3.2 Discussion

Discrimination against women is still a problem in Indonesia. The hegemonic patriarchal social and cultural system that has been rooted in the socio-cultural order of Indonesian society is the cause of discriminatory practices against women in Indonesia that continue to occur. In traditional arts, the practice of patriarchal hegemony has its place. Traditional arts are an effective method for the patriarchal system to instill awareness of male dominance over women in Indonesian society. This is as seen in the text of the play *Trenggiling Sisik Emas* by Cak Kartolo.

Trenggiling Sisik Emas is the title of a traditional ludruk art play written and performed by Cak Kartolo. As a traditional art, the play carries the mission of broadcasting traditional values contained in the customs of Javanese society, especially East Javanese society. Although it has an egalitarian character, as part of Javanese culture, East Javanese culture is also bound by the values instilled by the patriarchal system which is the socio-cultural system of Javanese society. Therefore, in the play text, patriarchal values that place men as the center of the socio-cultural order still find a place for their articulation. Through the practice of symbolic violence, the hegemony of the patriarchal system of Javanese society is articulated in the play text.

Symbolic violence contained in the ludruk play text *Pangolin Sisik Emas* by Cak Kartolo is marked by the articulation of language units that refer to the meaning of subordination and violence against women. Subordination is carried out through the articulation of statements that place women as objects of a socio-cultural order dominated by men. Therefore, in the ludruk play text, there appears to be a discourse construction that only positions women at the peripheral level of life. This puts women in a subordinate position. This subordination is a representation of the practice of male domination and discrimination against women.

In addition to statements that subordinate women, discrimination against women is also shown through scenes that refer to practices that harass women. This is evidence of violence committed by men against women. In the ludruk play text, scenes that exploit women appear dominantly, even with comedic scenes. However, this still represents the existence of women as objects of male domination. Therefore, discrimination against women, in the play text, is seen in statements that describe the physical behavior of male characters that refer to behaviors that harass women. This means that in the play text, discrimination against women is not only carried out through subordination, but also through practices of physical violence. Thus, in the play there is a representation of the discourse of violence against women.

4. CONCLUSION

Based on the research conducted, it was found that in the text of the ludruk play *Trenggiling Sisik Emas* by Kartolo, there is a discourse of gender discrimination. This can be seen in the existence of characters in the subject position experiencing gender discrimination in the form of subordination and violence, the existence of characters in the object position experiencing gender discrimination in the form of

violence, and the existence of the position of the reader who is invited to side with the practice of subordination and violence against women. This shows that the practice of gender discrimination in the form of subordination and violence against women is still a discourse found in traditional art plays in Indonesia, especially in East Java.

AUTHOR CONTRIBUTIONS

In this study, Deny Tri Aryanti contributed as a data collector, analyst and writer, and Indra Tjahyadi contributed as a data analyst and writer..

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