

Revitalization of Drupadi's Feminism in the Novel of Drupadi Perempuan Poliandris by Sena Gumira Ajidarma - A Study of Feminist Literary Criticism

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**REVITALIZATION OF DRUPADI'S FEMINISM IN THE NOVEL OF *DRUPADI PEREMPUAN POLIANDRIS* BY SENA GUMIRA AJIDARMA:
A STUDY OF FEMINIST LITERARY CRITICISM**

**REVITALISASI FEMINISME DRUPADI DALAM NOVEL *DRUPADI PEREMPUAN POLIANDRIS* KARYA SENA GUMIRA AJIDARMA:
KAJIAN KRITIK SASTRA FEMINIS**

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Abstract

Drupadi is one of the female characters who have important roles and positions in the epic *Mahabharata* or wayang purwa in Java. In the Indian version Drupadi married five Pandavas. However, in the Javanese version she was only married to Yudhisthira. This paper discuss *Drupadi Perempuan Poliandris* novel as one of the works which is the reception and transformation of *Mahabharata* version of India and Java, as a form of reception and transformation of *Mahabharata* version of India and Java, its existence is considered as a form of revitalization of the classic literary works, especially the character Drupadi using the perspective of feminist literary criticism. The results show that the Drupadi character depicted in the novel tends to return the identity of Drupadi in the *Mahabharata* of India as the wife of Pandawas after they won the competition held by King Drupada. This is in contrast to Drupadi in the Javanese wayang story depicting Drupadi as the wife Yudhisthira as the oldest Pandawa. In this novel Drupadi figure is also described as a woman who not only has perfect beauty, but also very critical of her destiny that must be lived.

Keywords: feminism, wayang, *Mahabharata*, polyandrist, patriarchy

Abstrak

Drupadi adalah salah satu tokoh perempuan yang memiliki peran dan posisi penting dalam epik *Mahabharata* atau wayang purwa di Jawa. Dalam versi India, Drupadi menikah dengan lima Pandawa. Namun, dalam versi Jawa dia hanya menikah dengan Yudhisthira. Tulisan ini membahas novel *Drupadi Perempuan Poliandris* sebagai salah satu karya yang merupakan penerimaan dan transformasi versi *Mahabharata* dari India dan Jawa, sebagai bentuk penerimaan dan transformasi versi *Mahabharata* dari India dan Jawa, keberadaannya dianggap sebagai bentuk dari revitalisasi karya sastra klasik, terutama karakter Drupadi menggunakan perspektif kritik sastra feminis. Hasil penelitian menunjukkan bahwa karakter Drupadi yang digambarkan dalam novel cenderung mengembalikan identitas Drupadi di *Mahabharata* India sebagai istri Pandawa setelah mereka memenangkan kompetisi yang diadakan oleh Raja Drupada. Ini berbeda dengan Drupadi dalam cerita wayang Jawa yang menggambarkan Drupadi sebagai istri Raja Yudhisthira sebagai Pandawa tertua. Dalam novel ini sosok Drupadi juga

Name¹, Name²& Name³, Short title (max 4 words)

digambarkan sebagai wanita yang tidak hanya memiliki kecantikan sempurna, tetapi juga sangat kritis terhadap nasibnya yang harus dijalani.

Kata kunci: feminisme, wayang, *Mahabharata*, poliandris, patriarki

Introduction

The classic literary work entitled Mahabharata is one of the most famous epics around the world. The Mahabharata was written by Vyasa in India before the sixth century BC, recounting the war between the Pandavas and Kurawa (Khan, 2015: 85). The story is delivered in the longest epic in the world literature (100,000 or 88,000 2-line stanzas) or eight times as much as the Greek epics, Homer's Iliad and Odyssey (Khan, 2015: 85). Mahabharata constantly get responses from people around the world, also Indonesia. Mahabharata has been translated, rewritten, and adapted into various languages of the world, including Indonesian and Javanese. In addition, it is also recounted in *wayang kulit* stage, *wayang orang*, and film. There are various versions of characters' stories and characters when the Mahabharata are translated, rewritten, adapted, and filmed in different languages. Some of the works that are transformations and Mahabharata's respects that are currently published and read by the public among others are: *The Mahabharata, a Shortened Modern Prose Version on the India Epic*, R.K. Narayan, 1978, University Chicago Press, London), *Mahabharata* (Nyoman S. Pandit, Gramedia, 2003), *Mahabharata* (N. Riantiarno, Grasindo, 2016), *Mahabharata* (Rajagopalachari, 2008). In addition, there are also a number of works, especially novels which are transformations of Mahabharata, among others *Bharatayudha*, *Banjir Darah di Tegal Kurusrtra* (Gamal Kamandaka, Narasi, 2009), *Srikandi Belajar Memanah* (Sunardi D.M., Balai Pustaka, 1979), *Drupadi Perempuan Poliandris* (Sena Gumira Ajidarma, 2007), *Wisanggeni Sang Buronnan* (Sena Gumira Ajidarma, 2000).

This paper discuss *Drupadi Perempuan Poliandris* novel as one of the works which is the reception and transformation of Mahabharata version of India and Java, especially related to Drupadi marriage until killing Dursasana in civil war known as Bharatayudha. Because the novel written by Sena Gumira Ajidarma and published by Gramedia 2014 as a form of reception and transformation of Mahabharata version of India and Java, its existence is considered as a form of revitalization of the classic literary works, especially the character Drupadi. This novel tells the beginning of the cause of marriage Drupadi with the five Pandavas, followed by the defeat of the dice game between King Yudhisthira against the Kurawa who risked the kingdom and Drupadi. As a result of the defeat, the Pandavas not only lost the Indraprasta kingdom, but also the humiliation of Drupadi. After falling into the hands of Kurawa, Drupadi was humiliated by being stripped naked and raped by the Kurawa. Under such conditions, none of the Pandavas dared to defend her, so Drupadi was angry and vowed not to curl her hair before the Dursasana, who humiliated and harassed her is killed and she could wash her hair with the blood of the Dursasana. Finally, in the war between Pandavas against Kurawa, Dursasana was killed by Bima, so that the oath and vengeance of Drupadi could be paid off. By choosing the title of *Drupadi Perempuan Poliandris*, this novel confirms that due to competition conducted by his father and brother, Drupadi must marry the five Pandavas. Drupadi's wedding with the five Pandavas is unknown in the Javanese version of the Mahabharata. In the Javanese version Drupadi is only married to Yudhisthira.

In the Indian version of *Mahabharata* and the story of puppetry in Java there are a number of female characters who have important roles and positions, even the starting point of the development of the story. They include Drupadi, Kunti, Gandari, Amba, and Srikandi (Ghosh, 2016:25). It can be said that the position and role of Drupadi has led to the battle of Bharatayuda, a civil war between Pandavas against Kurawa.

Drupadi in the Indian version of *Mahabharata* is described as a woman married to Five Pandavas. This stems from a contest held by King Drupada and Prince Drestajumena (brother of Drupadi) from the Kingdom of Panchala to choose a husband candidate for Drupadi. In the contest, many kings and princes tried to lift and draw a giant arrow bow to shoot the birds flying right in his eyes, but they fail to do so. Hearing the existence of the contest, the Pandavas who are wandering in disguise as Brahmins follow the contest. Represented by Arjuna, they won the competition. But since the Pandavas are a collective, Drupadi eventually married the five Pandavas (Das, 2014: 223; Vat & Tantray, 2016: 34). This is different from the Javanese version of *Mahabharata*, where Drupadi is only being the wife of Yudhisthira, the eldest of the Pandavas.

Based on this background, this research will recognise the character of Drupadi in *Drupadi Perempuan Poliandris* novel as a revitalization of Drupadi figure in Indian and Javanese version which is the drive behind the writing of the novel. The novel by Sena Gumira Ajidarma is not only highlighted by polygamous marriages performed by Drupadi figures, but also presents Drupadi as a feminist woman, who always questioned the life line (destiny) that must be lived. Therefore, the character of Drupadi will then be understood by using the framework of feminism theory, especially the feminism of existentialism in the perspective of male feminists.

Feminism existentialism is the thought of feminism developed by Simone de Beauvoir through his second book *Second Sex* (2003) (Andrew, 2000: 156). Based on the philosophy of Beauvoir existentialism philosophy suggests that men are named "men" the Self, while the "woman" the *Liyan* (the other). If *Liyan* is a threat to the Self, then women are a threat to men. Therefore, according to Beauvoir if men want to remain free, they must subordinate women (Beauvoir, 2003: 89; Tong, 2006: 262). Feminist thoughts and movements, are not only believed and practiced by women. Throughout the course of the history of feminism, men have also played a role in the movement of justice and gender equality. They are known as feminist men or male feminists (Arivia, 2001: 1; Adian, 2001: 23;. Conlin and Heesacker, 2017:2). An understanding of the character of Drupadi portrayed in the *Drupadi Perempuan Poliandris* novel in the context of Indonesian reading societies who are unfamiliar with the concept of polyandry as in India is important because this novel does not only deconstruct the value system prevailing in Indonesia in general, but also emphasizes the importance of equality in gender relations.

Method

Qualitative descriptive method was used to study Drupadi's feminism in the novel *Drupadi Perempuan Poliandris*. This research is a case study using three works as data sources, namely *Drupadi Perempuan Poliandris* novel, Indian and Javanese version of *Mahabharata*. From these data sources, Drupadi's character is identified and understood in the novel, which is further compared to Drupadi's character in the Indian and Javanese versions of the *Mahabharata*. The data are in the form of sentences and

narrative elements that describe the character of Drupadi in the novel *Drupadi Perempuan Poliandris*, the Indian and Javanese versions of the Mahabharata. Furthermore the data is interpreted using the perspective of existential feminism literary criticism, so that it can be understood feminist views, especially male feminists, which are put forward in the character of Drupadi.

Result and Discussion

Drupadi in Mahabharata in India and Wayang in Java

In a puppet show in Java, Drupadi began to show her character in the story of *Alap-alapan Drupadi* or the play of Gandamana Contest. The naming of *alap-alapan* means fighting or synonymous with the term contest. The terms *alap-alapan* and the contest in the tradition of wayang purwa play are often used in stories about marriage of certain king's daughters. Gandamana in the play contest Gandamana is a character who is the brother of King Drupada or Drupadi's uncle. The play of the Gandamana contest recounts the marriage of Drupadi with King Yudhisthira. This is in contrast to the Indian version, which describes the marriage of Drupadi through an archery contest. In Java, Drupadi is described as a more honorable woman (Mulyono 1983: 103). This is apparent in the narrative through the contest of war, which is a fight between a powerful as a king against a man who will marry a princess of the king. The war contest, carried out by way of fighting the jagers until one loses or even dies. That fact will result in two disadvantages, that if the king's champion loses and dies, then the kingdom will lose a reliable warrior, but if victorious, then the princess does not immediately get his soul mate. The mastermind generally describes the two consequences as a result that needs to be considered more mature. This is at once to provide the reasons for the need for a war contest, one of which to uphold the position of the contested princess

In the wayang story in Java, it is told that Gandamana in the story of the Drupadi Competition, is a powerful knight as well as a statesman, who can be a mainstay of the kingdom. He is very fond of his niece Drupadi, Gandamana really wanted the king get a very powerful son-in-law, so the kingdom becomes stronger. Gandamana is ready to harmonize the soul of his body or ready to die in the competition. Drupadi in this case became a woman who in his marriage had been at stake with the life of a Gandamana, because in the end Gandamana died against Bima, the younger brother of Yudhisthira. Drupadi did not get Bima, but was married to Puntadewa (<https://wayangku.id/lakon-pewayangan-gandamana-sayembara-pilih/>).

There is an equation between the story in India and in Java that Yudhishtira got Drupadi, not for his own efforts, but for Arjuna's skillful efforts to shoot in Indian stories and the powerful and powerful efforts of Bima in *wayang purwa*. In this case it appears that Drupadi is an honorable woman who is at once subject to the rules. In Indian Mahabharata Drupadi must accept her destiny when it comes to being wife of the Pandawas, because the contest is performed on behalf of Pandawa and Kunti, Pandawa's mother asks Drupadi to marry her five sons.

Drupadi berusaha mengatupkan bibirnya yang selalu merah, basah, dan setengah terbuka. Sedari tadi ia sungkan dilirik terus oleh kelima Pandawa. Dewi Kunti tersenyum dalam hati. Inilah menantu yang tepat untuk anak-anakku, pikirnya... (Ajidarma, 2014:25).

[Drupadi tried to close her ever-red, wet, and half-open lips. From the moment she hesitated, glanced by the five Pandavas. Dewi Kunti smiled silently. This is the right son-in-law for my children, she thought ... (Ajidarma, 2014: 25).]

In wayang purwa in Java, Drupadi did not refuse to be married to Yudhisthira, not with Bima who defeated Gandamana. As a note, in wayang purwa there is no play that describes the rebellion of Drupadi to Arjuna and to Bima because of her fate is mated with Yudhisthira. Drupadi is a woman who is faithful to the husband (Yudhisthira) with evidence that she always accompanied him under any circumstances, even to become moksa together. Drupadi became a symbol of a woman's loyalty to her husband (Achmad. 2015: 103-104).

In Java, another play that illustrates the willful Drupadi is *Gatutkaca Gendhaga's* play. This play is one of the plays, from several plays that unite the story that comes from the Ramayana with stories sourced from Mahabharata. It is said that King Rama got the whisper (the occult whisper) of the gods that he will soon be able to enter heaven and the Pancawati State will soon be prosperous if he can marry Dewi Drupadi. Prabu Rama then sent Anoman to woo Drupadi. At that time Drupadi has become the wife of King Puntadewa. The tradition of *wayang purwa* always tells that Puntadewa is a king with an honest and sincere character, so that when Anoman proposes Drupadi, Puntadewa let Drupadi go as long as Drupadi would be proposed. Puntadewa can provide Drupadi whole-heartedly, so Drupadi too, according to her husband. At that time, Krishna proposed to Puntadewa, that Drupadi should be brought untouched by Anoman so that it remained pure, by means of Drupadi put in *kendhaga* or crates. Drupadi also according to the order of Sri Krishna. After Drupadi entered in *kendhaga*, Anoman took her flying. Krishna uses his knowledge of Aji Panglimunan, so it can replace Drupadi who is in *kendhaga* with Gatutkaca. *Gendhaga* which contains Gatutkaca, the heavier the weight, and arriving at Pancawati, Anoman could no longer raise the *kendhaga* that contains Gatutkaca it. The *kendhaga* was released so that it breaks in Pancawati's square. Gatutkaca became angry and there was a fierce battle between Anoman and Gatutkaca. In this, part of the story, it seems to emphasize the perfected Drupadi presentations.

Another play that describes Drupadi's adherence to the Pandavas, especially to her husband, Puntadewa, is on the *Pandhawa Dhadhu* play. This play describes Puntadewa, which is due to Sengkuni's cunning, must attend the dice game against Kurawa. The *dhadhu* game is growing at stake, from the State to Drupadi as a bet. Puntadewa suffered defeat so the State and Drupadi should be submitted to Kurawa. On the other hand, Drupadi never knew that she had been the object of *dhadhu* gambling bets. Drupadi who does not know the gambling, must suffer humiliation by the Dursasana, with her hair pulled from the marriage room until in front of the gambling game trial. Not enough her hair pulled, even in front of the Kurawa and Pandawa, Drupadi's clothes were stripped by Dursasana. Luckily, when the priests and Krishna begged to the gods, so Drupadi would not be stripped naked, although there are a lot of cloth that is detached from the Drupadi's body. What is interesting to note, especially in Drupadi's self, revenge and hurt, especially not to her husband who risked it in *dhadhu* game, but especially to Dursasana. Drupadi vowed not to curl her hair if she did not start with Dursasana blood as a shampoo. Drupadi is also still faithful to accompany Puntadewa and his younger siblings when they have to be exiled into the forest for 12 years.

Drupadi, who is very loyal to Puntadewa, was also evident at the *Butcher of Abilawa* play. The story is set in time when the Pandavas have to be cast into the forest for 12 years and their existence should not be known to the Kurawas. The Pandavas must be disguised. Puntadewa disguised as a market tax collector named Lurah Kangka. Bima disguised as a butcher, Bilawa, the butcher or slaughterer of animals. Arjuna disguised as a dance teacher or dancer named Dwija Narka. Drupadi must also be disguised, as a cook named Salindri. At that time Salindri was forced to fulfill the wishes of Rupakenca and Kencakarupa, two *senapati* (commander) of Wirata Kingdom, in exchange for an invaluable treasure. For 12 years Salindri faithfully accompanied her husband in life in the forest and disguised in another kingdom. Salindri remained loyal to Puntadewa, and more than that, she insisted on keeping her disguise so that the Pandavas would not have to be sentenced to exile for another 12 years (<https://wayangku.id/lakon-pewayangan-jagal-abilawa-juru-masak-wiratha/>).

Wayang purwa describes *wanda* or Drupadi's face fall or bowed respect to anyone. That is, Drupadi's character basically in wayang purwa is a good woman, obedient to the rules and ethics, also obedient to the husband. It is distinguished by the *wanda* of Dewi Srikandhi, her sister. Srikandhi has *wanda* of *mbranyak* that is rather straight forward, which means firm, courageous, and tends to rebell. That is why in the play of *Srikandhi Maguru Manah*, Drupadi felt shy and angry over the treatment of her brother who asked to be taught archery to Arjuna, and in a relatively daring way (<https://wayangku.id/lakon-pewayangan-pandawa-dadu-pandawa-main-dadu/>).

According to Soedjarwo, et al., (2010: 632) in the culture of the archipelago (Nusantara), does not recognize polyandry, especially after the Arab cultural influence in the archipelago. Regarding the purity of the *nasab* or lineage of the father becomes a deeply defended in the Islamic creed. Drupadi story married five Pandavas and then acculturated in accordance with the propriety of indigenous culture of Indonesia. Drupadi no longer has five children from each Pandawa, but only has a child named Pancawala. Pancawala is the son of Drupadi with King Yudhisthira. Pancawala means five children, but the puppet character is only one (Soedjarwo, et al., 2010: 632).

Drupadi in Drupadi Perempuan Poliandris Novel as Feminism Revitalization

Prior to its full publication in the form of a novel, *Drupadi Perempuan Poliandris* was published by Sena Gumira Ajidarma as serialized story in the Weekly Magazine of *Zaman* (Chapters 1-5) in January-December 1984 and published as short stories scattered in mass media for other Chapters (Chapter 6 -10). Chapter 6 is published in *Suara Pembaruan* Daily (Sunday, May 16, 2004), Chapter 7 is published in *Media Indonesia* Daily (Sunday, May 9, 2004), Chapter 8 is published in *Suara Merdeka* daily (Sunday, 24 December 2006), and Chapter 10 is published in *Kompas* Daily (Sunday, January 7, 2001). The titles of chapters 1-5 are all written by Danarto and one of the titles published in Kompas is included in the short story of Kompas Selection, *Jejak Tanah* (2002) and Seno Gumira Ajidarma's *Senja dan Cinta yang Berdarah* (2014).

By choosing the title of *Drupadi Perempuan Poliandris*, Ajidarma views as a male feminist who wants to return the Drupadi character to the Indian version as a polyandry woman appears. As a novel written in the socio-cultural context of Indonesia that is not familiar with the concept of polyandry marriage, the publication of a novel with a title that tends to controversy clearly tries to voice the issue of existentialist feminism in the perspective of male feminists. With that title, which is also supported by Drupadi's character who is always critical in voicing her mind, as a male pro feminist

male (male feminist), in addition to returning the image of Drupadi's character to the Indian version, Ajidarma also tries to describe the existence of Drupadi which is equivalent to male character men in the novel. Women can also do polygamy or polyandry because of the female perpetrators. If in real life in Indonesia, it is not known, because culture and religion (especially Muslim and Christian) forbid it. (<https://muslim.or.id/9115-mengapa-perempuan-tidak-lebih-dari-satu-suami.html>; <https://tuhanyesus.org/poligami-menurut-alkitab>).

Drupadi: Perempuan Poliandris novel comes up with a new idea. Just like the previous novels of Seno Gumira Ajidarma- *Kitab Omong Kosong* (The Blarney Book), for example, *Drupadi Perempuan Poliandris* gives a special room to the main character to voice himself. In this novel, Drupadi appears bolder in one of the chapters, "Discourse of Drupadi". This chapter distinguishes the novel Seno Gumira Ajidarma with other Drupadi stories.

Moreover, although the story is based on the epic Mahabharata, Seno Gumira Ajidarma still offers another point of view, as in the event of a dice game. In another story, Drupadi (female) is protected by Krishna (male) when the Dursasana (male) pulls the cloth that covers Drupadi's body so that the fabric wrapped around her body is never exhausted. In the story of Seno Gumira Ajidarma, the fabric that wrapped around Drupadi's body was stripped in just a single jolt and this became the beginning of Drupadi's revenge to the Dursasana. This revenge that brings Drupadi into a woman who is more daring to men. The following quote shows the character Drupadi as a figure who has the courage to challenge patriarchal power.

Namun saat itu tangan Dursasana telah menjambak rambut Drupadi yang semula tersanggul sehingga menjadi terurai, dan menyeretnya tanpa belas kasihan ke istana. Dewi Kunti meneriakan sesuatu tetapi Dursasana jika mendengarnya pun tidak akan menurutinya. Drupadi yang berang dan terhina berteriak sepanjang jalan.

"Dursasana! Bedebah! Lepaskan aku! Jika tidak ingin Bima mencincangmu!" (Ajidarma, 2014:59).

[But by that time the Dursasana's hands had dragged the hair of Drupadi, which had originally been so enlarged, and dragged it mercilessly to the palace. Dewi Kunti shout something but Dursasana if heard it will not obey. Angry and humiliated Drupadi shouted along the way.

"Dursasana! The bastard! Let me go! If you do not want Bima to slash you!" (Ajidarma, 2014: 59).]

Antara marah dan menangis, Drupadi mengucapkan ratapan panjang nyaris seperti nyanyian, menancap seperti sembilu di dada mereka yang meskipun wajib tetapi kini tak mampu membela.

"Pandawa, suami-suamiku yang lima, mengapa kalian diam saja melihat istri kalian dihinakan begini rupa," katanya. "Yudistira suamiku yang agung, siapakah kiranya di muka bumi ini mampu dan tega, di meja perjudian mempertaruhkan istrinya, ksatria Indraprastha?" (Ajidarma, 2014:60-61).

[Between anger and crying, Drupadi uttered a long lament almost like a song, sticking like a nose in their compulsive chests but now unable to defend.

"Pandavas, my five husbands, why do not you just watch your wife be humiliated," he said. "Yudistira my magnificent husband, who would the earth be able and capable, at the gambling table risking his wife, Indraprastha's knight?" (Ajidarma, 2014: 60-61).]

In the quote is a figure of Drupadi who rebelled when forced Dursasana to face Duryudana. She also threatened that the Dursasana's deeds would be repaid by Bima. At the second quotation with a loud and fiery Drupadi burst her anger at her husbands who did not dare to defend his wife who has been humiliated by Dursasana. Drupadi also scolded Yudhisthira who could make herself a bet in dice games with Kurawa. In the Javanese wayang version, there is no Drupadi figure who has the courage to scold and protest against her husband who has staked it in a dice game. This is where Ajidarma provides his feminist perspective, criticizing patriarchal dominance in marital relationships in patriarchal society. Pandavas, especially Yudhisthira as a symbol of patriarchal power, have risked his wife in a dice game with Kurawa. Things that should not be worth doing. Drupadi's anger towards it represents Ajidarma's voice.

Feminist character of Drupadi also became clear when she declared her oath in front of the Kurava and her husband, the Pandavas that she would never comb and curl (her hair) before she can wash her hair with blood Dursasana. This is where Drupadi also challenges the Pandavas to be able to defeat and kill the Dursasana so that she can wash her hair with the blood of Dursasana.

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"Kalian lihat rambutku? Kalian lihat rambutku?! Inilah rambut yang tak pernah disisir dan tak pernah digelung semenjak dijangk Dursasana untuk menyeretku dari gedung keputrian Hastina ke istana. Apakah kalian sudah lupa? Apakah kalian sudah lupa penghinaan Kurawa yang tiada tara? Aku telah bersumpah tidak akan menyanggul rambutku jika belum dikeramas dengan darah Dursasana. Apakah para Pandawa akan membiarkan rambutku ini terurai selamanya? Di manakah Bima yang telah bersumpah akan menghirup darah Dursasana? Mengapa dia tidak bicara? Aku Drupadi telah begitu setia dan begitu menderita bersama Pandawa, apakah aku ini tidak berarti apa-apa? Kalian mengasihani Duryudhana, Dursasana, Burisrawa, Jayadrata, Aswatama, kalian tidak rela membunuhnya—apakah aku harus menjadi laki-laki seperti Shikandi yang menunggu-nunggu saat pertempurannya dengan Bhishma?" (Ajidarma, 2014:93-96).

[You see my hair? Have you seen my hair?! This is a hair that has never been combed and has never been cuddled since Dursasana dragged me from the Hastina boarding house to the palace. Have you forgotten? Have you forgotten Kurawa's humiliating insult? I have vowed not to bend my hair if it has not been washed with the blood of the Dursasana. Will the Pandavas let my hair degrade forever? Where is Bima who has sworn the blood of the Dursasana? Why is he not talking? I Drupadi been so faithful and so suffering with Pandavas, do I mean nothing? You guys are pitying Duryudhana, Dursasana, Burisrawa, Jayadrata, Aswatama, you are not willing to kill him, and do I have to be a man like Shikandi who is looking forward to the battle with Bhishma?" (Ajidarma, 2014: 93-96).]

Physically, Drupadi is not able to fight Dursasana, but she has managed to move and burn the spirit of Pandavas to avenge against the Dursasana. With a loud and stern voice Drupadi tries to inspire awareness Pandavas not to silence against the arbitrariness and humiliation of Kurawa against women.

Suara Drupadi yang lantang menggema dalam keluasan balairung. Di luar, para penjaga ikut menjadi tegang.

"Para Pandawa mengaku dirinya ksatria, tapi tidak melaksanakan kewajibannya, membela istri mereka yang setia. Apakah seorang perempuan boleh dihina dan tidak dipedulikan harga dirinya? Aku Drupadi telah selalu menjunjung tinggi mereka, terlunta-lunta dan tersia-sia dalam penderitaan tak terbayangkan beratnya. Aku telah selalu mengabdikan kepada mereka, tapi apa pengabdian mereka kepadaku? Bukankah pria dan

wanita sesungguhnya setara? Tapi mereka tidak pernah menyetarakan perempuan! Aku adalah istri mereka berlima. Mereka bahkan tidak bertanya apa pendapatku! Padahal di antara semua orang yang hadir di sini, hanya akulah yang terseret-seret oleh segenap kebodohan mereka. Destarasta yang buta telah mengembalikan Indraprastha kepadaku dan aku memberikannya kepada Yudistira. Apa salahnya? Apakah hanya karena aku seorang perempuan dan seorang istri, maka aku tak bisa memberikan sesuatu kepada lima suamiku? Yudistira berjudi kembali atas nama kehormatan Pandawa. Apa yang salah dengan diriku? Apa yang tidak terhormat dari pemberianku? Itu penghinaan kepada perempuan!" (Ajidarma, 2014:96)

[Drupadi's loud voice echoed in the vastness of the hall. Outside, the guards joined in tension.

"The Pandavas claim themselves to be knights, but do not carry out their obligations, defending their faithful wives. Can a woman be insulted and ignored by her pride? I Drupadi has always upheld them, drowned out and wasted in unimaginable suffering the weight. I have always served them, but what is their devotion to me? Are not men and women really equal? But they never equate women! I am their five wives. They do not even ask what I think! Yet among all the people present here, I am the only one who is dragged down by all their ignorance. The blind Destarasta returned Indraprastha to me and I gave it to Yudhistira. What is wrong with it? Is it just because I am a woman and a wife, then I can not give anything to my five husbands? Yudhistira gambled back in the name of Pandavas honor. What is wrong with me? What is dishonorable from my gift? It is an affront to women!" (Ajidarma, 2014: 96)]

A number of Drupadi's questions addressed to the Pandavas point to the voice of male feminists who criticize gender inequality. As a result, women's roles and voices are never reckoned and heard. According to Drupadi it is an insult to women. Drupadi tries to awaken one of Kshatriya's obligations, namely to defend the dignity of humanity, including the treasures and dignity of women, as well as to defend the honor of a wife whom the uncivilized Kurawa has humiliated. From Drupadi's questions the sound of an existentialist feminist lawsuit refuses to be regarded as the other. Drupadi's anger towards Yudhistira who risked himself in a gambling match clearly voiced existentialism feminism, an anger that ended with an oath that he would not tie his hair before washing his hair with the blood of Dursanana who was defeated and killed by the Pandavas.

Ajidarma's feminist view contained in the novel *Drupadi Perempuan Poliandri* is essentially in line with the views of male feminist or meninist, male profeminis (Subono, 2001: 6). In the feminist discourse the idea of male feminists has been introduced by Paul Smith (1985; 1-8) in his article "Men in Feminism: Men & Feminist Theory." In Indonesia the discourse and movement of male feminists was spearheaded by intellectuals incorporated in the Women's Journal Foundation. The Foundation has documented a number of male-themed feminist essays in *Male Feminist: Solutions or Problems* (Subono, Ed 2001). Subono (2001: 71-72) argues that in the early 2000s there has been a feminist male movement that struggles with feminist women to carry out a number of activities, namely (1) resisting and even ending the men's power structure and privileges and also eliminates the highly permissive social and cultural values of violence, (2) reinterpreting what is masculinity and then ending the patriarchal social and physical structure that has brought injustice and oppression to women, (3) organizing and involving men in the form of cooperation with women in establishing gender-sensitive community organizations, (3) working with people who used to engage in violence in their lives, then gradually inviting them to change, (5) conducting

various education and training programs which involves men and teenagers in challenging themselves and other men to participate in the act involve various forms of violence.

By writing the novel *Drupadi Perempuan Poliandris* Ajidarma can be considered as part of men who are involved in opposing and even ending the men's power structure and privileges and also eliminates the highly permissive social and cultural values of violence, which in terms of this is symbolized in the wayang story in Java, especially the feud between the Pandavas and the Kauravas which is manifested in the other story "Pandawa Dadu" which risked Drupadi. Drupadi's character in the novel is a symbol of resistance to arbitrary patriarchal power towards women. In addition, through dice match in the novel, Ajidarma also invites Indonesian people and readers to reinterpret what is called masculinity that causes gender inequality. Drupadi's anger towards the Pandavas who were unable to defend his wife when humiliated by the Pandavas in a gambling game, as shown in the previous data quotation, invites the reader to question the masculinity of par Pandavas.

In the existentialist feminist perspective, presenting Drupadi's figure as a feminist woman, it appears that Ajidarma is suing the dominant patriarchal power in the world of wayang in Java who rejects Drupadi's identity in the Indian version as a polyandrist. In the male feminist perspective, through his novel *Drupadi Perempuan Poliandris*, Sena Gumira Ajidarma voiced the existence of women as equals to men. The title of the novel that accentuates the nature of Drupadi's marriage to polyandry clearly restores the character of India's Drupadi (Gupta, 1994:218; Das, 2014: 226). In the context of Indonesia and Java, there are no women who carry out polyandries.

Therefore, every form of domination and violence against women must be opposed, stopped and prevented. By choosing the title *Drupadi Perempuan Poliandris*, this novel was indirectly written by Sena Gumira Ajidarma as a symbol of resistance to domination and violence against women. It also deconstructs the value system that is considered common in Java, especially the practice of polygamy which is mostly practiced by men. As if Ajidarma will state that, women can also have as many partners with polyandry as men do polygamy. Here it appears that women can be equal to men, can be subjects, not just be the other. By using the title of the Dupadi Perempuan Poliandri novel indirectly Ajidarma also deconstructs the practice of polygamy which is mostly done by men in Indonesia. the perspective of gender justice put forward in the novel seems to require recognition that if men can do polygamy, women can also do polyandry.

Conclusion

Drupadi Perempuan Poliandris' novel was written by Sena Gumira Ajidarma to revitalize the character of Drupadi in accordance with the Indian version who must marry five Pandavas men. In the feminist perspective, the marriage of a woman initiated by a contest indicates patriarchal power, moreover the contest is initiated by men (Drestajumena in Indian version and Sena Gumira Ajidarma, Gandamana in Javanese version). With the contest, a woman cannot determine her own soulmate. However, in the sociocultural context of Indonesia and Java, the decision of Ajidarma to return the Drupadi character to the polyandry Indian version can also be interpreted as an opposition to the patriarchal powers in Indonesia and Java who only know the marriage of polygami but are not familiar with the concept of polyandry. Religion in

Indonesia also prohibits polyandry marriage. Drupadi's critical character questioned her fate as a woman, tried to resist the violence of the Kurawa, and sued the masculinity of the Pandavas voicing the view of Sena Gumira Ajidarma as one of the male feminist writers who tried to show the existence of women equal to men, thus should not experience domination and gender-based violence.

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