

DISCOURSE CONSTRUCTION OF FADIA FAQIR'S *WILLOW TREES*

***DON'T WEEP* NOVEL:**

WOMAN REPRESENTATION IN PATRIARCHAL CULTURE



By:

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**A thesis presented in the fulfilment of the requirements for the degree of
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**APPLIED LINGUISTICS DEPARTMENT
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ABSTRACT

INIKE TESIANA PUTRI: Discourse Construction of Fadia Faqir's *Willow Trees Don't Weep* Novel: Woman Representation in Patriarchal Culture. **Thesis. Yogyakarta: Graduate School, Yogyakarta State University, 2018.**

This research aims to reveal (1) the discourse construction seen from the analytical text dimension based on the van Dijk's model in the novel *Willow Trees Don't Weep*, (2) the discourse construction seen from social cognition dimension, and (3) the discourse construction seen from social context dimension.

This research applied descriptive qualitative and a critical discourse analysis theory developed by Teun A. van Dijk. The source of data was Fadia Faqir's novel entitled *Willow Trees Don't Weep*. The instrument in this research is the researcher herself (human instrument). The data collection was done by *Simak* and *Catat* technique. The data were analyzed using the content analysis technique. The validity of the data was done through triangulation technique.

The result of this reasearch is as follows. Firstly, the discourse construction seen from the analytical text dimension consists of three structures namely macrostructure, superstructure, and microstructure. (1) Macrostructure deals with four sub-themes: violence towards women, restriction of women's movement, male figure as superior, and bad statement towards women. These sub-themes construct the general theme namely the main female character has experienced various gender inequalities in patriarchal culture. (2) Superstructure related to a plot of the novel felt into five stages: exposition, rising action, crisis, falling action, and catastrophe. (3) The microstructure on rhetoric element is the use of metaphor in the novel. Secondly, discourse construction seen from social cognition dimension is categorized into four kinds of gender inequality namely stereotyping, violence, subordination, and marginalization. (1) Strereotyping: woman as an emotional person, woman as a weak person, and woman as a sexual object. (2) Violence: psychological violence and sexual violence. (3) Subordination: restricted women's mobilities. (4) Marginalization: marginalized from getting public facilities. Thirdly, the discourse construction seen from social context dimension consists of three countries namely Jordan, Pakistan and Afghanistan. (1) In Jordan, there are five phenomena: the rule of dressing style, the existence of male figure in society, the great influence of religion, the prohibition of women to travel alone, and the constraint of women's desire. (2) In Pakistan, there are two phenomena: the rule of dressing style and the great effect of religion. (3) In Afghanistan, there are three phenomena namely: the rule of dressing style, the great effect of religion, and the prohibition of women to travel alone.

Keywords: critical discourse analysis, discourse construction, gender inequality, patriarchal culture, van Dijk

ABSTRAK

INIKE TESIANA PUTRI: Konstruksi Wacana dari Novel Fadia Faqir *Willow Trees Don't Weep*: Representasi Perempuan dalam Budaya Patriarki. Tesis. Yogyakarta: Program Pascasarjana, Universitas Negeri Yogyakarta, 2018

Penelitian ini bertujuan untuk mengungkapkan (1) konstruksi wacana dari dimensi analisis teks berdasarkan model dari van Dijk di novel *Willow Trees Don't Weep*, (2) konstruksi wacana dari dimensi kognisi sosial, dan (3) konstruksi wacana dari dimensi konteks sosial.

Penelitian ini merupakan penelitian deskriptif kualitatif dan analisis wacana kritis dari Teun A. van Dijk. Sumber data penelitian ini adalah novel *Willow Trees Don't Weep* karya Fadia Faqir. Instrumen yang digunakan dalam penelitian ini adalah peneliti sendiri (*human instrument*). Pengumpulan data dilakukan dengan teknik *simak* dan *catat*. Untuk menganalisis data, peneliti menggunakan metode analisis isi. Validitas data dilakukan dengan teknik triangulasi.

Hasil dari penelitian ini adalah sebagai berikut. Pertama, konstruksi wacana yang dipandang dari dimensi analisis teks dibagi menjadi tiga struktur yaitu struktur makro, struktur super/supra, dan struktur mikro. (1) Struktur makro berkaitan dengan empat sub-tema yakni kekerasan terhadap perempuan, pembatasan ruang gerak perempuan, figur laki-laki sebagai superior, dan anggapan buruk terhadap perempuan. Sub-sub tema ini mengkonstruksi tema umum yaitu tokoh utama perempuan telah mengalami berbagai macam ketidakadilan gender dalam budaya patriarki. (2) Struktur super/supra berhubungan dengan plot novel. Plot terdiri dari *exposition*, *rising action*, *crisis*, *falling action*, dan *catastrophe*. (3) Struktur mikro pada elemen retorik yakni penggunaan metafora dalam novel. Kedua, konstruksi wacana yang dipandang dari dimensi kognisi sosial dikategorikan menjadi empat macam ketidakadilan gender. (1) Stereotip: perempuan distereotipkan sebagai orang yang emosional, sebagai orang yang lemah, sebagai objek seksual. (2) Kekerasan: kekerasan psikologi dan kekerasan seksual. (3) Subordinasi: ruang gerak perempuan dibatasi. (4) Marginalisasi: dimarginalkan dalam pemerolehan fasilitas umum. Ketiga, konstruksi wacana yang dipandang dari dimensi konteks sosial diklasifikasikan menjadi tiga negara yaitu Yordania, Pakistan, dan Afghanistan. (1) Di Yordania, terdapat lima fenomena: aturan dalam cara berpakaian, keberadaan figur laki-laki dalam masyarakat, pengaruh kuat dari agama, larangan perempuan dalam berpergian sendirian, dan hambatan dari keinginan perempuan. (2) Di Pakistan, terdapat dua fenomena: aturan dalam cara berpakaian dan pengaruh kuat dari agama. (3) Di Afghanistan, terdapat tiga fenomena: aturan dalam cara berpakaian, pengaruh kuat dari agama, dan larangan perempuan dalam berpergian sendirian.

Kata Kunci: analisis wacana kritis, budaya patriarki, ketidakadilan gender, konstruksi wacana, van Dijk

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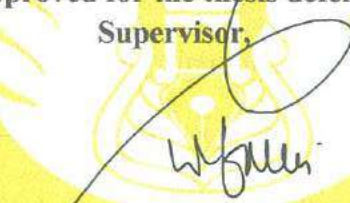
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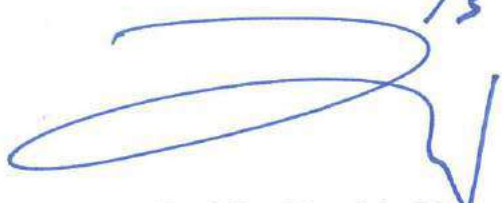

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The Researcher

Inike Tesiana Putri

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